

THEMATIC STUDY OF V. S. NAIPAUL'S SELECT NOVELS

A THESIS

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September 2020

DECLARATION

I hereby declare that the thesis entitled “*Thematic Study of V.S. Naipaul’s Select Novels*” completed and written by me has not previously formed the bases for the award of any degree or other similar title upon me of this or any other Vidyapeeth or examiners board.

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CERTIFICATE

This is to certify that the thesis entitled “*Thematic Study of V. S. Naipaul’s Select Novels*” which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph.D) in English of **Tilak Maharashtra Vidyapeeth, Pune** is the result of original research work completed by **Mrs. Asha Chandrakant Shirsath** under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon her.

Place: Bhusaval

Research Guide

Date:

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The present thesis entitled *Thematic Study of V. S. Naipaul's Select Novels* is a humble attempt to discuss the various issue and recurring themes in the major novels of V. S. Naipaul.

When a particular target is achieved by person, it is made by a lot of efforts and sometimes these efforts are shared in collection of supported hands. I take an opportunity to express my gratitude to them who helped me in this target of my research work leading to the degree, Ph.D.

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- Mrs. Asha Chandrakant Shirsath

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Abstract

V. S. Naipaul is one of the most influential diasporic writers from the contemporary literary world. He is associated with both colonial and post-colonial realism. His vision is of the twentieth century. His experience is as an expatriate in England and he is moving constantly in search of roots as an ex-colonial, which made him a post-colonial writer. He wrote about small-undeveloped societies, where people are constantly in search of their identity in their lost culture. His writing appealed the people, who have experienced the impact of social change and immigration.

Born and bred in Trinidad, Naipaul hated the narrow, circumscribed, brutal life with limited possibilities, small range of professions and religious conflicts where he lived. The sense of displacement created insecurity within Naipaul and he traveled many countries including India, the origin of his grandfathers to find out the truth. Naipaul created his own identity facing to the problem of triple alienation. Starting from a freelance writer with BBC London, he reached to the position of ten top writers ranked by *The Time* and honoured by the Nobel Prize for Literature in 2001.

The study aims at analyzing recurring themes such as rootlessness, alienation, exile, fragmentation of the social order, the sense of the void, cultural crisis, expatriation, and quest for self-understanding, quest for homeland and the fellow feelings for Indians and others as reflected in the novels of V.S. Naipaul.

The scope of the present research study is limited to V.S. Naipaul's following four novels: *A Way in the World*, *The Enigma of Arrival*, *Half a Life*, *Magic Seeds* and the books and research articles available on his writings. The study offers in depth analysis of the recurring themes in the select novels. The thesis is presented into five chapters.

The chapter first offers an introduction to the study. It is in the form of a background study. It takes a bird's eye view of Indian Diaspora literature along with the analysis of the growth and development of Indian Novel in English. After a brief literature review, the chapter also provides theoretical analysis in the form of a detailed discussion on various types of themes dealt with in literature.

The chapter two offers a detailed discussion on the making of V. S. Naipaul as a person and a successful writer of the contemporary times. It provides detailed

information about Naipaul's birth, education, career, life and works created by him. It also offers a general discussion on Naipaul's fiction and non-fictions. It analyses how Naipaul's novels explore his multinational canvas of the socio-cultural spectrum and other human issues; and how he has made himself the theme of his writing due to the lack of subject matter. Naipaul's writings are merged with his personal experience. The main forces behind his literary talent are the Caribbean Hindu India in which he was born and brought up. His grandmother house provided the first link with his Hindu self, and with the idea of his ancestors and second from his father's stories. As he grew, he observed chasm between the two worlds that he inhabited and he considered himself as rootless, and tried to search for his identity through his writings. Through his creative writing, Naipaul throws illuminating light on corrosive influence of colonial rule on the psyche of the colonized. The sense of insecurity springs from the identity crisis that leads to existential fears which results in psychosis. The chapter underlines how the influence of colonial rule is also visible on the human relationships in the writings of V. S. Naipaul.

The third chapter analyses the fictional world of V. S. Naipaul in detail. It offers discussion of his early Trinidad novels, travel fiction, and his later novels. The chapter shows how his writings clearly indicate Naipaul as a post-colonial Diaspora writer known for his multinational vision of writing, and how he has been a product of 'Diaspora' a common feature of twentieth century life. The chapter highlights how Naipaul's writing covers the huge canvass where he portrays the fractured identity of individuals who strive hard for stable identity in the atmosphere of post-colonialism. The issues he has discussed in his novels are identity crisis, essentials of individual as well as political freedom, elements of hybridity and its effects and ethnicity and many more. His novels intellectually document the physical, mental and cultural dislocation of the people on the account of colonization. Accordingly, his works point the urgent need to have a collective campaign for human welfare making his characters world citizen, global fellows by going beyond of each and every wall of discrimination. Therefore, they are always in search of their identity. They move and move like Naipaul himself and thus become global. They are confined to a specific country. They suffer from rootlessness and struggle and strive to survive. They try their best to find their home in their ideal at every place, but they are frustrated everywhere to find

such place. They cannot feel at home at either at the place of their origin or of their ancestors. So, they get a view of their place in their imagination, preferably a place like England. It shows how Naipaul's writing project the image of modern world as fractured state of chaos, instability and uncertainty. He finds everyone as rootless, lonely and in search of a home. He finds people from the modern world displaced and suffered a lot. This is all Naipaul's perception of the modern world where modern man suffers from a kind of dilemma of identity and survival. In the course of time Naipaul's characters realize that human life is full of complications; and therefore, they swing in between the two worlds of illusion and reality being conscious of it. It analyses how Naipaul's works present a world of displaced situation in the life of the modern man who wanders in search of prospects and happiness. His works give glimpses into the socio-political and psychological history of the world today. They offer the multifaceted chaotic world scenario very poignantly. His fiction appears historical and geographical documentary exploring both inner and the external reality as well. It also analyses the protagonists of Naipaul's fiction that bring out the complexity of the present day rootless generations striving to establish identity and order in life. They struggle to transform their chaotic world and for manipulating their life, and how they feel rootless, alienated, and uncertain. Even their shifting from a place to another place doesn't help find solace. Therefore, they get the feeling of being marginalized and expatriate. All this results into their feeling helplessness due to which they work more and more and find no desire, vision and destination. Naipaul's vision is clear and entirely unique in his exploration of the third world reality. His works offer a journey of analysis, exploration, clarification, confirmation and confrontation.

The fourth is the core chapter of the study; it offers a detailed discussion of the recurrent themes in Naipaul's writings. It shows how Naipaul's themes have the global touch; and how the themes are related to the problems of colonized people, their displacement, their homelessness and their sense of decolonization. His novels focus on an Indian migrated from India to Trinidad in his ancestor's period and who later on travel to European countries. It analyses the themes like alienation, exile, disintegration of the social order, the sense of rootlessness, diasporic experiences, migration, colonialism and post-colonialism that are the most important and recurrent

themes of the World literature in the present times. It shows how the thematic patterns in Naipaul's fictional world very clearly underline that his people represent the modern men truthfully.

The fifth and last chapter offers conclusions drawn from the analysis in the previous chapters. It concludes with how Naipaul is well known for his continuous writing about marginal people with suppressed histories dealing with the themes of shifting identities, roots and homes, expatriation and the changing realities of the migrants. It shows how the recurring themes in Naipaul are the outcome of the collusion of culture; and how the themes in the colonial situation produce a special human psychosis of unbelongingness, resulted either in success, or failed to survive in the new atmosphere. It also state how the major themes of his novels are related to the problems of colonized people, their displacement, and their homelessness. It sums up that the most of his novels have dominant themes of alienation, rootlessness, displacement, multiculturalism, hybridity, identity crisis, ethnicity, sense of (un)belongingness, cross-cultural issues, nostalgia for homeland, Diasporic presence, spirit of exile, colonial and post-colonial life. And at the end of the chapter, it offers findings, pedagogical implication of the study and also suggests a few topics for further research in this area of study.

Lastly, the thesis offers an elaborative list of the works referred and used as references while pursuing the study in hand. The researcher has used latest edition of MLA style sheet for documenting the entries used.

Chapter 1

Introduction

1.0 Preliminaries

Indians have been migrating to various parts of the world from ages. The earliest emigration of Indians may be due to the trade and religious contacts with other civilizations like the Greek and the Mesopotamian. Later on, there are also instances of the 'Buddhist monks' spreading the religion and religious teachings across the South and South East Asia. The colonial indentured labour migration population mobility was inherent in the social order, and is observed in the case of the marginal peasants who shifted their loyalties from one master to another and traveled from one religion to another. Language and culture are transformed, when they encountered the others. Most of the literature on the Indian Diaspora deals with the Indians emigrated during the colonial period and later. The British rule and its impact on the Indian peasantry, the famines, and the consequent economic backwardness have resulted in mass employment. The institution of slavery was banned by the British in 1803, which created an acute labour shortage in sugar plantations of the British and European colonies. This situation gave birth to the indenture form of labour from India and other parts of Asia. Much of the recruitment of this form of labour was done from Western Bihar, Uttar Pradesh, Bengal, and Orissa. This movement caused dislocation and new culture was partly adopted by indentures.

Each of the categories of Diasporas belongs to particular case of migration, usually related with particular group of people. Indian writing in English is all about its people, their cultures, east-west encounter, and colonial and postcolonial consciousness of the people living in India and abroad. In the past, Indian English writers were impressed by the writings of Dickens and Scott. Earlier writers like Narad C. Chaudhari, R.K. Narayan, Mulk Raj Anand

or Raja Rao used English in its classical form. Today, many of the writers like V.S. Naipaul, Salman Rushdie, Vikram Seth, Arundhati Roy, Rohinton Mistry, Amitav Ghosh, Jhumpa Lahiri, Upamanyu Chatterjee, Agha Shahid, Sujata Bhatt, Melanie Silgado and others are the Diaspora writers who made a noteworthy contribution to the diasporic writing.

V. S. Naipaul is one of the most influential diasporic writers from the contemporary literary world. He is associated with both colonial and post-colonial realism. His vision is of the twentieth century. His experience is as an expatriate in England and he is moving constantly in search of roots as an ex-colonial, which made him a post-colonial writer. He wrote about small-undeveloped societies, where people are constantly in search of their identity in their lost culture. His writing appealed the people, who have experienced the impact of social change and immigration. As a student of Literature certain questions were rolling in my mind, For instance: What are the reasons of using recurring themes in most of Naipaul's novels such as rootlessness, identity crisis, unbelongingness, and autobiographical touch in his writings? What made him as consider himself as expatriate writer? Why Naipaul is emotionally attracted towards Indian fatalism, positivity though, he is strong believer in Western individualism and skepticism living in London? To find out the answer to these questions, I read many of his major works.

Born and bred in Trinidad, Naipaul hated the narrow, circumscribed, brutal life with limited possibilities, small range of professions and religious conflicts where he lived. The sense of displacement created insecurity within Naipaul and he traveled many countries including India, the origin of his grandfathers to find out the truth. Naipaul created his own identity from the problem of triple alienation starting from a freelance writer with BBC London, he reached to the position of ten top writers ranked by *The Time* and honoured by the Nobel Prize in Literature for 2001. Out of all such problems, how one can achieve the great position is the example of V.S. Naipaul, which made me to choose the topic for my research work leading to Ph.D. The present thesis

seeks to provide a detailed study of the various themes as reflected in V.S. Naipaul's major novels.

1.1 Research Outline

1.1.1 Research Statement

V.S. Naipaul's novels explore recurrent themes like quest and rediscovery of self, cultural ideology, alienation, historical relations, and the theme of colonialism and its impact on people. To find out reasons why Naipaul's novels are forming a fabric of all these recurrent themes in almost all of his novels is the research statement.

1.1.2 Purpose and significance of the study

The purpose of study is to focus on the recurring themes such as rootlessness, alienation, exile, fragmentation of the social order, the sense of the void, cultural crisis, expatriation, and quest for self-understanding, quest for homeland and the fellow feelings for Indians etc. as reflected in the novels of V.S. Naipaul.

One of the very important objectives of the study is to study quest and discovery of self as reflected in Naipaul's select novels. Many of his novels deal with the themes of shifting identities and homeless. The question of his identity comes up because of his immigrant background and the displacement. It caused, especially in a post-colonial world full of cultural hybridity and racial pluralism. Naipaul tried to create an identity and construct home in the world of his books through his writing.

Another important objective of the study is to discuss in detail the theme of cultural ideology as reflected in Naipaul's novels. Naipaul intends to identify himself with the prevalent reality; social, political or personal. He suffers from certain constraints such as lack of enterprising nationality; despair and anguish, undefined social and political ethos, imperfect empathy, orchestration of perceptions, multiple metaphorical implications, paradox of ceremonial departures, danger of non-existence and compulsion to adopt the same culture.

Naipaul tries to establish and struggles hard in search of an identity for himself in a fatal, dogmatic society of conservative ideas and ideologies.

The sense of isolation, alienation and loss that was born in sensitive writers the twentieth century informs the literature of that age. Naipaul's feeling of alienation stems from a spiritual crisis, but he felt isolated and alienated. Naipaul's isolated life in his Wiltshire Cottage bred in him a kind of alienation, which is characteristic of a self-imposed exile, Naipaul, was an alien in the midst of other aliens. He observed how the various migrant groups, including his own, attempted to maintain their own identity.

The theme of colonialism and its impact on the third world countries is one of the important issues in Naipaul's novels. Historical phenomenon of colonialism affected the lives of the native people. They consider colonized as inferior and imposed colonial education and cultural colonization on colonized people. It resulted in loss of identity among the natives. Indian context is different from Caribbean but England colonized both the countries. In this peculiar situation, the theme of colonial conflict has inspired many Indo-English novelists to portray the patriotic zeal and awareness of nationalism. Naipaul's position is peculiar as an Indian Diaspora writer. It is because India being the country of his ancestor whom the colonial deported to Trinidad, V.S Naipaul's birthplace and his life as an expatriate in England as Naipaul's sense of unbelonging to any of three countries.

The themes like mistrust, rootless mockery and self-deception also are some other important themes in Naipaul's novels. The thematic exposition of Naipaul's first two phases of novel aims at exposing failures, futility, isolation, dispossession, rootlessness, and value baselessness of an unanchored community. V.S. Naipaul illuminated analytical studies on this important issue in detailed. Most of his works concentrate on defining and ascertaining the historical time and the racial and social complexities of the people. Naipaul's stories dealt with political themes, after he visited India, colonial and post-colonial societies in the process of decolonization, and he calls it, the half made

societies and explores the cultural confusion of the Third World and the problem of an outsider, mistrust, rootlessness, mockery, and self-deception. Naipaul's visit to Africa and other alien cultures are a political, ordinary at the low economic level. The themes such as, search for freedom, loss of selfhood, exile abandonment are the recurrent theme in Naipaul's writings.

1.1.3 Scope and Limitations of the Study

The scope of the present research study is limited to V.S. Naipaul's following four novels: *A Way in the World*, *The Enigma of Arrival*, *Half a Life*, *Magic Seeds* and the books and research articles available on his writings. The study offers in depth analysis of the recurring themes in the select novels.

1.1.4 Research Methodology

On the basis of primary data, that is the facts of living person's lives actual information, which will be received by researcher for study from the actual field of research, and secondary data i.e. the information, which will attained indirectly gathered form information collected from the individuals and institutions, through personal diaries, letters, survey, documents, books, various information, published in newspapers and magazines, Biographies etc. The researcher wishes to carry present research study by using:

- Descriptive Method – Descriptive method aims at describing accurately the characteristics of a group, community or people. The researcher wishes to study the themes in V. S. Naipaul's select novels in regards to the given aims and objectives.
- Analytical Method – Analysis of data involves a number of closely related operations that are performed with the purpose of summarizing the collected data and organizing them in such a manner that will answer the research questions. The researcher wishes to summarize the present research by using analytical method.

1.2 Review of Literature

V.S. Naipaul is a Third World writer, who dealt with the current social issues and serious problem of the Third World society. His writing attracted

many of the scholars to work on it. The following scholars are the variety of research contributions on Naipaul and his works:

Sudipta Chakraborty's Ph.D. thesis entitled, *Space and Cultural Geography: A Study of V.S. Naipaul's Representation of India in his Travel Narratives* (2011) University of Burdwan, West Bengal; Kafeel Ahmed Chaudhari's *Migracy and Identity: A Study of V.S. Naipaul's Non-Fictional Works* (2012) Mizoram University; Gerald Gilness and Lowel Fiel's *Growing up in the West Indies: A reading of Naipaul's A House for Mr. Biswas as a West Indian Building Saroman* (1991); Dhinshna P's *Cultural encounters in the travel narratives of D.H. Lawrence, V.S. Naipaul, Bruce Chatwin and S.K. Pottekkat* (2012) Pondicherry University; Biruduraj Yadav Raju's *The Novels of V.S. Naipaul: A Study in Nihilism* (1995) Somania University Hyderabad. Prof. Larrissa Rohde's *The Network of International Relation in Naipaul's Half a Life and Magic Seeds*; and Anne Johnsrud's thesis entitled as *Postcolonial Arrivals: Place and identity in V.S. Naipaul's The Enigma of Arrival and David Dabydeen's Disappearance* (2006) University of Oslo.

The following Scholars have contributed criticism on Naipaul in the form of books: Dolly Zulakha Hassan's *V. S. Naipaul and the West Indies*, Michael Gorra's *After Empire: Scott, Naipaul, Rushdie*, Emmanuel S. Nelson's *Rewording: The Literature of Indian Diaspora*, Greenberg Robert M's *Anger and the Alchemy of Literary Method in V.S. Naipaul's Political Fiction: The Case of the Mimic Men*, Yashoda Bhat's *V.S. Naipaul: An Introduction*, Rosy Sinha's *Crisis of Identity in the Novels of V.S. Naipaul*, Naval Kishor Singh's *Writing the Diaspora Essays on Culture and Identity*, Sumita Ashri's *V.S. Naipaul's Dilemma of Diasporic Existence*, Rajalakshmi Sathyananthan's *The Writer Motif in V.S. Naipaul. The Post-Colonial Maverick*, Rajeshwar Mittapalli and Michael Hensen's *V.S. Naipaul : Fiction and Travel Writing*, Suman Gupta's *Writers and their Works V.S. Naipaul*, Patrick French's *The World Is What It Is the Authorized Biography of V.S. Naipaul*, etc. are the few collections.

Apart from systematic full-length study as mentioned above, many of the scholars wrote articles or research papers on Naipaul and his works. But a systematic full length study on the thematic patterns or recurring themes in Naipaul's novels is not attempted by any of the scholars. Therefore, the researcher has chosen the present topic for research work leading to Ph.D. in English.

1.3 Indian Novel in English: An Overview

1.3.1 Pre-Independence Era

Indian writing in English is nearly 150 years old. It is the part of the literature in India. The study and writing of English by Indians is the renaissance in Indian social history. Lord William Bentinck introduced English education and the knowledge of English literature and science through the medium of English language available to the people of India. H.M. Williams says in this respect,

Use of the English language for administration, inter-communication, and higher learning resulted in a twin development. English became the tool of administrative communication, the language of clerks, officials, and technologists. The test of the value was a practical one and English proved to be an adaptable language. (162)

The colonial education brought transformation in the literature of Indian language. In 1840s the regional journalism spread, *Digdarsan* and *Prabhakar* launch in Marathi, *Vartaman Tarangini* in Telgu, *Tattvabodhini Patrika* in Bengali, and *Khair Khwahe Hind* in Urdu.

The Christian missionaries wanted to spread the gospel of Christianity but they also work in the field of education. In 17th century, the arrival of printing press for publication of Bible or Government decrees slowly turns towards newspapers in 1779, the first English Newspaper, *Hickey's Bengal Gazette* was published in India. Journalism played significant role to popularize English. The period between 1820-1900 is called the Indian Renaissance. It

was under the influence of English Education. Journalism and pamphleteering are rise during this period.

During the era of Indian Renaissance, M. K. Naik in his book, *A History of Indian English Literature* points out that the prose “was prompted by the twofold impulse of the re-discovery of the Indian past and the strong awareness of the problems of the day”. (71) The Indian writers turned towards their regional works in English. At the beginning of fiction writing during the colonial period, Indian novelists were influenced by Scott, Benjamin, Disraeli, Bulwer Lytton, Marie Corelli, Wilkie Collins and G. W. M. Reynolds; they admired their styles. During 1970s, Indian writers started writing realist prose, which was influenced by Macaulay. Their major themes were nationalism and some vernacular cultural conflict. *The Travels of Dean Mohamed* (1893) by Sake Dean Mohamed has been recorded as the first book written in English pioneering spirit of Indian Renaissance. Raja Ram Mohan Roy strove for a lifetime to make India truly modern, synthesizing the traditional Indian values with the Western scientific discipline. He expressed his revolutionary ideas through *Samvad Kaumudi* (1921), S.C. Mukherjee started *Dawn* in 1897. Ranade started *Indu Prakashan* to which Shri Aurabindo contributed a series of articles. *The Hindu* and *The Patriot* newspapers explored the political views. The art of oratory in English also progressed. Raja Ram Mohan Roy, Tilak, Gokhale, Vivekananda were eminent orators. Raja Ram Mohan Roy was the first Indian writer who used English for social criticism and the exposition of hypocrisy and contemporary social evils.

Raja Ram Mohan Roy is called as the Addison in English prose. His revolutionary urge for social reform is expressed in a clear and argumentative style, he regrets the system adhered by the Hindus to promote their political interest, the distinction of castes, introducing division among them, has entirely deprived them of political feeling, multitude of religious rites and ceremonies and the laws of purification have totally disqualified them for from undertaking any different enterprises. He thinks necessary that some change should take

place in their religion at least for the sake of their political advantage and social comfort. Raja Ram Mohan Roy was the first high-caste Brahmin to travel to England. Raja Ram Mohan Roy ranks front in the list of world's humanitarian reformers. He condemned inhuman custom of sati, and it was banned due to his hard efforts in 1829. His political ideas were influenced by European philosophers Bacon, Hume, Bentham and Montesquieu.

Other great Indian prose writers were Ram Gopal Ghose, Keshab Chandra Sen, Dadabhai Naoroji, Ranade, R.C. Datt, K.T. Telang etc. During the first half of 20th century Mahatma Gandhi, Jawaharlal Nehru, Swami Vivekananda, Nirad C. Chaudhari, Bal Gangadhar Tilak, Lala Lajapat Roy contributed to Indian English prose. Swami Vivekananda wrote on a wide variety of subjects as conditions of the poor, predicament of women, poverty, regeneration of India, nationalism, universal human concern including religion and spirituality. He is also a pioneer of autobiographical prose. In *My Life and Mission*, he depicts his attachment to his master and his inner spiritual awakening. Vivekananda was a forceful and impressive orator. He never prepared his speeches. Christopher Isherwood in *Ramakrishna and His Disciples* remarks about him,

He always almost spoke extempore, fired by the circumstances of the moment, addressing himself to the condition of a particular group of listeners, reacting to the intent of certain questions. That was his nature, and he was supremely indifferent if his words of today seemed to contradict those of yesterday. A man of enlightenment, he knew that truth is never contained in arrangement of sentences. It is within the speaker himself. If what he is true, then words are important. (326)

Isherwood always spoke with great energy. His famous Chicago address was like a tongue of flame. Among the grey wastes of cold dissertation, it fired the soul of the listening crowd. Mahatma Gandhi wrote *The Story of My Experiments with Truth* besides hundreds of articles, letters, and journalistic

writing. He was a serious writer with moral outlook. His humanism is the essence of his philosophy. He glorified the common man and condemned materialistic and industrial advancement like Rousseau and Wordsworth. Middleton Murray in *The Challenge of Gandhi: Essays and Reflections* observes, "The place of Rousseau's natural man uncorrupted by civilization is taken in Gandhi's mind by the Indian peasant who has the advantage over Rousseau's conception of being a reality". (242) Mahatma Gandhi's influence as a writer and thinker was on literature. Under his influence politics, economics, education, religion, social life, language and literature acquired Gandhian power of thinking. He influences the languages and literatures, both directly through his own writings in English and Gujarati and indirectly through the movements generated through his revolutionary thought. In keeping with his own conception of literature and art, Mahatma Gandhi evolved a simple and clear, direct, straightforward and transparent style to communicate his ideas and ideals to the common man. Secondly, Mahatma Gandhi and the Gandhian Movement for freedom and social reform provided numerous themes for literature. The epic struggle of India's independence, presided over by Mahatma Gandhi's many sided personality, covered about half a century. Statesman, social reformer, thinker, and an activist-writer, M. K. Gandhi was convinced that the freedom struggle would not be complete and successful unless a similar struggle was brought against the social evils. Gandhi and Gandhism influenced the themes, especially character define, in contemporary fiction. Under the Mahatma's influence novelists began to write on Indian village life, social evils, freedom movement etc. in the light of Gandhian thought. Their characters express some aspect of Gandhian thought. In some novels, Mahatma Gandhi has been portrayed as character. *Murugan the Tiller* and *Kandan the Patriot* by K. S. Venkatramani are imbued with Gandhian ideology. Murugan and Kandan uphold Gandhian economic and politics respectively. In *Kanthapura*, Raja Rao takes readers back to the excited days of non-cooperation movement. Indian English prose writing also has been

also a significant development of which Raja Rao Mohan Roy and in later generation, Pandit Jawaharlal Nehru is remarkable icons of the Indian English Prose tradition. Rajendra Prasad rightly writes in his Foreword to *A Study of Nehru*: “Jawaharlal is a man of culture in the widest and best sense of the expression. He is a man with ideas born of study of books and widespread contact with men, Indian and foreign. His emotional nature and his innate independence of thought have helped him in developing a style of expression, which is direct and captivating. He is a gifted writer wielding the pen as an artist.” (vi-vii)

Jawaharlal Nehru wrote *The Glimpses of World History*, *The Discovery of Indian*, *Autobiography*) and *Letters to Indira Priyadarshani*. Even foreign critics appreciate the literary genius of Nehru. Marjorie Boulton ranks him with Tagore, Anand and Radhakrishnan. In his book *An Anatomy of Prose*, he states, “English people who will not trouble to write their own language well ought to be ashamed by reading the English of such Indian writers as Pandit Jawaharlal Nehru, his sister Krishna Nehru, Rabindranath Tagore, Mulk Raj Anand, D.F. Karaka, Pro. Radhakrishnan and number of obscure Indians to be met in British Universities”. (91)

In 1864, Bankim Chandra Chatterjee’s *Rajmohan’s Wife* was published. His other novels *Kapalkundal*, *Durgesh Nandini* and *Krishna Kanta’s Will* were translated into English from Bengali. He always wrote with a missionary zeal. *Anandmath* written in 1882 with the song *Bande Mataram* inspired the people of India. Rabindranath Tagore was primarily a poet but he wrote novels like *Choker Bali*. It was translated into English by Krishna as *Binodini*. He also writes *Gora*, *The Wreck* and *The Home and The World*. He translated these novels from Bengali into English. Nirad C. Chaudhuri points out that the Tagore of English writing is different from the Tagore of Bengali literature. He observes,

In his English writing, he is not the Bengali poet in flesh and blood, but another personality in fancy dress with a mask on his face. For one thing

when he rendered his Bengali poems himself he selected for translation all that was most general and least concrete in his writings and those in which the Bengali element was not as dominant as to offer an obstacle to Western appreciate. He presented his Bengali poems in a kind of English, which in its self-conscious simplicity of diction and syntax went very near precocity. (11)

Krishna Kripalani has been described *Gora* as the epic of India in transition at the most crucially intellectual period of modern history. It is to Indian fiction as Tolstoy's *War and Peace of Russian*. The novel, *Gora* has been viewed as something like Mahabharata of modern India. Rabindranath Tagore translated his own lyrics into English collection of lyrics from *Gitanjali*. Professor Rosenstein, W.B. Yeats, May Sinclair, C.F. Andrews, Henry Nevinson appreciated his collection and all of them facilitated the publication of *Gitanjali* in 1912. In his Introduction to *Gitanjali*, W. B. Yeasts states:

I have carried the manuscript of these translations it me for days, reading it in railway trains, or on the top of omnibuses and in restaurants and I have often had to close it lest some stranger should see how much it moved me. These lyrics... display in their thought a world I have dreamt of all my life long... As the generations pass, travelers will hum them on the highway and men rowing upon rivers. Lovers, while they await one another, shall find, in murmuring them, this love of God a magic gulf wherein their own bitter passion may bathe and renew its youth. At every moment, the heart of this poet flows outward to these without derogation or condescension, for it has known that they will understand; and it has filled itself with the circumstances of their lives. (8)

Nirad C. Chaudhuri, the most controversial writer of India is a product of Indian Renaissance from early boyhood. He had a predilection for Western

thought and literature as he was nurtured in an anglicized atmosphere. Chaudhuri has emotionally alienated himself from Indian life and intellectually identified himself with English life. He has many books to his credit, out of which his books, *A Passage to England*, *The Autobiography of an Unknown Indian*, and *The Continent of Circe* are more significant. His *The Autobiography of an Unknown Indian* is dedicated to the memory of the British Empire in India, because all that was good and living within us was made, shaped and quickened by the same British Rule. The autobiographical form is only a matter of convenience and Chaudhuri calls it, *The Autobiography of an Unknown Indian* in order to attract the attention of his Western readers. *The Autobiography of an Unknown Indian* is concerned with contemporary history and the author's self-revelation, which is the focal point in the art of autobiography writing, recedes in the background. Commenting on the genesis of the autobiography, Chaudhuri himself writes in *Thy Hand: Great Anarch*,

It came in this manner. As I lay awake in the night of 4-5 May 1947, an idea suddenly flashed into my mind. Why instead of regretting the work of history you cannot write, I asked myself, do you not write the history you have passed through and seen enacted before your eyes, and which you will not call for research? The answer was instantaneous: I will. I also decided to give it the form of an autobiography. (868)

The trio of Indian English literature, R.K. Narayan, Mulk Raj Anand, and Raja Rao started their writing in Gandhian age; their pre-independence writings deal with several aspects of life and reality. The inhuman condition of the untouchables in India, and social reforms are two important themes in Mulk Raj Anand writings. Anand's father served in the Indian Army; as a child Anand had mixed freely with the children of the sweepers attached to his father's regiments, and such associations. Cutting across caste divisions had continued during his boyhood and youth. These early playmates and friends became the heroes of his early novels. As Anand himself acknowledges in the Preface to the second Indian edition of *Two Leaves and a Bud*,

All these heroes, as the other men and women who had emerged in my novels and short stories, were dear to me, because they were the reflections of the real people I had known during my childhood and youth. And I was only repaying the debt of gratitude I owed them for much of the inspiration they had given me to mature into manhood, when I began to interpret their lives in my writing. They were not mere phantoms... They were flesh of my flesh and blood of my blood, and obsessed me in the way in which certain human a writer does when he seeks to interpret the truth from the realities of his life. (Preface)

In “The Story of My Experiment with ‘a white Lie’”, Mulk Raj Anand points out,

Untouchable was in its sources a balled born of the freedom I had tried to win for truth against the age old lies of the Hindus by which they upheld discrimination. The profound which they upheld discrimination, the profound thought of the upper orders in ancient India about caste were often noble. Someone in the great *Mahabharata* had cried, “Caste, caste-There is no caste!” And I wanted to repeat this truth to the “dead souls” from the compassion of self explanation in the various Hindu hells, in the hope that I would, myself come clear after I had been through sewer, as it were. (16)

Anand wrote *Untouchable* (1935), *Coolie* (1936), *The Sword and The Sickle* (1942), *The Big Heart* (1945). He also wrote other famous novels like *The Old woman and the Cow* (1960), *The Road* (1961), *The Death of a Hero* (1963), *Seven Summers* (1951), *Morning Face* (1968). Mulk Raj Anand was influenced by Indian philosophy and literature. In *Untouchable*, the evil is isolated as caste; in *Coolie* and *Two Leaves and a Bud* also deal with the evil of the class system. These novels explore capitalist domination, which cut across caste, cultural, intellectual and racial distinctions. In *Untouchable* Bakha a

sweeper boy is the protagonist of the novel. Bakha represented the life of the sweep class people. *The Road* also deals with the social theme of progress and gradual awakening among the untouchables; the novel views the protagonist Bhikhu's situation as expenses of the chronic malaise with which Indian society is stricken. *Coolie* describes the painful adventures of Munoo, an orphan Kangra boy a discarded victim of social order, where he suffers at every juncture of life. Munoo is a universal kind of figure. He plays role of a domestic slave, factory worker, pickle maker, collie and a rickshaw puller. He is a sturdy hill-boy, with a taste for joy of life, which is denied to him again and again he reached out to life, the joy of life which registered in his mind's eye the clear pictures of numerous desires. He wanted to live, he wanted to know, he wanted to work, and he wanted to be strong man like the wrestler. In *Two Leaves and a Bud*, Mulk Raj Anand deals with the theme of the exploitation and caste, colour distinction. Mulk Raj Anand mainly deals with the miseries and the wretchedness of the opposed. He has a great sympathy for the untouchables, the peasants, the coolie and other suppressed people of society. Anand's denunciation of religion has its origin in his philosophy of life, he in *Why I Write* quotes, "To me there is only one vast universe, with man, woman and other living beings, face to face with the elements, and others, done but seeking human solidarity. There are not two worlds, heaven above and the earth below. There is no 'spiritual' world separate from the 'material' world. The world it body and the body is soul". (253) R. K. Narayan felicitated with Sahitya Akademi Award and Padma Bhushan Award is one of the most famous Indian Novelists. His stories were grounded in compassionate humanism and celebrated the humor and energy of ordinary life. He told stories of ordinary people trying to live their simple lives in a changing world. He began his writing career with *Swami and Friends* in 1935. Most of his work including *Swami and Friends* is set in fictional town of Malgudi, which captures everything, Indian while have unique identity of his own. His famous works include, *The Financial Expert*, *The Guide*, *The Man Eater of Malgudi*, *The*

Bachelor of Art, The English Teacher, The Vendor of Sweets, The Dark Room, Malgudi Days, and The Grandmothers Table. R. K. Narayan's first novel *Swami and Friends* (1935) shows happy and painful mood of the writer. It presents a series of interesting situations around the Swami and his friends. In the first paragraph of the novel, it is depicted thus,

It was Monday morning; Swaminathan was reluctant to open his eyes. He considered Monday especially unpleasant in the calendar. After the delicious freedom of Saturday and Sunday it was difficult to get into Monday mood of work and discipline. He shuddered at the very thought of school, that dismal yellow building; the fire-eyed Vedanayagam, his class teacher and the head master with his thin stick... (1)

R.K. Narayan's novel, *The Guide* established him as a master of fictional technique through. The novel won for him *Sahitya Akademi* award in 1960. *The Guide* offers a narrative of Raju, a restless and ambitious shopkeeper in Malgudi Railway Station, who turns a tourist guide. Raju's rise and fall and enforced sainthood is depicted. Raju is a romantic young man, falls in love with Rosie the wife of Marco, lover of ancient arts but warmth less husband. Marco explores caves with their curved doorways and wall paintings and discovers musical notations on the walls. Marco takes rooms in Mempi Peak House on the topmost cliff. *The Guide* is the virtue of characters role in the moral alignment of feeling in the narrative. R.K. Narayan sees the world as a balance of good and bad, light and shadows hope and despair. His vision of the life is neither optimist nor pessimist. It is practical. In this, respect Raja Rao – The most brilliant writer of Indian English literature. A novelist and a short story writer has been acclaimed as a novelist of ideas, a philosophical novelist, a bridge-builder between myth and reality and a social historian of the Gandhian era. He was influenced by Gandhian philosophy. His works are *The Serpent and the Rope* (1960), *Kanthapura* (1938), *The Cat and the Shakespeare* (1965), and *Comrade Kirillor* (1976). *Kanthapura* presents the

story of South Indian village during the noncooperation days. It deals with the theme of Gandhian impact on a village community *Kanthapura* is narrated by the village grandmother by a series of happenings *Kanthapura* depicts the social, political and religious aspects of Indian folks in an Indian village. The theme of *Kanthapura* is the continuity of Indian 'Tradition' in rural setting and the political resurgence of the thirties in rural India. K.R.S. Iyengar says, "*Kanthapura* is a veritable grammar of the Gandhian myth – the myth that is but a poetic translation of the reality". (396) The plot of *Kanthapura* has an epic quality is the protagonist under whose leadership the village awakens to the call of Gandhiji for nonviolent freedom struggle. The dominant myth of *Kanthapura* is that of Rama Sita–Ravana, which illustrates the struggle of these good with the evil. He also uses other myths like that of Hanuman, Shiva, and Krishna the savior, who saved the people from the *Kaliyanag*, The British Rule myths have been mixed with politics. The release of Gandhi from prison is pictured as the return of Rama from Lanka. *The Cat and Shakespeare* deals with the theme of ultimate reality. *Comrade Kirillor* shows that Indian in spite of his political beliefs will always remain Indian at heart. The novel deals with political philosophy of Marxism and Dialectical Materialism. Raja Rao is the writer of philosophical strength. He has brought an epic vision, symbolic richness, lyrical and an essential Indianness style to the Indo-Anglian novel. Pre-independence writings mainly deal with the themes of the poor Indians exploited by the British and the inhuman treatment meted out to untouchables in India, Indian freedom movement and east-west encounter, communal and colonial problems. Indian English prose during the Gandhian Era achieved great in political prose, journalism, biography, autobiography, and travelogues. The great writers of this period brought about a change from the elaborate to the simple.

1.3.2 Post-Independence Indian Novel in English

The post-Independence Indian novel in English from 1950 to 1960 is also in continuation with the past in the realistic mode. The changed political

situation after the acquisition of political freedom in 1947 inspired many writers with more self-confidence. They were more partly influenced by political changes and partly by the existential angst. The dominant concern of the literature of this period is with character development, and psychological depth combined with a sense of the alienated individual, dissatisfied with modern life. At the same time, they came under the spell of modernism and progressive ideas in all spheres of life. The second-generation novelists are Bhabhani Bhattacharya, B. Rajan, Manhor Malgonkar, Khushwant Singh, Chaman Nahal, Arun Joshi, Kamala Markandaya, R.P. Jhabhvala, Nayankara Sahagal and Anita Desai. Modernism played a very crucial role in shaping the second-generation novelists. They mainly depict the separation of sensibility, fragmented vision, and the feeling of anxiety, nausea, and boredom in the novels of Kamala Markandaya, Ruth Praver Jhabhvala, and Anita Desai.

Arun Joshi's fiction is his experimentation with different narrative techniques. In *The foreigner*, the narrative freely moves across time and geographical space. *The Apprentice* is a monologue; *The Last Labyrinth* is dominated by the metaphor of the labyrinth, which won the Sahitya Academy Award. *The City and the River* gives up first person narration and the realist mode to write a fable about the corruption of power. Kamala Markandaya is a prolific writer, she deals with the variety of themes like tragic waste, despair, ruined love, and quest for self-realization. Her novel *Nectar in a Sieve* (1954) treats the theme of hunger and starvation in Indian villages. In *A Silence of Desire* (1961), she deals with the theme of love and class conflicts, in her novel *The Coffin Dams*; she deals with the theme of gigantic dam and its impact on the lives of people. Her novel *The Nowhere Man* is a portrayal of racial conflict in England. Cultural conflict is one of her recurrent themes. In *Nectar in a Sieve* Nathan and Rukmani represent the East, whereas Dr. Kenny represents the West. The novel is a sad tale of hunger, starvation, and helplessness. The novel depicts the suffering of the poor illiterate Indian people and also their fortitude and courage. Rukmani the narrator heroine points out, "This home my

husband had built for me with his own hands... In it we had laid together, and our children has been born. This hut with all its memories was to be taken from us, for it stood on land that belonged to another. And the land itself by in which we lived. It is a cruel thing, I thought. They do not know what they do to us". (Markandaya 137)

Some Inner Fury deals with political passions prevailing over love and justice. The class between passion and patriotism is presented. Meera falls in love with Richard Marlowe. She states, "Soon I would go too, when the tail of the procession went through the door, I would join it, and Richard would stay behind. This was not a time for decision, for he knew I cannot stay; it was simply the time for parting." (Markandaya 283) The line depicts that the symbol of colonial power and her patriotic feelings for the native land. *A Silence of Desire* depicts the East-West encounter in the form of a conflict between the Indian spiritualism and the western modernism. The conflict between the husband Dandekar and wife Sarojini represents the conflict between science and superstition. For Sarojini, Gods and Goddesses are living presences. Dandekar could not develop the same faith. Sarojini looking at him directly points out, "The man whom I worship is a God." She said, "You are very nearly right in that one thing-just that of thing". (Markandaya 72) Bhabhani Bhattacharya an outstanding Indo-Anglian novelist of the present times, his novels present a true picture of India and its teeming millions surging with life and substance. All his writings have a social purpose for him. His outlook is highly constructive and purposeful. He depicts the horrors of ongoing alien rule. The novel *So Many Hungers* (1947) has a background of the Bengal famine of 1943, originated from his profound response to the Indian situation in 1942-43, during which he felt, the India underwent a sudden development through a multidimensional experience. It exposes the ruthlessness and inhumanity of merciless hoarder's profiteers and marketers. *Music for Mohini* deals with the theme of adjustment of traditional values to the new ideas. In this novel, a young girl of seventeen is married in the

traditional manner with Jaydev, the quiet scholar who lives in his ancestral village and Mohini, the young city bred wife adapts herself to new environment are the two forces that put the village on the progress and modernization. *Shadow from Ladakh* deals with the Indian struggle with China in 1962. It received 'The Sahitya Akademi Award' of 1967. In it, he presents the problem whether Gandhian values are relevant in the age of weapons and power hunger. It is a vindication of Gandhian ideology. Anita Desai has earned unique place in Indian English fiction by her rich contribution, she has deep psychological insight into her characters. Her novel reveals feministic concerns very artistically and effectively. Anita Desai's first novel *Cry, the Peacock* is the exploration of the human psyche in Maya's self-examination. In her second novel *Voice in the City*, there is delineation of world-weary character. *Cry, the Peacock* is the story of Maya, the story of her unhappy married life with Gautama. Maya's mind is highly disturbed with the death of her pet dog 'Toto'. Her husband Gautama does not understand her and speaks to her very little in the tone of logician. In her own sorrow, Maya utters,

Crows sat in a circle around the corpse and crows will eat anything-entrails, eyes anything. Flies began to hum amidst the limes, driving away the gentle bees and the unthinking butterflies. She thought she saw the evil glint of a blue bottle and grew hysterical. The gardener sent his wife to take her into house and keep her there. She set there sobbing and waiting for husband to come home. (Desai 5)

Maya is haunted by the fear of her husband's death. An Astrologer's prophecy was that her husband would die four years after their marriage. One night, she pushes Gautama from the balcony causing the prophecy to be true. *Where We Go this Summer* depicts the theme of alienation and lack of communication in married life. In *Bye-Bye-Blackbird* (1971) the theme of alienation and frustration of the immigrants in an alien country is depicted racial hatred, homesickness and rootlessness have been explored in this novel.

Manohar Malgonkar is one of those Indo-English novelists, who have shown a keen awareness of Indian tradition and her familiar history. Malgonkar was a professional big game hunter and worried as a wild life conservationist. Malgonkar's major works are *Distant Drum* (1960), *Combat of Shadows* (1962), *The Princess* (1963), *A Bend in the Ganges* (1964), *Spy in Amber* (1971), *The Devil's Wind and Shalimar*. He also wrote short stories. His novels pass thematic variety. His novel, *Distance Drum* is a fictional novel about the Indian Army and its history. It is the story of 'Satpura' officer Kiran Garud and his friend Abdul Jamal, who were together at the military academy at Deharadun. Even after the partition of India, their friendship continues, though Jamal had joined the Pak Army. While posted on the borders of Kashmir they ones meet under the bushy topped tree in No-Man's land and chat together for a while emptying glasses of champagne with the old, prestigious war slogan of the Satpuras, Abdul said, "Come on Jawans!" "Tigers don't live forever!" (Malgaonkar 238) *Combat of Shadows* is set against the background of tea-plantation of Assam. It is the complicated love story with melodramatic situations. *The Princes* is a book about vanishing world of the small princely states of India. He depicts the vivid picture of the troubled times of the merger of the east while princely states into the nation of India after independence. The hero of the novel is Abhayraj, the last prince of Begwad.

A Bend in the Ganges is a novel dealing with the protests of angry young men and women during the critical period of national turmoil. James Y. Dayananda observes it as, "The novels could also be regarded as a documentary narrative dealing with the violent rather than the non-violent aspects of India's struggle for Independence". (Malgaonkar 134) *A Bend in the Ganges* presents the changes that took place in the affairs of men and women because of the Second World War. The novel begins with terrorist movement and ends with the communal frenzy that enveloped India in the post-partition period. Malgonkar's *The Devil's Wind* is a historical fiction it portrays the story of the Revolt of 1857. E.M. Forster described Malgaonkar's *A Bend in the*

Ganges as “the best book of the year” (Quoted in Bande 78). Khushwant Singh in his, “Art and Literature” calls it as one of the few books that are “sample of good writing by Indo-Anglian writers of today”. (284) Chaman Nahal’s *Aazadi* highlights the psychological consequences of the Partition. The novel presents a different perspective of the violence of the partition. It exhibits the picture of the departure of millions of refugees from Pakistan.

Nayantara Sahgal’s novels present the life of the richest sections of Indian society. Her first novel, *A Time to be Happy* (1957) expresses the problem of identity facing the English educated group. The novel, *Storm in Chandigarh* (1969) deals with the partition of Punjab along linguistic lines in 1965. *Rich Like Us* is set during the Emergency. In this novel, she covers a large picture in terms of time and space. The story moves from the pre-independent India of the 18th and 19th century to the 20th century of independent India. The 18th century and 19th century, India was chained by the tyrannical British rule, and hit by social evils like Sati System, casteism and untouchability on the other. She presents a consistent point of view and moves from an ironic to positive constructive vision. Shyam Asnani states, “A rich native heritage co-mingled with the Nehru’s. Here is indeed a post-independence sensibility, born of the new challenges the Indians were faced with after gaining independence”. (109)

Born in Germany of Polish parents, educated in London from the age of twelve and having married with an Indian architect in 1951, Ruth P. Jhabvala settled down in Delhi. Although living in India since 1951, she still feels herself to the alien here. A prolific and versatile writer she has written about personal relationship, man-woman relationship, and domestic life in her novels – *To Whom She Will* (1955), *The Nature of Passion* (1956), *Esmond in India* (1958), *The Householder* (1968), *Get Ready* (1962), *A Backward Place* (1965), *A New Dominion and Heat and Dust*, and short stories collected in *An Experience of India, Like Birds, Like Fishes and A Stronger Climate*. As an outsider inside India, Ruth Prawar Jhabvala enjoys a double perspective.

Khushwant Singh was a brilliant novelist storywriter, historian and a famous journalist. His enduring work has been done in the field of history and biography. He is famous for his two novels, *A Train to Pakistan* and *I Shall Not Hear the Nightingale*, and the two collections of short stories, *The Mark of Vishnu* and *A Bride for Sahib* and he has translated Ranjit Singh Bedi's Urdu novel *Ek Chadar Maili Si* into English as *I Take this Woman*. *Train to Pakistan* depicts the realistic picture of the cruel horrors enacted on the Indo-Pakistan Border region during the terrific days of August 1947. Mano Majra, the name of village is a fixed point in a space, where as the train is the symbol of moment millions of non-Muslims from Pakistan longed for a passage to India, a land of hope and peace. Millions of Muslims from India sought the road to Pakistan, the land of Islamic faith and promise. The train runs between Mano Majra, a village on the Indian side in the Punjab and Lahore, the capital of undivided Punjab before partition. The writer writes about the Mano Majra, "Mano Majra is a tiny place. It has only three brick buildings, one of which is the home of the moneylender Lala Ratan Lal. The other two are Sikh temple and the mosque. There are only about seventy families in Mano Majra, and Lala Ram Lal's is the only Hindu family. The others are Sikhs or Muslims, about equal in number." (Singh 1) His next novel *I Shall Not Hear the Nightingale* has basic structure of social and political narrative. It is the story of two families one Sikh and other Hindu, set against the decaying power of the British Raj in the Punjab from April 1942 to April 1943.

V.S. Naipaul in his novel *An Area of Darkness* remarks about this novel as, "The Princes in the medieval tragedy of a medieval Indian petty prince who loses power with independence and feels the humiliation of his fall so deeply that he goes out unarmed after a wounded tiger and is killed". Naipaul adds, "The poverty of India is quivering... the narrator sees his father denying basic rights to the people... This is the Indian withdrawal and denial; this is the part of confusion of Indian Anglo-Indian". (AD 66-67)

1.3.2.1 Indian English Novel in the 1980s and 90s

The 1980's is considered the second coming for the Indian literature in English. The appearance of *Midnight's Children* in 1981 by Salman Rushdie brought about a renaissance in Indian writing in English, which has outdone that of 1980's. *Midnight's Children*, *Shame* (1983), *The Satanic Verses* (1988) are Rushdie's best-known works and are same times regarded as a trilogy. *Midnight's Children* is a fictional history of post-independence India, which depicts the Saleem Sinai's life, who born in the midnight hour of independence. Saleem along with 1001 other children is gifted with magical powers, which lead in both creative and destructive directions. Born to Hindu parents and brought up by wealthy Muslims. According to Rushdie the falsification of history in *Midnight's Children* was a symptom of his own status as a migrant writer, living in London and trying to capture an imaginary homeland through the imperfections of childhood memory. Theme of migration is used in his two next novels *Shame* and *The Satanic Verses*. The narrator of *Shame* muses, "What is the best thing about migrant people? I think it is their hopelessness... And what's the worst thing? It's the emptiness of one's luggage... We've come unstuck from more than land – We've floated upwards from history, from memory, from time" (Rushdie 87). Rushdie's autobiographical novel, *The Moor's Last Sing*, to some extent shows the problem of Indianness and the identity of the Indian are highly Muslim origin, who lives in Europe and the United States specially after Khomeini's Fatwa and who write about India. Rushdie's novels are replete with symbolism, powerful imaginary and a vivid narrative style. The language is a strange with Hindi words phrases and conversation expressions smoothly incorporated into English. Rohinton Mistry belongs to the Parsi community; he is one of the writers of Indian Diaspora. He left Bombay to Toronto in 1975. Mistry has three books to his name, a short story collection titled *Tales from Firozsha Baag* (1987) and the novels, *Such a Long Journey* (1991) and *A Fine Balance* (1995). He mainly focuses on the changing fortunes of the Parsi Diaspora in India. His novels are concerned with

the experience of the Parsi in community and country as it has been in the post-independence era. *Such a Long Journey* is set against the backdrop of the Bangladesh – Pakistan wars of the 1970s. In this novel, public events have direct consequences on the life of the ordinary citizen. It is the story of Gustad Noble a bank employee, who lives in Parsi compound with his wife and three children. He attempts to take charge of his modest destiny but discovers that immodest destiny has take charge of him. *A Fine Balance* is a magnificent hurting story told in the best tradition of nineteenth century realism.

Upamanya Chatterjee has tried to demonstrate the Indian tang, the *masala* mix of a culture that has influences from outside the subcontinent. Upamanya Chatterjee's novels are written in a humorous style, his works are the portraits against the austere world of Indian Administrative system. Most of his novels focus on the life of a young westernized diplomat, who is posted in a non-descript town. *English August* his debut novel's story was bestselling novel in 1988. It tells the story of Agastya Sen, a Westernized Indian whose thoughts are dominated by women literature, and soft drugs. He portrays some issues that revolve around the urban educated youth and pictures a class of westernized people. The story was made into a film with the same name in 1994. His second novel *The Last Burden* (1993) was published which Portrays, the life of an Indian family at the end of twentieth century. *The Memories of the Welfare State* (2000) is the sequel of *English August* the novels won the Sahitya Academy Award in 2004. *His Weight Loss* (2006) is about the strange life of Bhola, who is a sexual deviant and whose attitude to people around him depends upon their lust worthiness. *Way to Go* (2010) is a sequel to *The Last Burden*. Shobha De is an Indian columnist and novelist; she is best known for her depiction of socialites and sex in her works of fiction, for which she has come to be known as the "Jackie Collins" of India. She started her career as a model. After making her name as a model, she began a career in journalism in 1970, during the course of time she founded and edited three magazines *Stardust*, *Society*, and *Celebrity*. In the 1980s, she contributed to the Sunday

magazine section of *The Times of India*. In her columns, she used to explore the socialite life in Mumbai life styles of the celebrities. At present, she is a freelance writer and columnist for several newspapers and magazines. Shobha De runs four weekly columns in mainstream newspapers, including *The Times of India* and *Asian Age*. She has been the writer of several popular soaps on television. Shobha De is popular for her unique style of writing. She is known for her bold and frank style of writing. Feminism, its various aspects and gender equality of the society are the main themes of her writing. She mainly deals with the issues of the modern society. She also focuses on the different facets of the urban Indian society. She wrote *Socialite Evenings* (1989), *Starry Nights* (1991), *Sisters* (1992) and *Second Thoughts* (1996). In *Starry Nights*, she portrays the love story of two *popular* celluloid stars. It is the story of high-class people and it depicts the dark side of the Hindi film industry. The women characters of her novels are madly in love with the male characters. Jealousy and manipulation are the prominent themes of Shobha De's books. She writes for the masses and expresses her dissatisfaction concerning the behaviour of today's present day generation very clearly. She is a feminist writer and projects the minor status of the women in the societies through her writings; she spreads the message of revolting back for the rights of the women. Women writers of earlier generation were not taken very seriously and they were restricted within patriarchal limits.

Arundhati Roy is one of the notable writers of the young Indian generations writing in English. Her debuted novel published in 1997, *The God of Small Things* won her the Booker Prize for literature. Her novel registered a tremendous sale all over the world. The book has been translated into more than forty languages in the world. The Booker committee's admiration of Roy's verbal enthusiasm is evident when they remark, "With extraordinary linguistic invectiveness Roy funnels the history of South India through the eyes of seven year old twins. The story is fundamental as well as logical; it is about

love and death, about lies and laws; her narrative crackles with riddles and yet tells its tale quiet clearly. We are all engrossed by this moving novel". (Rao 23)

The God of Small Things is autobiographical in nature. In this novel, the most educated state Kerala with many different castes and classes has been beautifully represented. Her second book *The End of Imagination* deals with the author's revolt against nuclearization in India and abroad.

1.3.2.2 Present Scenario of Indian English Novel

The novelists of the third generation are especially remarkable for the selection of their themes and styles. Among the crowd of creativity, their works maintain the desired class in the protection of themes, portrayal of characters, and experimentation of style and presentation of the contemporary world. Indian English novelists of the modern generation explore the world as a void where the modern man who is intellectual and craves for spiritual, suffers from disillusionment. People suffer from multiple problems in the age of transformation and representation. Modern man is bound to live in conflicts between two cultures, two thoughts, and two ideologies. Many of modern Indian writers in English deal with the themes like rootlessness, disillusionment, alienation, boredom etc. Indian essayist and novelist, Pankaj Mishra has won the 2014 Leipzig Book Award for his work *From the Ruins of Empire* (2012) – *The Revolt Against the West and Remaking of Asia*. He is a first non-western writer receiving this award. His first book was *Butter Chicken in Ludhiana: Travel in Small Town India* a travelogue that describes the gradual social and cultural changes taking place in rural Indian towns in the new context of globalization. The novel, *The Romantics* (2000), is an ironic take of people longing for fulfillment in cultures other than their own, was published in eleven, European Languages, and won the Los Angeles Times Art Seidenbaum award for the first fiction. The novel is set in the holy city of Benares and the main protagonist is a young Indian Brahmin named Samar, who stumbles upon a group of Western dropouts. Samar begins an erratic journey in search of himself. His next books, *An End to Suffering* and *The*

Buddha in the World mix memoir, history and philosophy through his travels. He attempts to expose the origins of the Buddha, and India's Transition from colonial outpost to an independent nation. Pankaj Mishra in *The Romantics* highlights the problems of merging cultures the East and West. Aravind Adiga is an Indian-Australian writer and journalist. He studied English literature at Columbia College, Columbia University in New York. Adiga began his journalistic career as a financial journalist, interning at the *Financial Times* with pieces published in the *Financial Time* and *Money* he covered the stock market and investment interviewing among others, Donald Trump. He was subsequently, hired by *Time*, where he remained a South Asia correspondent for three years. He currently lives in Mumbai. Arvind Adiga in *The White Tigers* projects the conflicts of materialism and mortality in dominant manner. His debut novel *The White Tiger* won the 2008 Man Booker Prize. Adiga's *Between the Assassinations*, a collection of short stories and *Last Man in Tower* (2011) are combined with complex narratives and multiple narrators, which create a vivid picture of Indian life. Amit Chaudhari is an internationally recognized Indian English author and academic. He is Professor of Contemporary Literature at the University of East Anglia. His novels have won several major awards and he has received international critical acclaim. Amit Chaudhari works reflect his background in academia and theory. Chaudhari's fiction persistently interrogates the rapid modernization of India and the complex shift it causing in many people's relation to their culture and tradition *A Strange and Sublime Address* (1991), *The Immortals* (2008) and *A New World* (1998). His novel's prominent setting is Calcutta where he is born. His non-fiction *Calcutta; Two Years in the City* is a portrayal of the city of his youth in Calcutta. Kiran Desai was born into a family of rich literary pedigree her mother was the award-winning author Anita Desai. Her first novel *Hullabaloo in the Guava Orchard* was released in 1998 and appreciated for its sensitive portrayal of rural life in India. She has been honoured in 2006 with The Man Booker Prize and National Book Critics Circle Fiction Award in 2007

for her second novel, *The Inheritance of Loss*. The novel is based on the themes of post-colonialism and globalization as they relate to a modern India in which the colonial legacy and the modernizing and homogenizing forces of globalisation are linked. It is considered a masterpiece of 21st century Indian Literature. Chetan Bhagat is an Indian author, columnist screenwriter, and motivated speaker known for his English novels about young urban middle class Indians. Bhagat's novels have been sold over seven million copies. In 2008, *The New York Times* commended Chetan Bhagat as the biggest selling English language novelist in India's history.

Chetan Bhagat is the author of bestselling novels, *Five Points Someone* (2004), *One Night @ The Call Centre* (2005), *The 3 Mistakes of My Life* (2008), *2 States* (2009), *Revolution 2020* (2011), *What Young India Wants* (2012) and *Half Girlfriend* (2014). All the books are best sellers and four are inspired Bollywood films including *3 Idiots*, *Kai Po Che*, *2 States* and *Hello*. *One Night @ the Call Centre* opened up the inner world of India's teeming Call Centre, that haven for young people with modest grades in school and no discernible talent other than being able to answer the phone, in decent enough English. Where everyone is marking time waiting for a bigger, better life the girls waiting for a break in modeling or to get married to a big catch NRI, the boys are nursing their entire pleural dreams. In *Revolution 2020*, the young protagonists are in search for success in life, one by starting a private college and the other by being a crusading reporter for a newspaper. He points out the younger generation problems in conflicting manner. Raj Kamal Jha is an internationally acclaimed novelist, journalist, and editor at *The Indian Express*; He is also the recipient of the largest advance ever paid to first time Indian novelist. Raj Kamal Jha's writing is influenced by the time he spent in the United States, as well as by the works of twentieth – century American writers Don De Lillo and Paul Auster. Jha's first book *The Blue Bed Spread* (1999) is a revealing story of incest, abuse and secrecy in a Calcutta family with a surprise ending in shock. *She will Build Him A City* (2015) shows a surreal and

frightening side of Delhi. *Fireproof* (2007) is set against the backdrop of the 2002 Gujarat Violence, the first attack on Muslims after 9/11. The novel is a chilling take of a father and his deformed son on a journey across a city, where the ghost of those killed have decided to seek justice. Raj Kamal Jha's *The Blue Bedspread* and *If You Are of Heights* (2003) depict the struggle between selves.

1.4 Theme: Its Definitions, Functions and Significance

The term, 'theme' is defined as a main idea or an underlying meaning of a literary work that may be elated directly or indirectly. Theme is an element of a story that binds together various other essential elements of a narrative. It is a truth that exhibits universality and stands true for people of all cultures. Themes give readers better understanding of the main character's conflicts, experiences, discoveries, and emotions as they are derived from them. Through themes, a writer tries to give his readers insight into how the world works or how he or she views human life. Dean Koontz defines theme in these words, "Theme is a statement, or series of related observations, about some aspect of the human condition interpreted from the unique viewpoint of the author". (Quoted by Harvey Chapman <https://www.novel-writing-help.com/what-is-theme.html>) According to M. H. Abrams, the terms, 'theme' "is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader". (170)

Thus, theme is sometime use interchangeably with motif. In literary works, mainly major and minor themes appear. A major theme is an idea that a writer repeats in his work making it the most significant idea in a literary work. A minor theme, on the other hand, refers to an idea that appears in a work briefly and gives way to another minor theme. Matrimony is the major theme of Jane Austen's *Pride and Prejudice*. The whole narrative revolves around the major theme of matrimony and its minor themes are love, friendship, affection etc. A writer presents themes in a literary work through several ways. A writer

may express a theme through the feelings of his main character about the subject he has chosen to write about it. Similarly, themes are presented through thoughts and conversations of different characters. In the course of a literary work, the experiences of the main character gives an idea about its theme, the actions and events taking place in a determining the theme. *The Rutledge Dictionary of Literary Terms* defines theme,

Theme traditionally means a recurrent element of subject matter, but the modern insistence on simultaneous reference to form and content emphasizes the formal dimension of the term. A theme is always a subject, but a subject is not always a theme: a theme is not usually thought of as the occasion of work of art, but rather a branch of the subject, which is indirectly expressed through the recurrence of certain events, images or symbols.
(239)

In contemporary literary studies, a theme is the central topic a text treats. Themes can be divided into two categories a work's thematic concept is what readers 'think the work is about' and its thematic statement being 'what the work says about the subject'. A story may have several themes. Themes often explore historically common or cross culturally recognizable ideas, such as ethical questions and are usually implied rather than stated explicitly. Themes are the ideas that run through narratives, enlivening with deeper meaning to be found in real life and fiction alike. They create stories that are not dull but compelling and emotional. Along with presenting a prevailing theme, writers include several motifs in their literary works as reinforcements. Motifs contribute in developing the major theme of a literary work and help readers to comprehend the underlying messages that writers intend to communicate in them. In a literary work, a motif can be seen as an image, sound, action or other figures that have a symbolic significance and contributes toward the development of them motif and theme are liked in a literary work but there is a difference between them. In a literary piece, a motif is a recurrent images, idea

or symbol that develops or explains a theme while a theme is a central idea or message. Motif is defined as an object or idea that repeats itself throughout a literary work.

1.5 Recurring Themes in Indian English Literature

1.5.1 Mythological Theme

In order to bridge the gap between past and present, urban and rural consciousness mythological themes are used in literature. The *Ramayana* and *Mahabharata* these two great epics are the chief sources upon, which the playwrights have drawn themes in Indian literature. Rabindranath Tagore used mythological theme in *Sanyasi* or *The Ascetic* (1883), *The King and the Queen*, *Sacrifice* and *Chitra*. *Sadhna* is a collection of essays in which Tagore reveals the ancient spirit of India as manifested in the *Upanishads*. *Chitra* is a succinct Tagorean version of Kalidasa's *Sakuntala*. In the course of a perceptive Introduction to an English version of *Sakuntala* Tagore wrote:

In truth there are two unions in *Sakuntala*; and the motif of the play is the progress from the earlier union of the first Act, with its earthly unstable beauty and romance, to the higher union in the heavenly hermitage of eternal bliss described in the last Act... translating the whole subject from one world to another-to elevate love from the sphere of physical beauty to the eternal heavens of moral beauty. (Quoted in Iyengar 136)

Tagore admired the great English playwrights Shakespeare, Ibsen, Maeterlinck and Indian playwright Kalidasa. Sri Aurobindo the outstanding figure in Indo-Anglian literature who played the part of politician, the poet and philosopher Yogi depicted the Greek mythological theme in his *Perseus and Deliverer* On 29 March 1914. The main theme of his writing is the spirituality of India and the divinity of man. Aurobindo is the pioneer of overhead poetry. Assessing the place of Aurobindo as a critic and thinker, *The Times Literary Supplement* reviewer, Ranjee Shahani in his review "A Philosopher of Modern India Aurobindo the Reconciler - East and West in the Unity of the Spirit" take

him as the most significant of all modern Indian writers – successively poet, critic, scholar, thinker, nationalist, humanist who combines in his vision the alacrity of the West with the illumination of the East and is an accomplished scholar in Sanskrit, Greek, Italian, French, English and Bengali that gives his judgments balance and poise. Ranjee Shahani rightly points it out that, “As an Indian scholar and critic he [Aurobindo] is second to none; Sri Aurobindo’s literary judgments matched Coleridge’s and Heine’s in their piercing and almost instantaneous insight . . . his *The Life Divine* is one of the master-works of our age.” (Quoted in Heehs 389)

Aurobindo’s *Savitri*, a massive epic is based on the Savitri-Satyavan legend from Mahabharata. *The Hero and Nymph* is Sri Aurobindo’s blank verse translation of Kalidasa’s *Vikramorvasie*. Sri Aurobindo also translated *Vidula* based on *Mahabharata* the devotional songs of Chandidas and Vidyaapati. Sri Aurobindo’s long critical essays on *Gita Upanishad Ramayana* and *Mahabharata* were all attempts to make people conscious of their cultural heritage. Sanskrit playwrights Bhasa, Kalidasa and Bhavabhuti’s impact was there on the writings of Aurobindo. *The Life Divine, The Synthesis of Yoga, The Human Cycle. The Ideal of Human Unity*. The essays on *Bhagvad Gita* are based on the *Vedas and Upanishads*. He wrote a varied kind of prose, his style is flexible and is noticeable for its suitability to the themes. M.K. Naik in his book, *A History of Indian English Literature* remarks,

Sri Aurobindo’s style is Protean and shows itself capable of diverse tones and effects such as irony and sarcasm in *The New Lamps For Old* and *Vande Matram* essays, forensic skill in *The Renaissance in India*, elevation in the *Life Divine* and even playful banter in some of his letters to his disciples. In sheer amplitude and variety, Sri Aurobindo has no equal among writers of Indian English prose. (88)

Michael Madhusudan Dutt was the first to use blank verse in 1860 in the play, *Padmavati* based on a Greek myth. Michael Madhusudan Dutt used this theme in *Meghnad Badh*. His *Meghnad Badh Kavya* written in blank verse was

based on the Ramayana and was inspired by Milton's *Paradise Lost*. *Meghand Badh* centre round the heroic figure of Indrajit, Rawan's son. Michael Madhusudan Dutt had translated *Ramayana, Mahabharat, and Shakuntala* into English Verse. Sri Aurobindo tributes Madhusudan Dutt as no human hands have such notes ambrosial moved and these accents are not of the imperfect earth rather the god was forceful in their birth; the god himself was enchanting flute, the god himself took up the pen and wrote. Toru Dutt borrowed her themes from Indian mythology and legends. She depicted famous mythological and puranic chapters like Savitri, Dhruva, Lakshmana, Prahlad etc. *Ancient Ballads* by Toru Dutt is soaked in Indian myths and legends it is a translation of selected stories from *Ramayana, The Mahabharata* and *Vishnu Purana*. The story of Jada Bharata in *Vishnu Purana* also attracts her. Dutt's family Album is a collection of about two hundred poem by other members like Govind Chunder Dutt, Ganesh Chunder Dutt, Greece and Hur Chunder Dutt the collection consists of poems of Indian legends, Indian landscape and Indian history and Christian themes. Ramesh Dutt translated *Rigved* and rendered into English verse *The Ramayana* and *The Mahabharata*. In presenting these translations of the classical literature of India Ramesh Dutt is conscious, of his role in Orientals scholarship. *In Epics and Lays of Ancient India*, he traces the tradition of Orientals scholars from Sir William Jones and H.H. Wilson to Max Muller and Edwin Arnold.

R.K. Narayana's novel *Mr. Sampat* was based on the mythological theme about Kama (Cupid). He blended tradition with modernity and incorporated ancient stories on Indian religious scriptures in his writings; he incorporated traditional Hindu mythology and legend in stories of modern events. He reinterpreted the *Bhasmasura* myth in *The Man Eater of Malgudi*. In *Guide*, many of the structural devices and thematic concerns of the Hindu epic and Purana's are displayed. Mulk Raj Anand used *Ramayana* myth in realism in his novel *The Old Woman and Cow*. Though his writings reveal Vedanta philosophy as a subject of his novels, Raja Rao brings the national and

religious experience together. In *Kanthapura*, Raja Rao had adopted the form of the Hindu *Sthlapurana* and *Harikatha* with their mixture of narration, description, religious discourse, and folklore. Another novel *The Serpent and the Rope* is also based on mythological theme, the various characters in it symbolizes various mythological figures of the Hindus. *Kanthapura*'s narrative technique is based on the traditional method of storytelling. It has been written in Puranic form. Dr. S. Radhakrishnan brought out authoritative English renderings of the *Bhagwat Gita* and the principle Upanishads. G.V. Desani used *Panchatantra* in *All About H. Hatter*. It is a synthesis of the Eastern and Western narrative techniques. Sudhir Ghose used ancient Hindu narratives in *And Gazelles leaping*, *Cradle of the Clouds*, *The Vermilion Boat* and *The Flame of the Forest* Vasudeva Rao's *Nala Damayanti* Elizabethan in form written in blank verse was inspired by the *Mahabharata*. T.P. Kailasam's *Karana*, *The Brahmin Curse*, both written in blank verse are inspired by the *Mahabharata*. Manohar Malgonkar one of the popular Indo-English novelists of the modern era wrote *Combat of Shadows* based on the epigraph from *Bhagavad Gita*. *A Bend in the in the Ganges* is setting on partition but the source of its title and epigraph was *Ramayana*. Rajagopalachari as a writer and thinker was influenced by both Eastern and Western thought. His famous writings in English on myth are *The Story of Mahabharata*, *The Story of Ramayana*, *Bhagavad Gita and Upanishads*. Dhan Gopal Mukherji published his translation of the *Bhagwad Gita* in 1931 under the title *The Song of God*. Vasant A Shahane's first novel *Prajapati* the mythical fiction depicts the myth of the *Upanishad* being dominant of the ancient India to articulate the socio-political reality of the contemporary scene. B. Rajan employs myth in *The Dark Dancer* only to illuminate certain situations and characters Amitav Ghosh's *The Hungry Tide* is based on local myth of Bangla. Girish Karnad used legend, history, and myth for the plots of his plays, *Yayati* interpretation of *Mahabharata* in modern context. *Hayavadana* is a bold and experiment on folk theme. Its plot was on *Katha Sarit Sagara* an ancient collection of stories in

Sanskrit but is mainly based on Thomas Mann's retelling of the story in *The Transposed Heads*. In poetry also mythological theme was used in the late nineteenth and twentieth century. Rabindranath Tagore used it in Bengali *Katha-o-Kahini*, *Pratibha*, *Karna-Kunti Sambad*, *Gandhrin Abedan* and *Urvashi*. P. Lal used it in *The Mahabharata* and translation of the *Upanishads* in English. His new work *The Man of Dharma and the Rasa of Silence* draws its inspiration from the *Mahabharata*. Prof. Lal used new word 'trans creation' in place of translation; he simply doesn't replace words to words but created a new text based on the original.

1.5.2 Romanticism

Romantic theme in Indian literature begins with Sanskrit Literature beginning with Kalidasa's *Ritusambara* and *Meghaduta*. Henry Derozio is considered the first romantic poet in Indian English literature *The Fakeer of Jungheera* is the long narrative poem having a metrical romance between a Muslim bandit and a Brahmin widow. *A Walk by Moonlight* and *The Golden Vase* poems are influenced by the writers of Byron, Shelley, Wordsworth, Coleridge and Thomas Moore. Rabindranath Tagore's *Gitanjali*, *Urvashi*, *The Gardener*, *Stray Birds*, *Lover's Gift* are based on romantic theme. Tagore's poetry deals with the lyric themes of love, mystical yearning for God, love for nature's beauty and the Edenic world of children. Wordsworth, Keats, and Shelley's impact was there on his poems. *Kadi O Kamal* and *Manasi* his two early Bengali verse volumes depict the message of personal love on a real physical plane. Sri Aurobindo's early poems *Night by Sea* and *Goethe* are on full of fervor and romanticism. Toru Dutt's *Our Casuarina Tree* and other poems glow with romanticism. She is linked with romantic poets like Coleridge and Wordsworth. Her *A Sheaf Gleaned in French Fields* is a translation of works of French romantic poets. *Bianca* is an unfinished love story set in nineteenth century England. Sarojini Naidu the nightingale of Indian English poetry. The specialty of her poem is lyrics with beauty and charm. Love is the theme of her poetic works out of 184 poems 66 poems are love lyrics. Some of

her typical love lyrics are *Ecstasy Songs of Radha, The Milk Maid, A Persian love-song, In a time of flowers, Humayun to Zobedia, Devotion*. As a love poet, Sarojini is a romantic idealist like Rabindranath Tagore. Some of her devotional love poetry is *Songs of Radha, The Milkmaid, The Flute Player of Brindaban* and *At Dawn, At Dusk* and *The Quest* all these poems are based on Radha-Krishna theme of love. Her earlier poems *A Rajput Love-song, Indian Love Song, A Song from the North* had a certain romantic sensual longing. Sarojini Naidu is a true Romantic in her art and sensibility. Among the Indo-English romanticism poets, she is confined to be Elizabethan Romanticism. Kamala Markandaya *Some Inner Fury* deals to more with the theme of romantic affair between Richard Marlowe and Mira and the freedom struggle.

1.5.3 Socio-Cultural themes

Society in India can be traced from Indus Valley Civilization; modern Indian society borrows much from Indus Valley. Vedic Literature beginning with epics *Mahabharata* and *Ramayana* or four candidates Veda, *Yajur Veda, Sama Veda, Rig Veda* and *Atharva Veda* had exhibit societal concepts of Hindu society covering India. Social themes are mainly depicted in Sanskrit, Pali and Prakrit literature. The urge for social reform was an important aspect of the Indian renaissance of the 19th century; therefore, it was an important theme in some early Indian-English fiction. The issues on which they wrote were the position of women, the plight of the peasants and the decay of the old aristocracy. Raja Ram Mohan Roy the renaissance of modern Indian literature and the first Indian, who master the English prose, was also a great humanitarian and social reformer. He started *Sambad Kaumudi* a weekly paper in 1821. He expressed his revolutionary ideas against the monstrous custom of Sati and want remarriage of widows the most suffers in the society. Bankim Chandra Chatterjee's *Rajmohan's Wife* in 1864 is the first Indian English novel, which depicts the contemporary social scene. Shevatabai M. Nikhambe's *Ratanbai, A Sketch of a Bombay High Caste Hindu Young' Wife* in 1895, a novel based on the author's own experience for female education, depicts the

struggle of nine years married girl to secure education in spite of family opposition. R.C. Dutt's *The Lake of Palms a Story of Indian Domestic Life* (1902) advocate's widow-remarriage. Lal Behari Das's *Govinda Samanta or The History of Bengal Royal* (1874) was entitled version *Bengal Peasant Life* based on the theme of peasant life. Sardar Jogendra Singh in his *Nasrin An Indian Medley* depicts a real study of aristocratic life in North India it also shows the social scene of some of Nawabs and Taluqadars of independence era. Mulk Raj Anand mainly dealt with the theme of casteism and human suffering caused by different factors as political, economic, social, and cultural. For Mulk Raj Anand novel is a creative weapon for attaining humanism. Anand writes with a purpose from his personal experience and he experiences of real people. His pre-Independence fiction, *Untouchable* (1935) depicts the theme of caste discrimination it also included the issues like loss of identity and rootlessness. *The Coolie, Two Leaves and Bud* and his smaller novel *The Road* also deals with the evil of the class system. *The Big Heart* also depicts the caste system. Anand's *The Village, The Sword and the Sickle* and *Across the Black Waters* focus on Indian traditional social values and the new socialist forces. Mulk Raj Anand's novels and short stories embody a 'Social conscience' and create social awareness. R.K. Narayan's *Guide* the winner of Sahitya Akademi Award in 1951 and *The Bachelor of Art* depicts the social values questioned now and then in the society. *The Dark Room* is the story of conjugal conflict. R.K. Narayan presented social reality through his ironic mode of narration. T. Ramakrishna's *The Dive of Death* also shows the social conditions based on certain superstitions. Balkrishnan's *The Love of Kusuma* presents the scene of Punjab with the accent on social life. Feroz Khan Noon's *Scented Dus*, Dewan Sharar's *The Gong of Shiva*, Hari Singh Gour's *His only Love*, Ahmed Ali's *Twilight in Delhi* are based on the social life and picture of women in the society. S. Memon Marath realistically depicts the social life in his novels *Wound of Spring* and *The Sale of Island*. Venu Chitale's *In Transit* presents a tale of three generations of Brahmin joint family of Poona. Rama Mehta's

Inside the Haveli depicts the Rajasthan Purdah life. Pankaj Mishra's *The Butter Chicken in Ludhiana*, *Travels in small Town India* describes the social and cultural changes in India in the new context of globalization. Women novelist strongly depicted the social scene in their writings. Ruth Pravar Jhabvala's *To Whom She Will* offers engaging comedies of North Indian urban middle class life. Kamala Markandaya's *Nectar of a Sieve* shows the picture of rustic life her *Two Virgins* and *a Handful of Rice* depicts the social positions in society. G.V. Desani gives a humorous and ironical touch to Delhi Life in *All about Mr. Hatter*. Indian Muslim life has been beautifully described in Zenith Futehally's *Zohra*. Perin Bharucha presents an absorbing account of Parsi life in *Fire Worshippers*.

1.5.4 Political and Historical Themes

The freedom struggle boost the Indian English novelist, many of Indian English fictions are based on political and historical conditions prevailed in society. Raja Ram Mohan Roy was an eminent political thinker of his time. His political ideas were influenced by European philosophers, Bacon, Hume, Bentham and Montesquieu. His famous works are *Rights of Female*, *According to the Hindu Law of Inheritance* (1822). *Exposition of Practical Operation of Judicial and Revenue System in India and of the General Character and Conditions of Its Native Inhabitants* (1832) and *A Defense of Hindu Theism* (1817) Sri Aurbindo's political and social prose was journalistic. He expressed his political and social ideas in a series of articles in *Indu Prakash*. He wrote the famous monograph, the *Bhawani Mandir* with revolutionary thought. It was A Handbook for Revolutionaries dedicated to service of *Bhawani*. Rabindranath Tagore wrote anti violence tracts in *The Home and the World* and *Four Chapters*. His *Gora* and *Binodini* are full proliferation of the national culture in a memorial and crucial period of the history of modern India. Rabindranath Tagore's *Gitanjali* the winner of Nobel Prize begins with the patriotic lines, "Where the mind is without fear into that heaven of freedom, my father, let my country awake". (1) It is an effort to forge national unity to

fight the foreign rule. Madhusudan Dutt's *The Captive Ladie* is the historical poem, a love poem where history is strongly blended with love. Shoshee Chander Dutt in his collection of *A Vision of Sumeru and Poems* states the legendary historical past of India. His poem *Sivajee* states the spirit of Indian nationalism through the heroic deeds of Shivaji. Hur Chander Dutt's *Tarra Bae* is also based on historical theme. Ramesh Chander Dutt wrote *A History of Civilization in Ancient India*; later he wrote *Hindu Civilization and then India in the Victorian Age*. His books *A Brief History of Ancient and Modern Bengal* and *The Economic History of British India* are based on historical facts. *The Slave Girl of Agra* depicts the picture of Mughal times during 17th century Agra. *The Lake of Palms* shows the picture of nineteenth century Bengali life. Khushwant Singh's *I shall Not Hear the Nightingale* and *Train To Pakistan* are based on social and political situations of their times. Pandit Jawaharlal Nehru a well-known personality of Indian History who rolled as a state man and Politician also played an important role in Indian English Writing. He wrote the historical prose, *The Glimpses of World History* and *the Discovery of India*. Manohar Malgonkar's *A Bend in the Ganges*, *Distant Drum* and *The Men Who killed Gandhi* are based on political theme. Malegonkar's *The Devil's Winds* deals with the Indian Mutiny of 1857, and his *The Sea Hawk* deals with the life and battles of Kanhoji Angrey against British and Dutch aggression. K. A. Venkatramani's *Kandan the Patriot* is based on the Gandhiji's civil disobedience movement in the early thirties. Bhagwan S. Gidwani has painted portrait of the *Tiger of Mysore* in his historical novel *The Sword of Tipu Sultan*. Manorama Modak's *Single in the Wheel* depicts the last days of the last Peshwas in the early 19th century. Kamala Markandaya's *The Golden Honey Comb* covers the period of about a century from 1850 to 1947 in Indian History. Vimala Raina's *Ambapali* is based on picture of ancient India of Buddhist times. Jyoti Jafa's *Nurjahan* depicts the life of Nurjahan, a great figure in Mughal period of Indian history. Bhabani Bhattacharya's *So Many Hungers*, R.K. Narayan's *Waiting for Mahatma* and Kamala Markandaya's

Some Inner Fury are based on historical and political theme of horrors. Balachandra Rajan's *The Dark Dance* and Malgonkar's *Distant Drum* and Khushwant Singh's *Train to Pakistan* depict the situation of partition. S.M. Mitra's *Hindupore, A Peep behind the Indian Unrest* depicts the political theme. Raj Gill's *The Rape* and Chaman Nahal's *Azadi* also focus mainly on partition. H.S. Gill's *Ashes and Petal's* records a significant face of partition. Bhabani Bhattacharya's *Shadow from Ladakh* has the background of the Chinese invasion of 1962. Nayantara Sahgal portraits leading political personalities in *This Time of the Morning, Storm in Chandigarh* and *A Situation in New Delhi*. Attia Husain's *Sunlight on Broken Column* and Anita Desai's *Clear Light of Day* are based on partition theme. Rohit Handa in his *Comrade Sahib* dramatizes the Naxalite movement of West Bengal. Girish Karnad's *Tughlaq* is a historical play, which deals with the complex and paradoxical character of Mohammad-bin-Tughlaq who ruled over India for twenty-six years. Nirad C. Chaudhari's *The Autobiography of an Unknown Indian* describes the social cultural and political conditions in which an Indian grew to manhood in the early decades of this country. *Thy Hand, Great Monarch* is also an exploratory study of Indian political and social ethos.

1.5.5 East-West Encounter

Growing cultural interaction between the East and West and the changing scenario after independence have created an atmosphere to the theme of East-West Confrontation. In 1909, Sarah Kumar Ghose wrote a romantic novel entitled, *The Price of Destiny* containing the East-West theme the novel is about the dilemma faced by an Indian Prince who has to choose between his love for an English girl and marriage to an Indian princess. Raja Rao's *The Serpent and the Rope*, Kamala Markandaya's *Some Inner Fury, Possession* and *The Coffin Dams* are based on the East-West theme. G.V. Desani's *All About H. Hatter*, Ruth Jhabvala's *Edmond in India* and *Heat and Dust* depict the same theme of East and West encounter. Bharati Mukherji's *The Tiger's Daughter* also deals with the theme of East-West confrontation. Rajan's *The*

Dark Dancer and *Too Long in the West* also deal with same theme. Some recent post-independence novels focus on a different aspect of the East-West encounter theme. Victor Anant's *The Revolving Man* Timeri Murari's *The Marriage* has the same theme. Reginald and Jamia Massey's *The Immigrants*, Sashi Brata's *She and He* Saraj Cowasjee's *Good Bye to Elsa* M. V. Rama Sharma's *The Stream* and *Look Homeward* Romen Basu's *A Gift of Love*, *Candles and Roses* and *Portrait on the Roof* show the theme of East-West encounter. Dilip Hiro's *A Triangular View*, K.D. Khosla's *Never the Twain*, Chaman Nahal's *Into Another Dawn*, Anita Desai's *Bye, Bye Blackbird* and S.S. Dhama's *Maluka* explore the life of an Indian who goes abroad but some of them adjust the alien culture and some of them fails to accept the alien culture. Kamala Markandaya's *Possession* highlights the incompatibility of the Eastern spirituality with Western efficiency. While her *Silence of Desire* is a clash between rationality and faith, Santha Rama Rao's *Remember the House* is an evaluation of our ancient culture in the light of her Western Experience. Shashi Brata in his *Confessions of an Indian Woman Eater* and *My God Died Young* has ruthlessly explored the shameless society of the East and the West. Jatindra Mohan Ganguli's *When East and West Meet* and A Bhaskar Rao's *The Secret* also have the same theme of East-West conformation. Shashi Deshpande's *Nightingale*, *The Inner Rooms*, *Lucid Movements*, *Death of Child*, *I Want... A Man and a Woman*, *The Awakening*, all they show the quest for self-identity.

1.5.6 Alienation and Existentialism

Alienation is a state or experience of being alienated a sense of alienation from our environment or depersonalization or loss of identity, in which the self seems unseal, thoughts to be caused by difficulties in relating to society and the resulting prolonged inhibition of emotion; whereas Existentialism means a situation in one's present that looks back to the past and anticipates the future. It is inseparably a part of each individual's being: that the process of understanding extensively something, involving an act of

interpretation of human experience. It deals with the theme of alienation. Alienation is a feeling of not belonging; it can be physical, mental, religious, spiritual, psychological, political, social, or economic and often a combination of more than one of these types. Alienation is a driving force, which pushes the human conscience to extreme whether it is alienation from civilizations or alienation from society. Some post-colonial novels focus on different aspects of the East-West encounter theme. They depict the life of the Indian who goes abroad and try to adjust or fails to adjust the alien culture. Mulk Raj Anand's novel *Across the Black Water* depicts existential art; whereas R.K. Narayan's novel *The Vendor of Sweets* emphasizes alienation theme. G.V. Desani's *All About H. Hatter* mainly explores the colonial experience. Vikram Seth's *The Golden Gate* depicts the theme of alienation and isolation of young urban professionals in the U.S.A. Anita Desai's *Where Shall We Go this Summer* depicts the theme of alienation and lack of communication in married life; and her *Fire on the Mountain* shows the existential concept such as meaninglessness and subjectivity through the character Lalu Sing. In *Bye, Bye Blackbird* and *Cry, the Peacock* the theme of alienation and frustration the immigrant in an alien country is depicted. Kamala Das is mainly known as poetess but skillfully deals with the theme of quest of identity in a male dominated society in her two novels *Alphabet of Lust* and *A Doll for the Child Prostitute*. Bharati Mukherjee a prominent Indian novelist who has settled abroad her novels *Tiger's Daughter*, *Wife*, *Darkness* deals with the sensibilities of the immigrants in America. Her novel *Jasmine* also deals with the same theme. Girish Karnad's *Tughlaq* also concerns the theme of the search of identity. Arun Joshi a prominent novelist of today powerfully depicts existentialist dilemmas evoking our cultural heritages and facts of alienation in *The Strange Case of Billy Bishwas*, *The Apprentice* and *The Foreigner* all deal with the theme of alienation and search of identity. Sashi Brata, an expatriate living in England displays angry rebellion against the tradition bound Indian Society alienation, rootlessness, and futile search for moorings in his novels

Confession of an Indian Woman Eater and *She and He*. Saroj Cowasjee's *Good Bye Elsa* and Shiv K. Kumar's *The Bone's Prayer* and *Nude before God* also deals with the theme of alienation futile search for meaning and resultant agony, angst and restlessness. Y.P. Dhawan's two novels *Beyond the Guru* and *Journey Through Hell*, effectively depicts the existentialist theme of alienation and its concomitant inner angst and agonized quest for meaning in life. Raji Narasimhan, a journalist turned novelist, depicts the existentialist motifs of freedom and sufficient constitute in his novels *The heart of standing is you cannot fly* and *Forever Free*. Kamala Das's *Alphabet of Lust*, Vikram Kapur's *The Traumatic Bite*, and K.M. Trishanku's *Onion Peel* have the same theme of alienation. Asif Currimbhoy's *The Dumb Dancer* is based on an alien theme.

1.5.7 Theme of Diaspora

Homi Bhabha in his book *The Location of Culture* points out:

The study of world literature might be the study of the way in which cultures recognize themselves through their projections of 'otherness' Where once, the transmission of national traditions was the major theme of a world literature, perhaps we can now suggest that transnational histories of migrants, the colonized or political refugees – these border and frontier conditions may be the terrains of world literature. (12)

Historical migration of human populations begins with the movement of *Homo erectus* out of Africa across Eurasia about a million years ago. The term 'Diaspora', as the *Oxford Advanced Learner's Dictionary* explains stands for "The movement of people from any nation or group away from their own country". (www.oxfordlearnersdictionaries.com) The term 'Diaspora' is used as a marker of movement across cultures and the dislocation such movement causes.

The terms, 'Diaspora, exile, alienation and expatriation' are synonymous and possess an ambiguous status of both a refugee and an ambassador. Migration brings the migrants a sense of Diaspora, exile, alienation and expatriation. In Indian context, it has so many reasons operated

by various conditions like employment, marriages and others. The sense of homelessness which every migrant suffers is genuine and intense, but in recent times, it has been minimized and made less intense through their, social networking and sense of solidarity.

There are many examples of Indian Diaspora; the writings by many of Indian writers reflect this sense of Diaspora in one way or the other. The writers such as Raja Rao, Shashi Tharoor, Vikram Seth, Kenya born G. V. Desani, Amitav Ghosh, Rohinton Mistry and others have contributed well to the Diaspora literature with their sense of exile. The sense of expatriations is reflected in many of Indian women writers writing in English; many of them married English men and settled there and wrote about India, Indian life, atmosphere and problems; they are Kamala Markandaya, Anita Desai, Jhumpa Lahiri, Bharati Mukherjee and others. Salman Rushdie's imaginary homeland encompasses the world over, Rushdie and Naipaul had contributed in English literature as a Diasporic writers. These writers concern with the global problems of immigrants, refugees and all other exiles. The migrating population formed Indian Diasporic literature. Sudesh Mishra in his essay, 'From Sugar to Masala' states,

This distinction is between, on the one hand, the semi-voluntary flight of indentured peasants to non-metropolitan plantation colonies such as Fiji, Trinidad, Mauritius, South Africa, Malaysia, Surinam, and Guyana, roughly between the years 1830 and 1917; and on the other the late capital or postmodern dispersal of new migrants of all classes to thriving metropolitan centers such as Australia, the United States, Canada and Britain. (276)

Indian Diaspora can be divided into two categories - The first category forms the writing by Dean Mohamed with his *The Travels of Dean Mohamed* (1794) and Kylas Chunder Dutt's *Imaginary History Journal of Forty Eight Hours of The Year 1945* (1835). And second, the writings by the writers like Desani, Santha Rama Rao, Raja Rao, Nirad Chaudhari, Balachndra Rajan etc

who contributed to expatriate literature. David Scott Philip points out in the connection, “Chaudhari’s image of India is West-Oriented and bound for rejection while Narayan’s image risks xenophobia and national isolation Mehta’s vision, on the other hand is a genuine composite which does not insult nor overindulge Indian sentiments”. (135) Anita Desai’s *Bye, Bye Blackbird* depicts the theme of alienation and frustration of the immigrant in an alien country. Racial hatred, homesickness, and rootlessness have been explored in novel. Dev, Adit and Sarah experience humiliation in England inspire of their love for English, English history etc. Adit’s English wife Sarah faces reality boldly. She married to an Indian and at times feels divided between her English self and the role of Mrs. Sen. She feels that though she will have to go is India with her husband she will not be able to forget England. The novel shows that man cannot flourish and grow in an alien land. He always remains an outsider. *The Nowhere Man* deals specially with the theme of East-West encounter through individual relationships and experience. The characters in the novel are Indian immigrants in England who experience the sense of alienation and rootlessness. The novel is an indictment of violence of all type. The India born writers who spent their childhood in India and then migrated to abroad form one group of the modern Indian Diaspora literature which reflect a sense of displacement; while writings by the writers who are not born in India but have their roots in India reflect a sense of rootlessness. Thus, writings by these writers focus on the theme of both displacement and rootlessness. The Indian Diaspora literature deals with displaced characters and few of the writings also represent both western as well as these characters. Many of the works of Diasporic theme represent how Indians are discriminated in the western countries and how they feel alienated, rootless and displaced there. The land of immigrants has been very well depicted in Kamala Markandaya *The Nowhere Man*, Anita Desai’s *Bye, Bye Blackbird*, Bharati Mukherjee’s *Wife and Jasmine*; while *Loose Ends* written from the perspective of an embittered Viet-Vet and assassin for hire, captures the violence that haunts the Diaspora, when

those identifying exclusively with the nation state discover, that immigrant bodies are redefining their country, and making them feel excluded. Salman Rushdie inaugurated the field of postcolonial Diasporism with his debut novel *Grimus* shows the plight of estrangement and alienation. Rushdie's *Midnight's Children* Saleem, Shiva, Padma, Parvati face a calamity of identity, disintegration of disposition, geographical, and cultural dislocation. Rushdie's novel depicts the theme of root, root, and rootlessness. Rushdie in his *Imaginary Homeland* describes his own position as an expatriate in these words:

It may be that writers in my position, exiles, emigrants, or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back; even at the risk of being mutilated into pillars of self. It is obvious that there never can be a real and a factual reclamation of the lost homeland; it will always be a fictional one. The Expatriate literature creates, "fictions, not actual cities or village, but invisible ones, imaginary homelands, India's of the mind". (10)

1.5.8 Other Recurrent Themes

Identity is one of the most recurrent themes in almost of all post-independence Indian writers. The issue of identity in their writings is connected to Indianness. They have twin purpose – first they are concerned with the theme of search for identity within India, and then talk about their struggle to establish their identity within the larger World literature. Apart from all mentioned themes, there is a long list of themes that are many as dealt with by writers writing in Indian English literature; these are as follows: ability, absurdity, accusation, acquisition, acting, admiration, adoption, advice, alien, life, anarchism, apathy, arrogance, atheism, aviation, beauty, belief, betrayal, boredom, bravery, capitalism, change, citizenship, communism, confidence, conservation, conspiracy, crime, curiosity, death, dedication, depression, despair, disability, dreams, ecology, education, environment, pollution, ethics, evil, extinction, gambling, quilt, happiness, hate, history, hope, hypocrisy,

ideas, ideology, ignorance, imagination, immortality, innocence, innovation, irrelevance, jealousy, justice, kindness, leadership, liberty, life, linguistics, loneliness, loyalty, love, passion, patience, patriotism, peace, perception, perfection, performance, power, pride, protection, race, reality, regret, religion, responsibility, relationships, mankind, maturity, monarchy, morality, motivation, concert, surf-discipline, slavery, socialism, terrorism, truth, unselfishness, violence, virtue, wisdom, youth etc.

1.6 Summing Up

To sum up, theme is the important aspect of writing. It is the central topic or moral of the text. A theme may be explored through the feelings of the main character about the subject chosen, or presented through thoughts and conversations of different characters. Love, friendship, death may be the different types of themes. The literary works utilized the themes in different forms from ancient times. Themes changed according to the prevailing conditions of the era. Theme binds together the various aspects of the main character's psychological and physical behavior. Literature of Ancient Greek and Rome's golden age in history is explored through the classical themes. It is basically satirical. The epics or long verses are presented through mythological themes. The characters of mythological themes possessed the supernatural powers to face evil powers. Romantic themes in literature promoted a new breed of writing bringing emotionalism and introspections with a new concentration on the individual and the common man. Socio-cultural theme in literature explored. The social conditions due to colonialism and its impact on the culture of natives and immigrants are described. Political and historical themes focused on the political condition which resulted in conflicts among natives and rulers to achieve freedom from colonialism. The 20th century brought the new themes in literature; they are the theme of Realism, Alienation and existentialism, East-West encounter, Diasporic theme and others. It refers to the world literature and its awareness towards reality, technological changes, condition of women in the society and so many other themes as well.

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Chapter 2

Making of V. S. Naipaul

2.0 Preliminaries

Postcolonial literature is an important part of the third world literature that has emerged after the time of colonization. It deals with the life of the colonials, who achieved their national identity after independence. The term 'postcolonial' emphasizes the significance of the impact of colonialism on the colonized. Colonialism had formulated and shaped by many writers, who used literature to articulate their creative urges and aspirations. Postcolonial literature explores the realities experienced by the colonial people with their new perceptions. It focuses on the forces of oppression and domination due to race, gender, nationality and ethnicity. Postcolonial literature is a product of resistance to colonialism and imperialism. It depicts subjugation, slavery and loss of freedom. To the post-colonial writers, literature served as the important purpose of protest. The protest was against inequities, oppression and the loss of a culture and heritage. The prime concern of post-colonial literature in English is historical and cultural differences, place and displacement. It leads to identity crisis and search for self and place. Brian Crown and Chris Benfield in the Preface to *An Introduction to Postcolonial Theory* discussed the term Post-colonialism as, "A characteristic feature of the development of Western art a forms during the twentieth century has been the frequent and highly fruitful exploration of all kinds of materials drawn from nonwestern cultures". (xi)

V.S. Naipaul is the product of post-colonialism; he is an eminent post-colonial writer in English of the twentieth century. Naipaul is a multi-layered international writer. He launched his literary career by going back to his childhood days in Trinidad. Writing was a fantasy of nobility to Naipaul. In an Interview with Tarun J. Tejpal, Naipaul quotes, "I wanted to be very famous for writing. And the absurdity about the ambition at the time was that I had no idea what I was going to write about". (1) Naipaul's leading themes of

rootlessness, the alienating effects of the colonial past of post-colonial people, have taken him around the globe in tracing the rootlessness of man and at last, he found Trinidad, the land of his birth and upbringing as the right place to launch his writing career. He states, “To be a writer was to be a writer of novels and stories. That was how the ambition had come to me, through my anthology and my father’s example”. (RW 22)

Gareth Griffiths has explained the process of post-colonial reading in these words:

Post-coloniality of a text depends not on any simple qualification of theme or subject matter, but on the degree to which it displays post-colonial discursive features. What these features may be is again open to interpretation as are those of any discourse which seeks to constitute itself as ‘discreet, but I might suggest that such concern as linguistic displacement, physical exile, cross-culturalism and authenticity or in-authenticity of experience are among the features which one mighty identity as characteristically post-colonial. (237)

In his profile of V.S. Naipaul, Raghbir Singh writes,

Not only the Western view but also the Indian view is incorrect about Naipaul. He is not the sad rootless man, Indians make him out to be. The truth is that Naipaul’s roots are dug deep into the terra firma of English literature. That is his universe. That is his country. He walks like a king along the Avon in Wiltshire. He is treated with great respect and deference by the English. I saw him interact with... He has a deep commitment to India and to truth. He is the Gangetic Plain’s co radian gift to the world. (78)

Naipaul occupies an important place among the twentieth-century writers in exploring, and interrogating post-imperial issues and realities. He has overrun geographical boundaries and cultural space through his writings.

He has dealt with man's multiple confrontations with power, authority and slavery.

2.1 V. S. Naipaul: The Man and the Writer

V.S. Naipaul is an essayist and a novelist, who won the Nobel Prize for Literature in 2001. Trinidadian by birth, Indian by descent and British by choice, Naipaul is known as a Trinidadian writer.

Almost all Naipaul's novels are set in the developing countries. He is associated with colonial and post-colonial realism. He is a leading novelist of English speaking Caribbean Island. Naipaul himself stated, "The colonial world was pretty awful world. People have now forgotten it but I still carry it with me a little bit. I grew up in at the far end of imperialism. It was very unpleasant... I haven't written about personal psychosis at all, I've written about real things". (Singh 22). V. S. Naipaul is just like a literary navigator, in his unique voice only sail around at home. John Theime has said in this respect, "He is, of course, a writer who because of his scathing portrayal of Third World Societies, particularly in his non-fiction, has attracted more than his fair share of critical praise usually, though not always from metropolitan commentators—and censure usually, though not always from non-metropolitan commentator" (193). V. S. Naipaul a post-colonial writer holds a place of eminence among the most distinguished novelist in English of the twentieth century. In this respect Gottfried rightly points out,

Born to the limited hopes and narrow-horizons of an impoverished colonial existence, heir by conquest-conquered, not conquered of only one, great and powerful weapon or talisman by means of which with luck perseverance and talent, he might elude the mediocrity and frustration that had constricted his father's life that was V. S. Naipaul and the English language was his weapon or talisman. (440)

At a very young age of 11, Naipaul was drawn towards writing, the wish to become a writer surfaced in him. Writing is his sole profession. Naipaul's

father once sent Naipaul a little book entitled as, *The School of Poetry an Anthology* edited by Alice Meynell. In his book *Finding the Centre*, he quotes, ‘it was a gift to a son with a message’, “To Vidiadhar from his father today you have reached the span of three years, ten months and fifteen days. And I make this, present to you with this counsel in addition. Live up estate of man follow truth, be kind and gentle and trust God.” (44) The gift of book shows, that Surajprasad Naipaul was sure that Vidiadhar was to be a writer. It was a persisted desire of Naipaul’s father for Naipaul to be a writer. His father had hung a framed picture of O’ Henry cut out from the Jacket of the Hodder and Stoughton uniform edition. His father had read three stories for him of O’ Henry. The wish to be a writer was a direct development of that. He has emerged as one of the very few writers of the twentieth century. Narration of being a writer is scattered all over his books. He practically narrated and explained the molding of his creative self from various angles. His works have an autobiographical touch. Judging from Naipaul’s autobiographical essays points out,

The most enabling presence behind his emergence as a writer was the less conspicuous, late-flowering figure of his father. Surajprasad Naipaul proved an ambiguous inspiration: he come to embody writing as a desirable vacation, and yet, because the unpropitious circumstances of colonial Trinidad stalled his promise, he stood, too, as a chastening of the lonely destitution that could accompany literary ambition. (7)

Naipaul’s father was a journalist and his ambition to writing was spoiled, as he did not have enough opportunities in colonial Trinidad, when Naipaul move from countryside to the city, the ambition to become a writer started more and more. In *India: A Million Mutinies Now*, Naipaul writes, “The ambition to be a writer was given by my father. He was a journalist for much of his working life. This was an unusual occupation”. (29) In the initial stage, he tried to resolve the creative crisis by recreating the stories of a Dickensian

novel in the Trinidad context. Thereafter he utilizes the Caribbean experience for writing in English. After his education he started working at the B.B.C. as a freelancer right from there he got on a take-off as writer, by reeling of his memories from Port of Spain the entire world of Trinidad come alive on his pages but he faced the problem, while facing reviewers. Reviewers regarded he writings as mysterious and fantasies though they are realistic description of Trinidad. The greatest problem he faced was the lack of communication with the mass-communication, in which American consider him British, and British regarded him as foreigner, and the limitation of being colonial could not allow him to write like an English or a French writer. In *The Overcrowded Baracoon*, Naipaul writes, “because as a colonial, as I was to be spared knowledge, it was to live in an intellectually restricted world, it was to accept those restrictions. So step by step, through seeking each time only to write another book, I eased myself into knowledge”.(28) As a writer while Living in England as an expatriate. Naipaul’s ambition becomes a steadfast; it explored many problems.

In my fantasy of being, a writer there had been no idea how I might actually go about writing a book. I suppose – I couldn’t be sure that there was a vague notion in the fantasy that once I had done the first the others would follow. In those early days, every new book meant facing the old blankness again. My imagination was like a chalk-scrawled blackboard, wiped clean in stages and at the end blank against. (RW 27-28)

For Naipaul writing is a passion amounting to worship. Naipaul had revised his father’s published short stories in *Gurudeva and other Indian Tales* (1943) as *The Adventures of Gurudeva and other Stories* in 1976. This worked as energy to Naipaul to write about the world he knew as a child, rather than to search for other subjects. As Bruce King states is as,

This was the starting point for Naipaul’s own writing, to which he brought a superior education and familiarity with the classics of literature, . . . a greater dedication to of the writing, the

ad vantages of exile, distance and opportunities to publish in England . . . he brought a new depth and seriousness to West Indian fiction . . . Naipaul contemporary English language fiction ... (14)

According to Naipaul, to be a writer was to have the conviction, that one could go on and he himself lacked that conviction, and with a book written he could not think himself a writer. In his 2001 Nobel Lecture “Two Worlds”, Naipaul says, “My aim every time was to do a book, to create something that would be easy and interesting to read”. (9) He thought, he should wait, until he had written three novels and when a year after he had written a second, he had written third he thought he should wait until he had written six novels.

Naipaul thus, became a writer through his unquenchable anxiety. In *Critical Perspectives on V. S. Naipaul*, Robert Hammer observed him as, “One of a rare breed of author who is an articulate critic, not only of society and literary in general, but of his own life and work as well”. (xxi) He never bought a paper to write on, he always borrowed, and he never numbered his pages. Naipaul never wrote or typed his name himself on the finished manuscripts. Naipaul was also interested in history, landscape and people. The process of writing resulted in the production of books full of variety, along with a changing view and irregular colours of human society and life. While answering a question in an interview with Jeremy Isaacs on 16 May 1994 on BBC 2 about the inspiration behind his writing, Naipaul answered, “An Idea of nobility, a love of lettering wish to be famous all these things.” (Quoted in Gupta 1)

Naipaul holds a unique place as a West Indian writer; he is the product of triple alienation. These factors of triple alienation are largely responsible for the shaping of his personality, and his evolution as a writer. He has become a voice of the modern expatriate. He is an observer of the world’s follies, especially those problems that have cropped up a result of the end of empire and the withdrawal of European rule from the third world. Exile is the subject

of Naipaul's work, as he felt isolated due to displacement; loyalty to any country, community or creed, Naipaul examined the world with an open eye. His early works define his own situation, and established his identity as a writer. In an interview with L. K. Sharma he has denied that his identity has any problem he says, "Do you keep asking, 'Who I am?' never ask that question. I always knew who I was. My research was for knowledge. My writings have been my discoveries. I have no problem about my identity. None at all. My work is not exploration of the self. No, it is the exploration of the world." (3)

2.1.1 His Life, Education and Career

Naipaul was born on August 17, 1932 at Chaguanas in Trinidad of Indian parents, who migrated to the West Indies as indentured laborers. Naipaul's grandfather, Kopil arrived in Trinidad on the ship Hereford in 1894, and was indentured as a coolie at Woodford Lodge estate. He gained a reputation as a pundit, and was an office holder in the East Indian National Congress, a fledgling organization inspired by the rise of nationalism in India. In 1930's Trinidad, Indians were depicted as poor, mean, rural, aggressive, ethnically exclusive and illiterate; in such a world Vidiadhar Naipaul was born. Naipaul was the second son of seven children in a large family of orthodox Brahmins, whose ancestral roots lay in Gorakhpur, Uttar Pradesh, India. He is named for a Chandela King, the dynasty which built the magnificent Hindu temples at Khajurao in Northern India. His name means giver of wisdom. It was an opposite name for the boy. The Chaguanas, from Hindu caste name Chauhan was an Indian town with Hindu and Muslim districts had the religious and caste rivalries of India, there Naipaul's grandfather had bought many acres of cane land and rice land, and build his Indian style house. Chaguanas was in the heart of the sugar area and the Indian area of Trinidad, where Naipaul's mother's family was established, as contract labour and were being big land owners. Naipaul imbibed his fantasy of home, field and huts, the mango tree, simple flowers and the lightning of fires in the evening from all his

surroundings. His father Surajprasad was a journalist, used to contribute occasional articles on Indian topics to the *Trinidad Guardian*, Surajprasad wrote in book of Sentimental Poetry for children, addressing child Naipaul that he had reached to the span of three years ten months and fifteen days. He made the present to him with his counsel to be kind and gentle and to trust God. For some years, his father left the *Guardian*, and he did odd jobs here and there staying in Naipaul's mother's family or his uncle a rich man, founder and part-owner of the biggest bus company in the island. He was himself poor, having poor relations with agricultural labors. His father lived there and changed all his life in half independence and half-esteem between, these two powerful families. Again, in 1935, his father was taken as a city reporter to the *Guardian*, and the family moved to Port of Spain, to the house owned by Naipaul's maternal grandmother. In an interview at B.B.C., Naipaul's states, the relationship in house hold were often hard, "Children were beaten with a strap or with a stick. Outside we were surrounded by language that came from the days of slavery. Parents would say, 'I will peel your back side. I will beat you till you pee. I will make you fart fire.'" (68) There Naipaul was introduced to the life of the street, for Naipaul his father was almost a stranger. He knew, that he had a father, but he was almost absent from the house. The life and the personality of his father remained vague and mysterious to the son. Naipaul's parents were orthodox Brahmins, but Naipaul himself was not interested in his Brahmin identity and religious rituals. He disliked long and boring ceremonies. He believed that all these ceremonies were almost similar and monotonous. The language of prayer was unknown to him. He was never interested in the images, because he didn't know their significance; Naipaul himself totally remained ignorant of Hinduism though he was born in an orthodox Hindu family.

Naipaul's early life was directionless, because of his father and family. His life was unstable and jumbled; he could not see his father for days. Only his school life was regular. His father's condition was gradually deteriorated,

and he was given one of the servant's rooms. In Chaguanas, the family was at the centre of a whole network of Hindu reverences, people come to Chaguanas house to pay their respect, invited them and offer gifts of food, but in the house at Montrose they were alone unsupported by that Chaguanas world. No one from outside instructed them in their obligations. There were quarrels along with the enmity and alliances. Nothing was stable, food was short and transport difficult. His father was tense. One Sunday evening in anger father threw a glass of hot milk at Naipaul about his right eye; his eyebrow still bears that scar of his childhood. That incident also made an indelible impression on his mind, that he became a recluse and an introvert. His father loved keeping documents consisting letters from a *London Writings School* and from the *Guardian*. Naipaul read them all many time with pleasure as past relies. The raised letters heads meant more to Naipaul than the letters. There was a British unused passport for same one with his father's picture from the Trinidad colony and Tobago. He has pasted his early writings for the Trinidad in a big estate wages ledger. Naipaul's thus grew up with the ideas of history and time. It was with his ambition to be a writer, he points out in *Finding the Centrem*, "It was where, from reading of my father's stories of village life, I had set my fantasy of home, my fantasy of things as they were at the very beginning: the ritualized day, field and huts, the mango tree in the yard, the simple flowers, the lighting of fires in the evening". (43) In 1936 Naipaul enters the Chaguanas Government School. He spent their two years. Naipaul was transferred to Tranquility Boys School, in 1942; Naipaul won an exhibition from Tranquility school. He came third in the island and was given a free place in Queen's Royal College, in Port of Spain. He inscribed in his Kennedy's Revised Latin Primer; a vow to escape from Trinidad within five years, when he was in the fourth form at Queen's Royal College he complete his education specializing in French and Spanish. He failed to comply with the regulations for an ordinary island scholarship. The Education Board created a special scholarship for him for his brilliance. Somerset Maughm added an article to his first novel *Liza of*

Lambeth on Naipaul's contribution to the Queen's Royal College, journal during his stay. In January 1950, Naipaul returned to Queens Royal College as a student teacher. In his book, *A Way in the World* he describes Queen Royal College as, "Queen's Royal College was famous island college. To go there from an intermediate school was not only to make a big academic jump, but also to be more grown up". (212). He left for Oxford on 2nd August to study English literature at the University College, Oxford, and started writing occasional pieces for the BBC World Service Caribbean voices. The BBC paid him a guinea for a poem broadcast on Caribbean Voices, an influential half-hour weekly radio programmer on the BBC. It was his only poem entitled "Two Thorium" which is a solemn, adolescent cry of anguish. It was read by Jon Figueroa, a brown Jamaican.

Darkness piling up in the corners
 defying the soulless moon...
 it is neither today's tomorrow
 nor is it tonight's last night
 but now
 and forever
 and you are scared
 for this is forever
 and this is death
 and nothing
 and mourning

(BBC, *Colonia Service* 24/09/50)

Writing about his going to Oxford, Naipaul in *Finding the Centre* states,

In 1949, I won a Trinidad Government Scholarship. These scholarships were meant to give a profession and they could last for seven years. I decided to use mine to do English at Oxford. I didn't want a degree, I wanted only to get away; and I thought that in three or four scholarship years at Oxford my talent would

somehow be revealed and the books would start writing themselves. (36)

Naipaul was awarded B.A. (Hon.) in English in 1953. He worked briefly in the Cataloguing Department, of National Portrait Gallery, and became Editor of BBC Caribbean Voices programmer in 1954. Naipaul writes in *Finding the Centre* that at beginning he lived, “in an old house in Kilburn, just behind the Gaumont State Cinema in a two roomed second floor flat, sharing bath-room and lavatory with everybody else. Not that this was bad: in fact I thought I was lucky: few people let our flat is non-Europeans in those day.” (45) In 1955, V.S. Naipaul married to an English woman, Patrica Hale. They led forty-one years of a good married until Patrica’s death with cancer in 1996. Naipaul’s current wife is Nadira Naipaul, a former Pakistani journalist. In 1970, he went back to Trinidad planning to live there, but ended up travelling from country to country until he returned to England and finally settled there.

2.1.2 Naipaul as a Freelance Writer

As soon as he graduated, Naipaul launched on his career as a freelance writer. During 1954 to 1956, he worked as a broadcaster for the BBC. He has also written various reviews in the daily, *New Statesman*. He edited a literary programme for the BBC, he published book, reviews and wrote features for several magazines and journals. At the age of 23, he had completed first novel, *The Mystic Masseur*. The native West Indian culture, the English culture, that shaped his adulthood through the education, and Indian culture that forms the part of his psyche and his mental makeup. In *Reading and Writing* Naipaul states on a literary career of writing novels as, “To be a writer was to be a writer of novels and stories that was how the ambition has come to me, through my anthology and my father’s examples.” (22) He is able to assess all three with objectivity. He has published three collections of the short stories *The Miguel Street* in 1959, *A Flag on the Island* 1967 and *In a Free State* 1973 along with some other stories in different magazines Naipaul’s stories present a vision of life as in his novels, of the rootless people. The rootlessness leaves a

very damaging impact on their minds, making them pitiable, and they suffer from inferiority complex. The short stories in *Miguel Street* are linked short stories set in wartime Trinidad and Tobago. Many of the stories in this collection are about Naipaul's childhood life spent in Port of Spain. The word, street in the title stands for the Luis Street at where Naipaul stayed along with his family during 1940s. The stories in this book portray various characters in different stories all narrated by the same boy narrator. In it Naipaul talked about Hindu community. It also reflects on the black culture. *Miguel Street* won the 1961 Somerset Maugham Award. In *Miguel Street*, the truth prevails resulting into tragedy and comedy as understated and overstated respectively. In Naipaul's collection of short stories entitled, *A Flag on the Island*, (1967) there includes a novella with the title, *A Flag on the Island*. It outtakes from the previous novels, the short story entitled, *The Enemy* from his work, *Miguel Street* and some other stories published in various magazines from England or the United States. The list of stories that are included in the novel are *My Aunt Gold Teeth*, *The Raffle*, *A Christmas Story*, *The Mourners*, *The Night Watchman's Occurrence Book*, *The Enemy*, *Greenie and yellow*, *The Perfect Tenants*, *The Heart*, *The Baker's Story* and *A Flag on the Island*. These stories were written during the period 1950-1967: and the setting was from London flats and hotels to West Indian homes, shops, and streets. The third story book, *In a Free State* contains the stories like *One Out of Many*, *From a Journal*, *The Tramp at Piraeus*, *Prologue*, *Epilogue*, *From a Journal*, *Tell Me Who To Kill*, *The Circus at Luxor* and *In a Free State* dealing with the theme of freedom. The novella presents two characters, who confront their private failures and inadequacies. The tribal warfare surrounds them in a newly formed African country. The stories *My Heart*, *The Mourners*, *The Raffle* and *The Enemy* related with his childhood memories. The fantasy of bonding with dog Lassie, was the centre of the story *My Heart*. The story is a psychological study of the sadistic growth of a spoilt only child of well-to-do parents, Hari. He brutalizes his own pet dog to take revenge on other figures of power such as his

schoolboy, who bully him, or the aggressive Alsatian dog he passes by four times a dog on his way to and from school. The story detects the theme of the embarrassments of the parental presence for an only child, who wishes to make his own identity and also exposed the myth of childhood innocence. *The Mourners* explored the relationships of poor conditions. Sheila and her doctor husband had lost their young only son, Ravi. The protagonist, Romesh was repeatedly invited by Sheila, but Romesh locked himself within his more important concern – preparing for The Scholarship exam, which will get him out of the country if he succeeded. The poor relation status was very humiliating, though Romesh was offered good food at Sheila's house by the servant girl, Soomintra. In the opening of the story the narrator states, that they were poor relations they had been taught to respect the house and the family. The partial resistance of Romesh to family indoctrination by holding on to his powerful critical sensibility structures the tensions in the story. Naipaul travelled to England from Trinidad and settled there as an expatriate, yet he travelled many countries for various reasons. The outcome of those flights from metropolitan center of London to the Third World Countries was the Corpus of his Travel Writing. Naipaul's travel writings are voluminous, and he is also well known as travel writer. Naipaul is a comprehensive writer with many facets is his writing. Peter Hughes states about Naipaul's travel writing as, "We come to recognize that this world and Naipaul's paired narratives are finally a reversal of ethnographic writing. His personal or travel account is meant to accompany a novel, not an impersonal description." (103) Travel became his means of exploring and examining the societies of the Third World through the mode of non-fiction. Naipaul has travelled extensively and his travel books are the outcome of his journeys. The travel experiences provided him the extra material and subject matter beyond his childhood memories of Trinidad. The experiences helped him to explore and reveal different lifestyles in various countries. In *Reading and Writing*, Naipaul states, "Fiction, the exploration of one's immediate circumstances, had taken me a lot of the way. Travel had

taken me further” (31) Naipaul in his Nobel Lecture ‘Two Worlds’ mentioned that both fiction and the travel book had given him the way of looking. And all literary forms are equally valuable for him.

V. S. Naipaul had written near about twenty-three fictional and non-fictional works published during 1957 to 2010. His fictional masterpieces include, *The Suffrage of Elvira*, *The Mimic Men*, *The Mystic Masseur*, *Miguel Street*, *A Bend in the River*, *Mr. Stone and the Knights Companion*, *A Flag on the Island*, *Guerrillas*, *A House for Mr. Biswas*, *In a Free State*, *Half a Life*, *Magic Seeds*. And his non-fictional works can be listed as: *An Area of Darkness*, *The Overcrowded Barracoon*, *The Middle Passage*, *Loss of Eldorado*, *Finding the Centre*, *India: A Wounded Civilization*, *The Return of Eva Peron*, *Among the Believers*, *A Turn in the South*, *India: A Million Mutinies Now*, *and the Killings in Trinidad*, *Beyond Belief*, *Between Father and Son*, *Reading and Writing: A Personal Account*, and *The Masque of Africa: Glimpses of African Belief*.

Apart from his fictional and non-fictional works, he had written numerous essays, book reviews and articles for newspapers and magazines. The letters written in London to his father and sister Kamala are compiled in *Letters between Father and Son*, depict the situation at home in Trinidad. These letters shows the inimitable bond of love and affection between father and son. He had written about books by Indians, West Indians, Americans, Englishman, Russians, Japanese, Irishman, German and Italians. He has distinguished himself as an essayist also. He published in 1972 a book called *The Overcrowded Barracoon*, which is a collection of some of his more important essays. The title essay of this collection, deals with the colonialism, which prevailed in Mauritius. In the essay, Naipaul dwells upon unemployment, fatalism, fantasy and the fragmentation marking the conditions there.

2.1.3 Awards and Honours

V. S. Naipaul’s writing resulted in the production of books, which were full of variety, along with a kaleidoscopic view and variegated spectrum of

human society and life. Due to the variety of writing, Naipaul has been ranked as seventh in the list of the fifty greatest English writers since 1945 by *The Times* in 2008. *The Observer* Literary Editor, Robert McCrum talking about Naipaul's achievement in his review on Naipaul and his Nobel Prize appeared in *Sunday's Observer* wrote:

VS Naipaul is perhaps more generally acknowledged than any other novelist today to be the finest contemporary writer of English prose fiction. Who are the other contenders? Saul Bellow? John Updike? Martin Amis? It's a pretty short list but certainly, if I was asked to nominate a top 10 for the last century, Sir Vidia Naipaul would be high on my list of contemporary great writers, admittedly a more than slightly fatuous exercise beneath the eye of eternity. (www.theguardian.com/theobserver)

V. S. Naipaul's writings bagged various Honours and Awards since 1957 the highest award of literature 'The Nobel Prize' is also conferred to him in 2001. In his Nobel Lecture, Naipaul explained that his identity as a writer and a human being is linked to the books he has written, "Everything of value about me is in my books. I will say I am the sum of my books. Each book, intuitively sensed and, in the case of fiction, intuitively worked out, stands on what has gone before, and grows out of it, I feel that at any stage of my literary career it could have been said that the last book contained all the others".(5)

The novel *The Mystic Masseur* based on R. K. Narayan's *Guide* won John Llewellyn Rhys memorial Prize. *Mr. Stone and the Knights Companion* based on the theme of slavery won 'Hawthorn den Prize'. *Miguel Street* of V. S. Naipaul won Somerset Maugham Award. *Mimic Men* won 'W. H. Smith' award of 1968. For *In A Free State*, he was awarded 'Booker Prize' for fiction in 1971. He received T. S. Eliot Award for creative writing in 1986. In 1990, the Queen awarded 'Knighthood' to the most prize – laden writer in England and was addressed as Sir Vidia Naipaul. In 1993, he won the 'David Cohen British Literature Prize' worth 30,000 pounds. The highest literary award, Nobel

Prize was conferred to him in 2001. The University of West Indies conferred a Hon. D. Lit Degree on him in 1975. Arts council gave him 10,000 pounds to give to a young writer of his choice. While delivering the Presentation Speech in Award ceremony, the Permanent secretary of the Swedish Academy, the member of Nobel Committee, Horace Engdahl asserted about Naipaul: “Sir Vidia! Your life as a writer calls to mind what Alfred Nobel said of himself: “My homeland is where I work, and I work everywhere.” In every place, you have remained yourself, faithful to your instinct. Your books trace the outline of an individual quest of unusual dimensions. Like a Nemo piloting a craft of your own design, without representing anyone or anything, you have manifested the independence of literature. I would like to convey to you the warm congratulations of the Swedish Academy as I now request you to receive the Nobel Prize in Literature from the hands of His Majesty the King.” (www.nobelprize.org/prizes/literature/2001/ceremony-speech/)

2.2 Naipaul as Diasporic Writer

The term, ‘Diaspora’ is used as marker of movement across cultures and the dislocation the movement causes. The term Diaspora is defined differently by different scholars. The term ‘Diaspora’ comes from the words ‘dia’ means ‘away’ ‘spirein’ meaning ‘scattered’ or ‘sow’. Oxford Advanced Learner’s Dictionary points out Diaspora as, “The movement of people from any nation or group away from their own country”. (347) Diaspora is approached through paradigms as varied as that of hybridity, multiplicity, paradox, polyphonic multiculturalism, cosmopolitan, citizenry, and cultural exogamy etc. Such plurality makes it difficult to study Diaspora as a compartmentalized subject. The history of Diaspora can be broadly divided into three phases, leading to the post Diaspora, modernist Diaspora, namely: ancient Diaspora, medieval and the modern Diaspora. The ancient Diaspora indicates the dispersal of Jews from Israel, back in the sixth-seventh century BC, and later in the second century from Jerusalem. The medieval era was from about 200 AD to 900 AD due to large scale of migrations, especially due to opening of trade routes between

different countries. Many tribes relocated themselves in search of better life. Propagation of religions also the motivation behind exploring more grounds in new lands. The modern era movements during the colonialism period were largely due to war, slavery and search for economic betterment. People from colonized lands moved to other colonies as indentured labourers or were transported as slaves, for example the parents of V.S. Naipaul. Many people belonging to Third World countries became refugees in the nations like America and UK during the Cold War era. Naipaul identified Diasporic identity with hybridism, cross- cultural and contaminated, social and cultural regimes. Members of diasporic community are referred by different names, based on their terms of mobility as traders, indentured labourers, exiles, refugees and expatriates. As Gayatri Spivak rightly observes,

Over the centuries we had histories of let's say, Indian indentured labour being taken to the Afro – Caribbean, after the change of regimes in certain African nations, Indians moved from Africa, then to Brittan; then Indians in waves in the early 60's, professional Indians went to the United States as part of the brain drain. These Indians who are spread out over the world, for different kinds of historical reasons they are diasporic... (60-61)

Expatriate literature describes travel, displacement and homelessness. Restlessness grows in the heart of an expatriate, which encourage him to launch on temporary journeys. Common features of the expatriate's life are flights and escapes; the ships and airplanes recur in expatriate literature. When Naipaul was the child the idea of flight first came to him as he was an extraordinary child wanted to move towards creativity, so he moved to London from Trinidad and from London to the various countries for temporary visits. He travels to the West Indies, India, Africa, Islamic countries America and writes his travelogues. National perspectives overcame there and new consciousnesses emerge in an expatriate overriding all regional and national boundaries. Derek Wolcott in this respect observes and states, "To have loved

one horizon is insularity, it blindfolds vision it narrows experience". (44) Awareness of global vision emerges among expatriate literature, and the writer becomes the citizen of the world, he is no more belongs to any country. Such experiences not last long, when the reality starts asserting itself. The cross-cultural existence, the culture shock and the encounter results in an identity crisis. Naipaul's novels explore such theme, and the gist of his expatriate sensibility. The dominant mood and note of expatriateness and rootlessness prevailed, and moves round and round as the central themes. Expatriate literature bonds writer and his homeland, and results in the source of creativity and happiness. The native land avails a creative writing, and live experience to the writer. After his visit to India, Naipaul criticized his native land in his works *India: A Wounded Civilization, and An Area of Darkness*. He remains Indian in feeling but judge India through western standard. When Naipaul was asked about an anti-Indian view his reply was stated by C.D. Narasimhaiah. He replied, "I am profoundly Indian in my feeling, profoundly Indian in my sensibility, but not in my observations." (153) The Diaspora longs to return home through his characters, but in reality never return home. He only talks, plans and dreams to return his native land. He only talks about it through his writings.

Naipaul holds a unique place as a West Indian writer: he is a product of triple alienation. He is an Indian uprooted from his ancestors land, secondly a West Indian by birth and upbringing, and finally he has taken up residence in London due to his self-chosen exile. Naipaul is an observer of the world's follies, especially those problems that have cropped due to post-colonialism, and the withdrawal of European rule from the Third World. He felt isolated, due to displacement from any country, community and creed, Naipaul examined the world with an open eye, displacement from India and Trinidad are the main forces behind his vision, for him exile is a recurring between self and others that separates him from his Hindu community in Trinidad, from other Trinidadians, from Indians in India and from the peoples in the

developing countries, to which he travels and lives as an observer. In his *Commonwealth Literature*, William Walsh observes that in Naipaul, “The mixture . . . of creeds, cultures and continents, with his expatriate career, his being able to practice an art in and of totally dissimilar worlds, all gives him a peculiarly contemporary quality.” (46). Naipaul has explored the predicament of the exile, the pair of homelessness and loss of the roots, Naipaul tried to create an identity and construct a home in the world of his books. Naipaul is an exception as he is an authentic Diasporic writer, who has felt the pangs of homelessness, rootlessness and fiascos, along with the futility, alienation, emotional draught, and absence of established and accepted norms and values. Naipaul has moved in three worlds, each with its own culture and social fundamental different from the other two. He is the product of typical combination of circumstances, which were favorable for an understanding realization and delineation of hybridity and cultural pluralism through his books. Ashcroft points the concern of post-colonial literature as “historical and cultural differences, place, displacement and pervasive concern with the myths of identity and authenticity ...” (9)

Naipaul, a third generation immigrant from India, born in Trinidad studied in Queen’s Royal College, in Port of Spain, where he won a scholarship to the University college of Oxford. In this way, grown up with the burden of a borrowed culture, mimicry and dependence, both are cultural and intellectual. He has widely travelled in Asia, Africa and America, but he left with a profound feeling of homelessness due to the circumstances he faced. An expatriate may experience an exile in spite of acquiring citizenship in an alien country was Naipaul’s experience. Naipaul has lived in England for 46 years, in spite of his prolonged stay and his marriage with an English lady, he is an expatriate and a feeling of rootlessness persists with him. The writings of Naipaul draw upon an experience totally based on layered levels of alienation and exile. As a result, his works have become model of the whole genre and a major current in twentieth century life, thought and art. He observes the

changes in civilization, guided by historical upheavals. He covers the Caribbean islands, Africa, India, the Middle East and England. In an article, Helen Tiffin says, “Although the writers we studied came from vastly different cultures, indeed because of this, the common factor in their writing was particularly noticeable... This literature had, to us as axiomatic and paradigmatic above and beyond the specifics of a culture, Universal; the height of excellence”. (119) Naipaul is a global persona who writes novels of the present, for present and also for all time.

His works mainly comprises novels and short stories, some documentary work, there is no single city in Trinidad, England or even in India with, which we could or could not identify him. In true sense he belongs to none of these three nations, though all the three have contributed to the evolution of his sensibility as a writer, and as an individual. His lack of roots enabled him to depict hybridity of cultural and social atmosphere and show the position of Diasporic existence. The West Indians view him as an Englishman, because of his British Education, English look upon him as an Indian for his ancestry and the colour of his skin, and the Indians regard him as a West Indian writer. In *Finding the Centre*, Naipaul comments, “A writer after a time carries his world with him, his own burden of experience, human experience and literary experience (one depending the other); and I do believe that I would have found equivalent connections with my past and myself”. (10). His writings include – *A House for Mr. Biswas* and *Middle Passage* (set in the Caribbean countries), *The Return of Eva Peron*, *Islam Among the Believers*, *Beyond Beliefs* (set in Argentina), *An Area of Darkness*, *India a Wounded Civilization*, *India: A Million Mutinies Now* (set in India), and *A Bend in the River* (set in Africa), while *A House for Mr. Biswas* signifies an attempt to understand his position as an Asiatic, and a Hindu born in Caribbean Island, *The Enigma of Arrival* tries to explain his presence as an Asiatic Caribbean writing in English in the *Cottage of the Wiltshire Manor*. *A Way in the World* contains stories about people, some of which are drawn from historical manuscripts and others from

reminiscences of the Naipaul's adolescent years in Trinidad, or to his years in England while he was struggling to establish himself as a writer. Naipaul's *Half a Life* novel is the story of Willie Chandran, an individual who is frantically in quest of his identity, especially in a post-colonial world full of cultural and hybridity and racial pluralism. Leaving India to study in London, and then to Africa yet he remains searching for the meaning of life. Naipaul also questions the meaning of history and civilization. Naipaul works as a novelist, the function of a novelist goes beyond documentary realism. Naipaul considers the novel as a medium of social inquiry and views the writer as one, who owes responsibility of society and his work of great relevance in a world, where a Diaspora suffer from emotional instability. His ruthless uphold to his dark vision and refusal to be an optimist provides a persuasive power to his depressing fictional world. In this way the literature of Diaspora in general and Naipaul's corpus in particular unfold the sage of alienation, short of attaining eventual assimilation. In his *In Theory: Classes, Nations, Literatures*, Aijaz Ahmad states,

The idea of belonging is itself being abandoned as antiquated false consciousness. The terrors of High Modernism at the prospect of inner fragmentation and social disconnection have now been stripped, in Derridian strands of postmodernism, of their tragic edge, pushing that experience of loss, instead, in a celebratory direction; the idea of belonging is itself seen now as a bad faith, a mere 'myth of origins' ... to the extent that truth is at all possible, resides now in occupying a multiplicity of subject position and an excess of belonging; not only does the writer have all cultures available to his or her as resource, for consumption but he or she actually belongs in all of them by virtue of belonging properly in none.(129-30)

V.S. Naipaul as a post-colonial, and Diasporic writer in search of some anchorage and was succeeded in having united narrative and incorruptible

scrutiny in his works, that presents the clear picture to the readers to see the presence of suppressed histories. In this way, the multinational canvas in his works does not only explore the experience of three continents pains of cross-cultural, hybridity, and embraces but a strong search for his own identity.

2.3 Summing Up

To sum up, V.S. Naipaul's novels explore his multinational canvas of the socio-cultural spectrum and other human issues. He repeatedly emphasized that he became a writer only because of his effort of will. He has made himself the theme of his writing due to the lack of subject matter. Naipaul's writings are merged with his personal experience. The main forces behind his literary talent are the Caribbean Hindu India in which he was born and brought up. His grandmother house provided the first link with his Hindu self, and with the idea of his ancestors and second from his father's stories. As he grew, he observed chasm between the two worlds that he inhabited and he considered himself as rootless, and tried to search for his identity through his writings. At the beginning of his career, his attempts are block out, he experienced his own society. He realized that it was out of his experience that his writings would evolve and he started writing on his experiences. Through his creative writing Naipaul throws illuminating light on corrosive influence of colonial rule on the psyche of the colonized. The sense of insecurity springs from the identity crisis that leads to existential fears which results in psychosis. The influence of colonial rule is also visible on the human relationships in the writings of V. S. Naipaul.

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Chapter 3

The Fictional World of Naipaul

3.0 Preliminaries

V. S. Naipaul who calls himself the “sum of his books” (Hussein 3), lives a life of self imposed exile. He is an expatriate everywhere; he opens up the boundaries of the world. His works elaborate on the suppressed Third World societies, reflecting traumas of modern man in general. Really speaking, he is a contemporary and cosmopolitan writer. His writing explores the complex condition of the present day world where man wants to reassert his individuality to redefine his personality. Being a super sensitive observer of all the societies, he is critical of the country of his birth and origin, and this is attached. His novels too present an expatriate who struggles to be maintained and survived. His protagonist as he himself appears as a socially deprived and displaced man who breaks the set ideas of identity, individuality and integrity, strives to release from the trap of limitations. He struggles to obtain his own place through self realization reaching to real self journeying through colonial, racial and cultural consciousness. He claims to be only a human being irrespective of caste, creed, race, belief or place. This reflects his individuality and originality and highlights his world citizenship and advocates his place as a universal writer. He declines the idea of nationality and belongingness which specifies his most reliable existence. In an interview to Alastair Niven, Naipaul admits, “The world has always been in a state of movement and flux. I can think of no culture that is entirely of itself, self generated” (5). All this makes Naipaul as a realist progressive writer.

After graduation, Naipaul felt himself rootless but found his voice as a freelance writer in the mid 1950s. During 1954-1956, Naipaul examined his own Trinidadian background and worked as a broadcaster of BBC during 1957-1961. He had been also writing reviews of fiction for the newspaper, the

New Statesman. He commenced his career by contributing to fiction and still continues to do it. He has a new publication every year due to his creativity, and won numerous awards in the process. Naipaul made use of the West Indian life as content for his fiction; but for structural purposes, his models were British and European which he imitates. The inherent and latent Hindu perspectives within him give a new direction and open a new dimension to English fiction widening and extending its horizons. Robert K. Morris rightly points out “Much of Naipaul’s originality comes from his ability to relate the ‘universal predicament’ is the substance of place, as well as to its spirit. The reason Naipaul’s sense place is paramount in his books should become clearer once we understand that belonged nowhere...must gain fix on reality through their art”. (67)

V. S. Naipaul, a well known novelist occupies the first and foremost position in the world of literature. His acute observation of what he sees around and the way he writes about those things with a critical perspective is remarkable and praiseworthy that sets him the most powerful voice of his time. The specialty of him is his writings deal that with the East Indian life in Trinidad.

3.1 Early Trinidad Novels

Naipaul’s early Trinidadian works bring a few of Trinidadian caricatures. These novels focus on the political issues and focus on the colonial and postcolonial societies and their development towards decolonization. Robert D. Hammer comments on Naipaul’s early novels in these words:

Of Naipaul’s early novels it has been said that others have recorded, but that Naipaul ‘has given us the very smell, taste and tempo of life in the Indian locations of Trinidad.’ Nevertheless, his landscapes are not intended and do not appear to be sensuous indulgences in experience simply for the sake of ‘atmosphere’. . . The fictional world in which his characters live and breathe is not to be identified with the actual world, but it is (as all fiction is) an outgrowth of the reality depicted. (209)

V. S. Naipaul launched his literary career in 1957 with his debut novel, *The Mystic Masseur*. The novel deals with the theme of identity crisis. It describes the career of an imaginative islander who rises through a series of failures as a teacher, a writer and a masseur to become a successful politician and achieves the post in British Empire and M.B.E. The novel explores the world of post-colonial political scene and focuses on the rise of a West *Indian Politician*. It is concerned with the survival of the individual in the post-colonial New World. The span of novel is from 1924 to 1954. The novel is concerned with the problem of arranged marriage, the inevitability of one's Karma of fate, tradition verses modernity and with the act of writing as a means of appropriating one's reality. Shashi Kamra rightly explains *The Mystic Masseur* as, "the log cabin in White House success story". (59) It is about Ganesh, who was alone but self-involved, working, conscientiously towards achievement. The novel is an indication that its creator too would one day become a literary force to reckon with. Ganesh, the protagonist of the novel is a representative figure of the East Indians in Trinidad and their move towards city life. He finds himself trapped in a conflict between the Eastern and Western world. He believed that it would be shocking to find a mosque in Port of Spain. Further, it is even more surprising to find a Hindu temple in a village called Fuentes Grove, a temple which looked as if it had been bodily transported from India. The main characters from Naipaul's works face the problem of insecurity and loss of identity. Thus, they are not tragic but appear as sympathetic.

The Mystic Masseur describes the changes and the condition during and after the Second World War. This novel, Naipaul deals with the political reality of Trinidad just before the independence. It dramatizes the period of transition from colonial rule to self-government. It talks about people from South Asian society in Trinidad. The protagonist, Ganesh who is an Indian descent, is a disappointed writer. In the course of time he rises up himself as a masseur and cures illness.

Ganesh was able to fuel a sense of purpose into his meaningless world through his writings and it was due to his voracious reading. The boy narrator in the book of *The Mystic Masseur* quotes in astonishment, “There are books, books here, there and everywhere, books piled crazily on the table, books rising in mounds of the corners, books covering the floor. I had never before seen so many books in one place”. (15)

The novel narrates the story of Ganesh Ramsumair and his rise from failing as a school teacher to the political official in Trinidad as well as a reputed masseur and religious writer. Ganesh decides to become a masseur and eventually emerges as the main medical practitioner at the time. While attempting and failing to make a living masseur, Ganesh acquires books and expands his education, but it also serves to give him some respect from the other villagers as they see the books delivered to his house. He also self publishes a small book on Hindu which is not sold well. As a kind of last gasp, he puts an advertisement in the newspaper as masseur. The advertisement is answered by one person who believes that their child was affected by an evil spirit and Ganesh ministers to the child. He cures the child and his parents recommend him to others. For Ganesh, treating children as a masseur becomes his business. Slowly, he earns the reputation as an educated and religious man. As his fame grows, Ganesh eventually moves into the Trinidad’s political system.

At the end of the novel, the protagonist becomes a successful colonial politician G. Ramsay Muir. The novel is Naipaul’s version of the Indian theme in Narayan’s *The Guide*. The book reveals a living Indian society, rather Hindu society where a protagonist struggles to discover his identity. Ganesh’s urge to write is a reflection of Naipaul’s own life. As Naipaul himself states in *Reading and Writing*, “I was eleven, no more, when the wish came to me to be a writer; and then very soon it was a settle ambition. The early age is unusual, but I don’t think extraordinary” (3). The fictional world of his book is India in miniature. The theme of this fiction is both enduring and richly funny. A young

man, Ganesh starts as a struggling student. After he passed on his second grade, his father wanted him to get married or otherwise he had to live as an orphan. Ganesh chooses to live as an orphan because he wanted to go to school. He is a great lover of knowledge and books. After he finishes his studies he becomes a teacher at a school, but he was not appreciated as a teacher and so he leaves the school.

Ganesh Pandit collects books with little regard for their content. He has near about fifteen hundred good books. He is sure that he is meant to do great things, write great words, great knowledge and while going all of this, becoming nothing else but great. His over and top respect of the books, his belief in his ability to write and his extreme unwillingness to work, contribute a great deal in his journey from a failed teacher to a struggling masseur, then an admired mystic. The narrator's mother too hints about his future popularity in life. He is the sort of a man who would be a *rishi* in India. This story was adapted for the screen by Ismail Merchant, the novel mainly deals with disenchantment, displacement, mental damaging effects and dynamics of the postcolonial Trinidad and the Caribbean half mode societies. This masterpiece novel shows the demoralizing effects of slavery indentured servitude and colonial exploitation on generations of West Indians. It is worth mentioning that the novel presents how colonialism has fractured the identity of the colonized. It is ironical that under the name of civilization, the colonial power devalued the past of the colonized country to exercise power more effectively. In his book, *The Location of Culture*, Homi Bhabha rightly asserts in this respect,

If colonialism takes power in the name of history, it repeatedly exercises its authority through figures of farce...For the epic intention of civilizing mission, human and not wholly irony, mimicry, repetition. In this comic turn from the high ideals of the colonial imagination to its low mimetic literary effects mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge. (85)

The Suffrage of Elvira (1958) is a comic novel set in Trinidad and Tobago and published in 1958. It is an expansion of technique from the episodic structure of *The Mystic Masseur*. It reveals an election scenario and revels in the description of the arrival of democracy in Trinidad. It mainly deals with the misadventures of political aspirants in rural island election campaigns. The novel is organized around one main character name as Foreman, better known as Foam is the eldest son of the most influential Muslim in Elvira, Baksh. The circle of influence in Elvira includes Baksh, Chittaranjan Dhaniram the pundit, the political candidates Mr. Surujpat, Harbans and Preacher Francies. The machinery of election is educative and brings out all the different communities together.

To the people of Elvira, suffrage means no more than opportunity for personal gain with basic selfishness. And corruptibility Harban repeatedly involves the people of Elvira in second political Election. Baksh who is believed to be in control of the Muslim vote, votes election and bribed three times first to support Harbans, then to stand for election himself and finally to withdraw in favour of the popular candidate Baksh. Nomination necessitates changes in the allocation of election symbols. It shows how things get mixed up crazily in Elvira. In order to support Harban in the election, Chittaranjan asks for the marriage of Harban's son to his daughter, Nelley Chittaranjan. Foam was thrust into the political arena by his father as a campaign manager for Mr. Harbans. Without a mentor or a teacher to guide him, his political education began. Foam forges ahead, learning by trial and error and from observing and listening to the ever changing positions of the elders, including his father. At home, Foreman as the eldest child looked after his younger siblings by protecting their interests. One day when his younger brother Herbert brings a stray dog named Tiger. Mrs. Baksh beats him, but Foam in loud voice takes Herbert's side which hurts Mrs. Baksh. He not only protects but also helps in nursing the dog. Foam has attained a sense of self hood as a young man, capable of taking decisions. Mr. Baksh's political ambition was

limited and controlled by his greed; he looks for personal profit, not for the good of the Muslim community, Surajpal Harbans lacks the fortitude of mind and spirit that would inspire anyone and he cannot be a model for Foam. Harban says, “This democracy is a strange thing. It does make the great poor and the poor great. It makes me a beggar yes, don’t stop me, I is a beggar and I begging for your vote.” (156) Pandit Dhaniram’s interest was wrapped around personal gain. His son’s runaway wife was dependent on the Doolahin for domestic chores that includes caring for his paralyzed wife. Chittaranjan sees Mr. Harban’s candidacy as an opportunity for him to orchestrate his daughter’s marriage to Mr. Harban’s son who was the medical student in England. At the first political campaign for Mr. Harbans, they gathered in the house of the most influential Hindu in Elvira, Chittaranjan. It is a meeting to map out strategies on how to counter the effectiveness of the Hindu sellout, Lorkhoor, who has mounted an effective campaign for preacher. An electioneering speech in Elvira reads:

People of Elvira, the fair constituency of Elvira, unite and cohere. Vote the man who has lived among you, toiled among prayed among you, worked among you. This is voice of the renowned and ever popular Lorkhoor begging you and urging you and imploring you and entreating you and beseeching you to vote Preacher, the renowned and ever popular Preacher. Use your democratic right on Election Day and vote one vote all. This good people of Elvira, is the voice of Lorkhoor. (*SE* 166)

Political reality and electioneering constitute are the central theme of the novel. Naipaul presents scenes dealing with family misunderstanding neighborly quarrels breaches of etiquette lovers, meeting and other incidents. The culture of the place is a hybrid culture and mimic. As Homi Bhabha asserts, “Naipual’s colonial politician as play-actor (with others)... these are the appropriate objects of a colonialist chain of command, authorized versions of otherness.” (88)

Naipaul's *Miguel Street* (1959) won for him the prestigious award Somerset Maugham. It is set in Trinidad and Tobago. This novel is semiautobiographical. William Walsh rightly observes that,

The peculiar flavour of the book comes from the application of a severe and sophisticated intelligence to conduct of the almost natively and from the further paradox that the crazily ingenuous activity of the people one realizes it gradually is embedded in a set of inarticulate but profound convictions about the nature of human existence. (80-81)

The stories in *Miguel Street* are considerably influenced by the author's father Surajprasad Naipaul. Naipaul claims that it was through this book that he discovered how the episodic structure of the book can be used to explore and expiate the multinational canvas, which is memory of his father's collection of short stories, *The Adventures of Gurudeva and Other Short Stories* which Naipaul may have used as model. *The Miguel Street* consists of seventeen loosely interlinked episodes, each of which focuses on one particular character living in the street. The narrator came to street from Chaguanas before the war time and recollects the things as they appeared to him. It contains seventeen stories of seventeen persons, though belonging to different ethnic racial and colour groups, and have a common fate. They share among them the same social and psychological problems and are the victims of the same complex, implanted into their thoughts by the colonizers. The *Miguel Street* is filled with people like John, Popo, B. Wordsworth, Morgan Elias, Eddoes, Bhaku among others, they are the potential artists but have failed due to lack of any opportunity. As a result, they are frustrated with their society and they live in their fantasy world. Elias wanted to be a doctor but he becomes a dust-cart driver. B. Wordsworth's poetry cannot breathe in *The Miguel Street*, but he imagines himself to be the spiritual brother of W. Wordsworth, because he can watch the small flowers like the morning glory. He tells the narrator, "Now let us lie on the grass and look up at the sky and I want you to think how far those stars are from us." (48) B. Wordsworth claims a spiritual relationship with the

poet William Wordsworth and shares the latter's love for nature. He images himself as a Trinidadian Wordsworth represents only half the truth about him. His roles of the calypso singer and the Romantic part are variants on the same idea but both ideas failed to bring him real self-fulfillment. His attempts to create his identity for himself by co-locating with Wordsworth failed to discover himself. John Thieme in this respect points out, "His tragedy is that of the artist manqué: both literary fame and romantic love are denied him. His metropolitan fantasy is, Naipaul suggests, an ideal which can bring no fulfillment to those born in the lower echelons of Trinidad society." (18)

Bogart, the bi-Gamist, Popo the carpenter is a poetic man who always wanted creative and original work. When his wife runs away with another man, he forces to become materialistic, steals and sells other's furniture after remodeling them. Actually, Hat was said to be mad, but he is the voice of sanity; he always reads newspapers. Morgan, the pyro-technician and the famous, Man-Man is mad; he pretends the role of hell-fire preacher and shows himself as the Christ and he stages his own crucifixion. The narrator-boy very well introduces Man-Man saying that he is not sure that the he was mad, and thinks that many people are much madder than Man-Man. *The Miguel Street* is a comedy based on the amused revelation of the inconsistencies and the follies of the Trinidad World of commoners. It deals with the conflict between ambition and opportunity. A. C. Derrick rightly observes, "The sheer buoying and comic exuberance of *Miguel Street*, the apparent casualness of its frame work, reflect Naipaul's delight in the human comedy he creates. Repeatedly he draws attention not so much to the fact of failing in one sense or another as to the comic ironies and incongruities associated with it." (34) It is a world of men living without purpose and they illustrate the weakness of the world of Trinidad. The street explores brutality towards women and children elements. It is the physical brutality of the strong towards the weak. The man-woman relationships depicted in *The Miguel Street* are of a causal nature. In the first story entitled, 'Bogart', when Bogart disappears from the street, Hat and his

friends used his room as club-house they play cards, drink and even bring woman to the room, Eddoes is caught off guard when Bogart returns and discovers him with a woman. *In George and the Pink House* when George's wife dies, he brings another woman to stay with him and when she leaves him, he converts his house into a brothel and starts entertaining American soldiers. *In The Miguel Street*, child-beating and woman battering was a everyday affair, for George it was a recreational activity. George was never a member of any of the gangs in *The Miguel Street*. He used to beat his wife and daughter and son. After the boy Elias grew too bigger, George started to beat his daughter and wife more and more. Bhaku considers beating his wife a ritual. He uses a cricket bat for the purpose and Mrs. Bhaku herself keeps the bat well-oiled and ready for use, children are also treated no better. When the narrator and Hat's nephews, Boyee and Errol came together, they compare notes about beatings. Hat tells them that his father used to give him foot blows; this automatically makes him think that he too will beat his wife and children.

Women are portrayed as inferior beings though they hold the world together. The tragedy of West Indian women's lives is also portrayed. Matriarchs like Laura having eight children by several men, but when her own daughter becomes an unwed mother, she wishes that her daughter might die. Considering her daughter's lot, Laura cries. Her crying is not ordinary. She always tries to cover up her crying with laughter. Mrs. Hercira, a white woman who descends from the secure white world to the masochistic love of violence and sadism. The whole novel is narrated by an unnamed fatherless boy who himself is a part of a group of kids on *Miguel Street*. The story ends with the narrator leaving the street as Naipaul had left Trinidad five years earlier.

Naipaul used calypso literary form in his short stories; *The Miguel Street* is a sort of calypsos in prose dealing with the local social life in Trinidad. He puts a Calypso on a husband wife relationship as:

Every now and then just knock them down.

Every now and then just through them down.

Black up their eyes and bruise up their knee
 And then they love you eternally. (87)

The seventeen stories of seventeen persons in *The Miguel Street*, though belonged to different ethnic, racial and colour groups, have a common fate. They share among themselves the same social and psychological problems and are the victims of the same complex issues, implanted into their thoughts by the colonizers. They suffer from an inferiority complex and think, all the foreign things superior. The narrator feels that a stranger is most likely to misunderstand the street as a slum. It is tolerant society that welcomes the people and let them go freely. Thus immigration and emigration are the constant experiences. The people feel that they are victims of the society and its conventions. They feel that their talents have no chance to bloom and their potentialities are wasted. In reaction, they turn victimizers and desire to take revenge on the society. In *The Overcrowded Barracoon*, Naipaul writes,

It was through them that I began to appreciate the distorting, distilling power of the writer's art. Where I had seen a drab haphazardness they found order; where I would have attempted to romanticize, to render my subject equal with what I had read, they accepted. They provided, every writer is, in the long run, on his own; but it helps in the most practical way, to have a tradition. The English language was mine; the tradition was not. (27)

Naipaul's *The Mimic Men* presents the condition of newly independent country in the Caribbean, the island of Isabella and presents the condition of the people in post-colonial era. The title of the novel signifies the condition of colonized men who indicates and reflects colonizers life, style and views. The imitation of the Third World society is quoted in *The Mimic Men* as, "We here on your island handling books printed in this world and using its goods, had been abandoned and forgotten. We pretended to be real, to be preparing

ourselves for life; we mimic men of the New World, one unknown corner of it, with all its reminders of the corruption that came so quickly to the new.” (146)

The novel documents the experiences of the people on the island as they are unable to establish their order and govern their country. The colonial experience has caused the colonized to perceive them as inferior to the colonizer. Colonial education and cultural colonization have presented the English world, with its rich culture, as a world of order, discipline, success and achievement. The natives are devoid of their own culture, customs and traditions, religion and race; they consider themselves to be inferior to those of their master and try to identify themselves with the empire. They suffer from dislocation, placelessness, fragmentation and loss of identity even after the independence is achieved. The narrator of the novel, Ralph Singh is a forty year old colonial minister who lives in exile in London, by writings his memoirs. Singh tries to impose order on his life, reconstruct his identity and get rid of the crippling sense of dislocation and displacement. Selwyn R. Cudjoe in *In Naipaul: A Materialist Reading* describes the rootlessness of the society that Ralph resides in as,

In *The Mimic Men*, one finds the most comprehensive social development of the first generation of freed East Indians, who, bereft of the culture that nurtured the earlier generations, float aimlessly in the shifting social relations generated by the changing social order. No relationship is certain, and unlike Mr. Biswas and the earlier generation of East Indians, the characters are fragmented and uncertain of their positions within the society. (99)

Ralph Singh's father was a poor school teacher. Singh's mother family was prosperous and owners of the Bellla Bella Bottling works and the local bottlers of the reputed Coca-Cola. Singh was proud of his mother's family and was aware that his privileged position in the Isabella society was a result of his association with Coca-Cola. He felt a sense of security and fearlessness when

he stayed in his grandfather's house. When he stayed in his father's house he was surrounded with fear and desolation. Singh's father disliked his in-laws for their attitude of showing better than him though they weren't. He was an influential man in the Education Department; at the time of his marriage his wife's family was not rich. Ralph takes it as a kind of humiliation for his underpaid school teacher father who according to him was forced into the position. His father hated Coca-Cola and took a vow never to touch it. Singh's father became a Gurudeva, a Preacher of dock worker and the volunteers. Gurudeva's movements enhanced his family respect which later on used for his political career. The novel consist of three parts, his life in London, childhood and student days and back to London life. The autobiographical portion covers his early days in England, his meeting with Sandra, marriage and breaking up on it. His friend Browne encouraged him to do adventure in politics, soon he returns to Trinidad, where a case is worked out against him. When Ralph is a child, his father doesn't return home. One day later they learn that he has become the leader of a small quasi-religious, quasi-revolutionary group. He works for home land and dreams of doing something high in life. Singh was Rajput; so, he dreamt of Rajputs, Aryans, Knights, Horsemen and wanderers. In his fantasy, he quotes,

I lived a secret life in world of endless plains, tall bare mountains, white with snow at their peaks, among nomads on horseback, daily pitching my tent beside cold green mountain torrents that raged over grey rock, waking in the mornings to mist and rain and dangerous weather. I was a Singh. And I would dream that all over the Central Asian plains the horsemen looked for their leader. (*TMM 98*)

All the children belonged to the mimicry. Singh was also suffered by his negative sense of place in the island. The opportunity to leave the island came to him when he secured a seat in London School. The period between Singh's preparation for life and his withdrawal from politics is termed as "Period in

Parenthesis”. (*TMM* 32) In marriage episode, he was attracted towards Sandra as she was charming with firmness and precision in her movements. Her social ambition attracted him as he too had similar ideas. He married her at the Willesden Registry Office. His dreams and hopes were shattered when his mother disapproved of his marriage with a foreign girl. Singh was rejected by the Isabella society for disobeying conventions. This left him isolated and shipwrecked. When Sandra left Singh, Browne refilled her place. He succeeded in carving out the political future for Singh.

After assuming power Singh realized that power and poverty were interlinked in colonial societies. He was helpless to solve problems without the assistance of the center, which was the source of finance. Politics proved a trap for the colonial politician. He tried to define himself through his political activities but realizes that he has become separated from his people and was incomplete due to the meaningless role as a colonial politician. Third world countries could not function independently without the bigger powers. So, he escapes from flight to solve the problem of futile activity bordering on humiliation. There are race riots and the afflicted people came to him. On finding his inability to do anything to him, the leaders give him a passage to London by air and allowed 66 pounds of luggage and 50,000 dollars. He was also branded as a betrayer. In *The Mimic Men*, Naipaul writes, “The career of the colonial Politian ends brutally. We lack order ... For those who lose, there is only one course; flight to the greater disorder, the final emptiness, London and home countries”. (10-11) Changing his name from Ranjit Singh to Ralph Singh changes his identity for which later he search desperately. He feels incomplete because he is aware of the meaninglessness of his role as a colonial politician; he realizes that he can never be an Englishman in spite of his public education and that one can be English only if he is born in England. To him, politician in Isabella seek power and order without knowing the real meaning of those concepts. William Walsh’s description about the *The Mimic Men* in his *Common Wealth Literature* is as, “*The Mimic Men* a very much more

substantial novel is the dramatized reminiscences of an exiled politician. The framing effect of the reminiscences, the distancing of exile and the Sieve of memory gives form to the novel and enables us to grasp the quality of detachment in the protagonist and the weariness sapping a soul corrupted by power". (60) Naipaul explores the misery and twisted psyche of man, and also his ambiguous and irrational self. *The Mimic Men* is not about politics or about a particular race or society but it is about the dissociation of sensibility, about the displacement, isolation and identity crisis.

A House for Mr. Biswas is a well-known work by V.S. Naipaul. It is the story of Biswas, a fatherless, homeless child of six; it depicts his journey as a child till he possesses his own house at the time of his death. It is a story of not only of Trinidadian born Indian, Mohan Biswas, but also the social history of the Indian community in Trinidad and by extension in the West Indies. The novel deals with the theme of selfhood where an individual quests for identity and struggles to acquire a personal place i.e. 'House' an evocative symbol. In the novel, the house becomes a kind of inverted fictional embodiment of Naipaul's own personal need for change and escape Mr. Biswas's 'unhoused' condition and alienation are the problems of every contemporary Diaspora which is presented in the autobiographical design of the novel. The novel's autobiographical study reveals the life history of Surajprasad and his son. V.S. Naipaul is similar to Mr. Biswas and his son Anand who fails to absorb the Caribbean climate. In this novel Naipaul's own personal life is assimilated and absorbed into art. It is the story of Mr. Mohan Biswas who is born in the village of Trinidad at an auspicious hour of midnight in that country, in a wrong way with unfavorable horoscopic signs, including a sixth finger and unlucky sneeze,. The midwife warned that the boy will eat up his mother and father and the pundit urges that Mr. Biswas should kept away from the tree and water particularly water and prescribes his father Raghu not to see his son for twenty one days. When Bisoondaye Biswas's grandmother knows that even it was very dark, she walks to the next village to get leaves of cactus; she cuts them

into strips and hangs on every door, window and opening; she can find to word off the effect of the evil spirits. Even Biswas proves unlucky for his father and becomes the cause of his death. Bipti becomes widow, and she has no option except meeting to the dark fate of the tradition through with she has to pass. Her hair was cut and thus she was made to live as a widow forever. After Raghu's death, Biswas and Bipti have to move Pagotoes and live as dependents on Tara, and from there the fragmentation of Biswas life begins.

Bipti's sister who sends Biswas to the Canadian Mission School and suddenly decides that he should be made a pundit. So, he is sent to pundit Jairam to receive his training, Jairam is a strange man holding scandalous views and is full of contradictions, Biswas is thrown out by Jairam because of a disgraceful act on his part. He returns to Pagotoes to his mother but was unwelcomed, Tara again sends Biswas away to help at her husband's rum shop. There Bhadant, Tara's brother-in-law steal money and he cheated the clients by not pouring out the full measure in their cups, when they were intoxicated. Biswas slept with the two sons of Bhadant on a hard, smelly coconut fiber mattress on the floor. In the shop, Bhadant was growing in wealth. Tara's brother-in-law dislikes Biswas thinking him as Tara's spy and accuses him for stealing a dollar. He beats him and turns him out; and Biswas cries out in his humiliation and asks his mother that why she keeps on sending him to other people. He realizes his mother's helplessness for sending him to other people's house, where he was humiliated and tortured. He assures his mother that he will find a job on his own. Also he dreams to have his own house too. So, to Biswas, a house is not simply where one lives. It is one's identity-national, cultural and spiritual. Biswas basically becomes a child of circumstances. After declaration of independence Biswas takes up sign painting and also develops the hobby of reading. He read Samuel Smiles and tried to identify with the heroes who were young, poor and struggling like himself. He realized the vast difference between his condition and theirs lived in a place where there could no place for ambition they inhabited a land of possibilities. Mr. Biswas's

growth from being a sign-painter to a journalist and a man of letters and lover of books is mentioned as “his hand became surer, his strokes bolder, his feelings for letters finer. He thought R and S the most beautiful Roman letters, no letter could express so many moods as R, without losing its beauty; and what could compare with the swing and rhythm of S?” (76) There in his job as a sign painter for the Tulsi store in the Human House, he puts a note to a young girl whose parent takes it a sign of their love and leaves no chance for him to escape. The situation is described thus,

The note was crumpled and slightly dirty and looked ineffectual . . . she looked away and smiled. It was not a smile of complicity or pleasure; it was a smile that told Mr. Biswas he had made a fool of himself. He felt exceedingly foolish and wondered whether he shouldn't take back his note and abandon Shama at once. (HB 83)

After marriage, Mr. Biswas lived there in the Hamuman house with his wife, her mother and her relatives. He becomes a buffoon, a clown, a rebel and is constantly in clash with others at home. Finally, he has to run out and work on Tulsi estate. He also suffers from financial problems, and makes ill-advised decisions that result in getting him deeper into debt. Mrs. Tulsi's brother-in-law and manager of the estate employ him as a driver. Biswas immediately voices his dislike and exclaims, “Give up sign-painting? And my independence? No boy, my motto is: paddle your own canoe”. (HB 107) He joins the Aryans, a group of Hindu Missionaries from India to spite the Tulsi and advocates for ‘girls’ education, abolition of child marriage, caste system and idol worship. He preaches against all the doctrines of the Tulsi's hold dear. In the section, entitled *The Chase*, Mr. Biswas begins his independent life with Shama. He also thinks that life in *Chase* will help him discover his own identity, but it's the sense of isolation that looms and he fails to find his authentic selfhood. *The Chase* was a long, struggling settlement of mud huts in the heart of the sugarcane area which was absolutely remote, mostly with the workers in the

sugarcane estate and on the road lived. Therefore, the place disappointed Mr. Biswas. He felt lonely and disgusted. Though he wanted to comfort Shama, he was himself uncomforted. It was very frightening place for him. Life was different from Hanuman House which was noisy with activity. He was afraid to disturb the silence, and open the door of the Shop which to him is a step into the light.

When they had their first child born and Shama lived at Hanuman House for that reason. Mr. Biswas was to suffer a lot and felt himself alienated in the Tulsi organization. From Hanuman House he was sent to Green vale as a driver and supervisor of the workers of the Tulsi estate. By now he had four children. Anand started living with him in the barrack room. Mr. Biswas was suffering from mental agony as he was unable to build his own house. Mr. Biswas's illness lasted for a longer period but he gathered his internal resources and strength to meet the challenges of life in future. He left Hanuman House for Port of Spain after his illness. On Port of Spain he finds some opportunities to establish him professionally. He becomes a reporter for the *Trinidad Sentinel*, with a salary of fifteen dollars a month. In course of time Mr. Biswas was regarded as the best reporter of *The Sentinel* for which he was appointed and his salary was fixed 50 dollars a month. After getting a scholarship Anand his daughter Savi went to England for higher studies. After some days, Mr. Biswas came to his own house and lived quite satisfactorily. The house is the embodiment of the realization of his dreams of light, flowers and vegetation. It is related with sunlight peeping through the open window and struck the Kitchen wall. The wood work and forted glass were hot and the brick wall was warm inside. The dazzling stripes of the sun were laid on the exposed staircase.

A job that helps him to earn some respect from the Tulsi's too. As a result he buys a house also. The job of journalist acquired professional identification and an outlet for his creativity through writing process he took control over his world. He established social identify and dignity as a meritorious individual. He wrote articles about strange subjects like Mosquito

Killers, Mental Home Warders and Night Soil Removers. Mr. Biswas was a free man and the transformation in Biswas was brought about by his writing process, when he joined *The Trinidad Sentinel*, it helped him to achieve authentic selfhood breaking all shackles of his dependence upon the Tulsi household and got due recognition in the life. The second illness lasted for more than three months. The children were informed about that. Notice was issued to him from *Sentinel*. The journalist was dead and Shama lived with her children without a thought of going back to the Tulsis. Thus, Mr. Biswas had a victory. First, his wife and children were liberated from the moorings of Tulsi conservative set-up, then he gathered courage and strength to live all alone in a practical world and finally Mr. Biswas died in his own house with full of privacy and satisfaction. “Biswas had creativity and having kindness towards his father’s hardship during instabilities of colonial Trinidad.” (Nixon 3)

A House for Mr. Biswas gives life to the vision of the broken individual in the West Indies who suffer from deprivation longing rootlessness and homelessness in the alien country. It is a master-piece novel of Naipaul. Keith Garebian views it as: “Naipaul explores landscapes in order to provide characters with a real home, a true place of belonging so that they will not continue to be homeless wanders, unsure of themselves and their fates. But the mythology of the land is tinged with embarrassment, nervousness, hysteria and pessimism, all products in some way of Naipaul’s own history as a colonial with an ambiguous identity”. (23- 24)

Mr. Stone and the Knights Companion is a novel sustaining the theme of slavery in a frantic manner. The central character in this novel is middle – aged man called Mr. Stone who has achieved little in his life and is frightened by thoughts of his coming retirement the novel deals with his quest for renewal in the midst of decay and signs of imminent extinction. The 62 years old, Mr. Stone’s bachelor existence, his awkwardness in social gatherings, his undemanding and unimaginative office life, and his hallucinatory moments in the underground station are described to convey the loneliness. Mr. Stone’s life

is described wonderfully as been suspended without roots between the twin oaks of home and office. It is just such rootlessness that he is vaguely becoming aware of at the start of the book and which contributes of his disturbance and unease. This is the feeling that impels him to marriage, inspires the scheme of the Knights Companion and ends finally in further disillusionment and despair. Nothing else remains with him that he could anchor himself'. Richard Stone working as a librarian at the Excal Corporation a confirmed bachelor and a creature of habit takes a fiftyish widow Margaret Springer as a wife whom he meets at the home of Tony and Grace Tomlinson; he was attracted to her because of her bold and joking manner. When Mr. Stone takes his wife to Cornwall, he comes across a scene which drives him to a silent rage. He sees a just pensioned off as useless, worn out and helpless. The workman had no work and he is in the power of others just because he has retired and become a pensioner. Stone troubled by the idea of long, woman dominated days in his own retirement. The emotion is expressed thus:

He is filled with helpless rage as he perceives that other people had made his idea their property, and they were riding on his back. They had taken the one idea of an old man, ignoring the pain out of which it was born, and now he was no longer necessary to them. Even if he were to die, they Whympers and Sir Henrys would continue to present Excaliburs. He would be forgotten together, with his pain... (MSKC 225)

He conceives the project of the Knights Companion to send out visitors to its pensioner workers to make them feel that they are still wanted not useless. *Mr. Stone's Knights Companion* are depicted as "pensioners of his fantasy with long white beards, thick, knotted sticks and Chelsea Hospital Uniforms..., tramping about the country lanes, advancing shakily through garden in full bloom, and knocking on the doors of thatched cottages." (MSKC 64) On acceptance of his proposal Mr. Stone grabs everybody's attention in the company first time. He gets name, fame, respect and the title, Knights

Companion. Whympers is a man tormented new ideas and by uncontrollable lust. He envies Mr. Stone his age, "I wish I were like you, Stone. I wish my life was over. I wish everything had already happened. I can bear the thought of having to go on". (MSKC 114) Whympers burst into, Mr. Stone's life and turns everything upside down, made a success of the idea for his own personal gain. Even though Whympers terminates his brief friendship with Mr. Stone and he patronizes and insults Stone while burdening him with the administrative details of the project, Stone is happy in his meaningful activity. He was not a destroyer. Even if the world gets collapsed around, he survives.

Mr. Stone and the Knights Companion is Naipaul's only novel with an English background and setting and presents exclusively English characters in England. It is largely about removal and alienation. V.S. Pritchett rightly observes about the novel, "All right. The best novels come out of native ground. But where nowadays is it? Outside of pockets which no longer have any interest aren't we all uprooted? What is the ground? Is it now and for all of us anything more than the homeless English language?" (105) The manifestation of Englishness in a kind of cultural alienation is presented and its cultural remoteness is emphasized. He saw that all that was not flesh was of no importance to man. All that mattered was man's own frailty and corruptibility. The order of the universe in which he had sought totally himself V.S. Pritchett in his *Climacteric, Critical Perspective* points that the novel is 'Original'... a brilliant manipulation of the serious, the macabre and the comic". (104)

The Loss of El Dorado is an historical account of Trinidad and the surrounding area from 1592 to 1813. It is imaginative, analytical and episodic in structure. It offers the descriptions of Antonio de Berrio's and Walter Raleigh's fruitless search for El Dorado. Naipaul's account of the English-Spanish rivalry in the Caribbean is the search informed by accounts of voyages of Hakluyt's. Berrio is the first Spaniard to envision a fantasy on the earth of the New World. The feeling of fantasy becomes the contention that goes beyond dream to destruction. Naipaul uses Berrio as the meeting ground of fact

and fiction. He embodies the two fantasies of the new world. He becomes the first man to see the first schools of the first crop. El Dorado's quest was to let off the first gun that had been fired there since the creation of the world. El Dorado is the myth of an ancient gold working civilization haunted by the Spanish imagination El Dorado, a golden man, the gilded one, in Columbia, was chief who once rolled in turpentine and was covered with gold dust and then divided into the lake. The book is the description of the struggle between the Spanish Antonio de Barrio and the English Sir Walter Raleigh for possession of Trinidad as a base for *El Dorado* explorations. This narrative of *The Loss of El Dorado* was made up of the originals documents, its copies printed in the British Museum, the Public Record office London and the London Library. Most of the translations are Naipaul's own dialogues. Raleigh was preparing big attack in London to become a possessive as Berrio in Trinidad about Eldorado; both men were ridden with anxieties. The ensuing raids which laid to Berrio's capture by Raleigh increased his sense of pride and possession of gold. Naipaul describes his own reflection through Raleigh's narrative on the fleeting of possession of El Dorado as:

To be received among them as a liberator: that was part of the dream. In Raleigh's memory those six days of Indian welcome on the Orinoco blended with the memory of a magical forest, of a 'mountain of Christall'sen from a distance, 'like a white church-tower on a exceeding height', over which a mighty river poured... to this there was added the knowledge of a 'mine' never seen. In the end it drew him out of the Tower of London, which was his perfect setting, perfect subconsciously sought, where, liberated from his inadequacy in the role age imposed on him, he reached that stillness where the fact of life and action was reconciled with the fact of death. This was what he had plundered, this late homecoming to the quest that destroyed so many. (55)

The two themes emerge amid massacres and poisonings, plunder and multinational intrigue. The grinding down of the Aborigines during the long rivalries of the El Dorado quest and two hundred later, the man-made horror of slavery, he starts with the relatively human laws relating to slaves in Port of Spain in 1790 and moves on to a searing description of the gradual dehumanization and degradations of slaves under Piction, and of slaves coming to be used as bodies which can receive chastisement for their masters by proxy, Naipaul describes the wave of slave rebellions in the wake of the French Revolution of 1789, the ill-fated one in Trinidad; and he recounts the underground slave organizations which were investigated and suppressed from 1805 in the Port of Spain. In this respect he states,

Negroes wore the tricolor cockade and sang the Marseillaise. It was the part of the French absurdity; the slave revolt was not wholly a race war. All the local hatreds were entangled with the revolutionary politics of France. Paris supplied each side with the same vocabulary of revolution, words that were like part of the drama and promise,' even the pretty climate names- germinal, brumarie – of a new calendar of the North. (*LED* 139)

In this novel, Naipaul goes deep into the colonizer's psychology, the past and present that are separated by victory and defeat. Raleigh and Miranda both are obsessed men mad with their desire to possess wealth and power.

A Bend in the River is the story of an Arab-African man, Salim and his journey through the rule of Mobutusese Meko of Zaire. The narrator Salim begins by describing his trip from the eastern coast of Africa to the interior of the country. It is the story of the meaninglessness of man's effort to change his position in the world where people face merely nothingness. Salim's family is Indian descent and has lived on the eastern coast of Africa for generations. Aware of country's growing unrest Salim becomes unsure of his family in that area. He buys a store in the interior of the country; the past owner sold it

cheaply after the revolution. The town is a natural market point by a bend in the river. There he works and waits for the town to rebuild from the destruction of the revolution. A family servant Metty tells Salim that his hometown was attacked and that his family has scattered, and even the education has the only purpose that of killing. All the so-called educated people do nothing but killing. Killing is the only way for them to go back to the beginning. Salim slowly makes friends with other people, who are waiting for the town to reemerge. He meets a woman Zabeth who buys his merchandise and returns to a remote village. She manages to travel this dangerous journey, because she is a magician with protected oilment. Zabeth had a son who was of 15 or 16. His father was trader from a tribe in the south. The son, Ferdinand used to live with his father but was back to his mother. She brings her son Ferdinand to town to go to newly reopened school and asks Salim to look after him. As a town begins to grow, the President builds a huge government complex out the city. Through the childhood friends Inder and Indian couple Mahesh and Shobha, Salim is introduced to the people who work and live there. Inder is the person who told Salim that their coastal community had no future. He went to school in London, and was staying at the Domai as a guest of the President. He was a lecturer and tours throughout Africa. Inder took Salim to a Party in the Domain. Inder comments on President's policy calling him as a conservative revolutionary modernizer who makes the people work together. There he met Yvette, a young white, small and beautiful lady. Salim was surprised that she was barefoot. He begins an affair with Yvette the beautiful wife of a Raymond, government historian who works for the President. Many call the older man as The Big Mans White Man. The president of the new country is a demagogue called the Big Man who hired Raymond as his speech writer. The Big man spouted endless clichés about liberation and democracy as he crushed all political opposition. Salim decides to get out to Africa for a while and he travels to England and engaged to a woman from his hometown. He returns to Africa to close his shop and get money. Salim begins dealing in gold and ivory

and try to get as much money as much possible out of the country. He is caught with ivory and jailed. Ferdinand saves him who turns out to be the new commissioner and arranged for his escape. Ferdinand's parting words to Salim are so much touching and realistic. According to him, everybody in this world is running behind material prospects only and nowhere the people are safe altogether. All this is bad for them, and their life has become meaningless with nothingness. Naipaul associates with the theme of homelessness in *A Bend in the River*. The homeless expatriate travels frequently; the world outside is changing and is in a continual flux; the individual too is in constant movement. At the end of novel when Salim travels to England he remembers Inder's statement that airplane had helped him to adjust to his homelessness. The aeroplane, the ship and the train and all modes of travels show the mobility, displacement and constant change in the life of Salim, an expatriate. One day he is in Africa, next day he travels to Europe and moves this way from one kind of climate and people to another to the very next morning. And therefore, both the places where he travels a day and next day appear unreal to him.

V. S. Naipaul's *A Bend in the River* is a post-colonial novel that depicts post-independent Africa and the failure of its independence due to its unpatriotic national leaders. It mirrors the picture of national crisis in the decolonized states in Africa and points out the need for reshaping the ideology of the national leaders and intellectuals for leading Africa and its people towards prosperity. In the book, *The Philosophy of History*, G. W. F. Hegel points out, "Africa proper, as far as History goes back, has remained-for all purpose of connection with the rest of the world-shut up... the land of childhood, which lying beyond the day of self-conscious history, is enveloped in the dark mental night". (91)

3.2 Travel Fiction

At the age of twenty – eight Naipaul's life as a travel writer began when he toured the Caribbean for a project on European colonialism in the Caribbean and Latin America. He wrote only about which he saw acceptable and pleasant

for him. He wanted to experience France in Africa, that he was fascinated by the idea of hearing the French language spoken by Africans and drinking French wine in a tropical street café. In *Finding the Centre*, Naipaul states, “France in Africa: imagine the language in the mouths of elegant Africans; I thought of tall, turbaned women, like those of Mali and the Congo; I thought of wine and tropical boulevards”. (79)

In 1960, Dr. Eric Williams, the first Prime Minister of independent Trinidad invited Naipaul to revisit his native country and record his impressions. *The Middle Passage* (1962) is Naipaul’s first travelogue on his return to Caribbean. In the book, the key figure is Naipaul himself. The subject is social and physical character of the several latest West Indian territories. The book records his impressions of colonial society in the West Indies and South America. Naipaul writes his impressions of the societies and in *The Middle Passage*, he describes it as,

Pursing the Christian-Hellenic tradition, the West-Indian accepted his blackness as his guilt, and divided people into the white, fusty, musty, dusty, tea, coffee, cocoa, light black, black, dark black. He never seriously doubted the validity of the prejudices from which he suffered, for he had inherited the prejudices of the culture of which he aspired. In the French territories he aimed at Frenchness, in the Dutch territories at Dutchness; in the English territories he aimed at simple whiteness and modernity, Englishness being impossible. (68)

Naipaul takes the title of his book from the name of the route traveled by the slaves from where they were transported from Africa to the colonies of the New World. Naipaul has evaluated the countries, Trinidad, British Guiana, Surinam, Martinique and Jamaica and all the different cultural contexts which are examined are presented as mimicry cultures. These cultures are colonized cultures. They were influenced especially by the America and invalid their own culture of West-Indies. The dominant cultures void of the West-Indies is also

susceptible to dominant cultures in the case of Trinidad essentially the American. According to Naipaul, modernity in Trinidad therefore “turns out to be the extreme susceptibility of people who are unsure of themselves and, having no taste or style of their own, are eager for instruction.” (*MP* 50) In discussing the impact of dominant cultures, dominant as either an external authentic cultures or a dominant capitalist force, the cultural influence of the colonizer is depleted by the impact of dominant cultures. Behind the several levels of mimicry and desire there were also confrontations and clashes between the various racial and cultural groups in the West-Indies. Naipaul was asked to comment on these societies at the time when racial and political power was in full bloom. *The Middle Passage* served as a model for his travelogues. It confirmed his position as a travel writer. In *The Enigma of Arrival*, Naipaul describes his approach to *The Middle Passage* in the following words, “I knew, and was glamoured by the idea of the metropolitan traveler, the man starting from Europe. It was the only kind of model I had: but – as a colonial among colonials who were very close to me – I could not be that – kind of traveler, even though I might share that traveler’s education and culture and have his feeling for adventure...” (140) In the Caribbean a historical vacuum has created by colonialism. In this respect Suman Gupta rightly points out,

Naipaul sees little that is positive in the racially mixed population: in his view the racial and cultural communities do not harmonize, inevitably there is conflict amongst them. More importantly, instead of synthesized hybridized culture appearing, he encounters cultural and racial conservatism, which is matched by the absurdity of their displacement from their origins. (35-36)

An Area of Darkness is a record of Naipaul’s travels in India. Naipaul had wished to settle down in the country of his origin. He had mythical image about India as a special sphere of his imagination. But in India, he found the disgusting conditions and he therefore gave up his intension. Naipaul came to

India with great expectations, India had a rich past and an ancient civilization most of Trinidad Indians considered India as their mother land and accepted its culture. The link with India gave them a sense of pride and saved them from the self-contempt. Naipaul thought India's largeness is not only geographical but had a liberating largeness of the intellect, of culture and achievement. The experience of a journey was an exploration of self and the book *An Area of Darkness* is classified as autobiography. A renowned Critic D. J. Enright comments on the book saying, "The book is not exactly about a journey, a country, but largely about himself, a hybrid production, part novel, with himself as hero, villain, victim and at times clown". (210) His first landing to India's soil shatters his present ideas and he was shocked to the horror that reflects the colonial self dominating in India. Elleke Boehmer, in his *Colonial & Postcolonial Literature* remarks on Naipaul's postcolonial response to Indian situations as, "As a writer enamoured of British culture and scornful of formerly colonized societies Naipaul is central to any discussion of assimilation and duality of postcolonial identity". (176) The story of the novel is a semi-autobiographical account by Naipaul of a year he spent in India in 1964. The opening section entitled, 'Travelers Prelude' deals with the difficulties surrounding bureaucracy in the country. The book is divided into three parts. In Part one entitled as 'A Rising Place for the Imagination', he speaks about his ancestors coming to India as indentured laborers. He also deals with his first experience on the issue of race, of Muslims and Hindus. Naipaul grew up in an orthodox Hindu family. In India he explains about the past and the brutal division of labor. It was an unpleasant concept for him. He was saddened at the decay of old customs and rituals. Naipaul talks about the poverty in India. Naipaul speaks about the Indian English mimicry and its fantasy. He goes on to speak about the custom of defecating everywhere and the fact they refuse to acknowledge. The people learn nothing from their past. He appreciates ancient India where the things like telephone and atom bomb were said to be already known and developed. He also appreciates the highly developed the surgery

techniques practiced in ancient India and calls Indian shipbuilding as the wonder. But what he found in present India is that the approach of many villagers is not a pleasant experience. Naipaul takes Mahatma Gandhi as a colonial blend to Hindu and Christen, East and the West.

The part two of this book opens with the image of a Doll's House on the Dal Lake. Naipaul had his mythological conception of India; the residue of his childhood memories was different from what he really imagined about. During his journey to India especially in Kashmir, among the mountains of Himalayas, it was his it was his special joy throughout the pilgrimage. He enjoyed a lot being among the mountains of Himalayas. He felt linked to all those brightly coloured religious pictures at his grandmother's place which was an inerasable corner of his memory.

Naipaul speaks about his relationships with the various people who worked in the hotel and the ensuing conflicts, which occurred. He joins a pilgrimage to the Cave of Amarnath, the Eternal lord which is ninety miles north of Srinagar. He speaks about the joy of other pilgrims as they climb the Himalayas and tries to get inside a cave. Even though they are on a pilgrimage Naipaul states inside the cave it was like a typical Indian bazaar. Naipaul recounts many incidents among them one about a young couple called Rafiq and Laraine. Rafiq is a poor musician. They spend a good deal of the fighting but eventually they get marry but soon they split up because she is unable to bear the poverty in India, and returns home to America. Part three of entitled 'Fantasy and Ruins'. This section deals with British possession of country and their withdrawal. What Naipaul observes is that during the time of English raj in India, the Indians have lost their own history; and that Indians are unable to look at their own history, culture and country directly.

Naipaul mentions Kipling as a good chronicler of Anglo-India and talks about the Taj Mahal a great building without function. Furthermore, he speaks about Indian railways and his friendship with Sikh while travelling by train in the South of India. This novel is part autobiography and part travel genre,

wherein Naipaul writes about his experiences in India over span of one year. The general vision given in this novel of India is somber and dark. The title *An Area of Darkness* refers to India. Many of the negative aspects of Indian culture are highlighted and Naipaul exposes the culture in India at every stage. In his *An Area of Darkness*, he explains the darkness of India in these words,

To me as a child the India that had produces so many of the persons and the things around me was featureless, and I thought of the time when the transference was made as a period of darkness, darkness which also extended to the land, as darkness surrounds a hut at evening, though for a little of my experience, in time and place...those ways of thinking, and seeing, which are no longer mine. (30)

Naipaul states India as a failed nation on every count. For him the weather was oppressive, the horrifying poverty, people squat defecating all over the place, they serve food with unclean hand. Though Hindu tradition taught about sanitation, people didn't have. Naipaul writes a note of people's awkward living condition in Indian villages. He finds them in staying narrow mud huts situated with filth, dust and animal dung all around the narrow broken lanes. Further, he describes the people in the offices that they work lack the sense of work culture, they could not do any piece of work assigned to anybody lower in rank than their own. Colonialism is an important issue in the story. Naipaul states thus: "The reality of India was cruel and overwhelming to ignore it, was to ignore too much of what could be seen, to shed too much of myself; my sense of history and even the simplest ideas of human possibility". (AD 21)

The main theme of this novel is poverty. Naipaul describes India as the poorest country in the world; he describes caste system as the brutal division of labor and something unpleasant. Colonialism one section of novel is devoted to colonialism. He mentions about the pretention of the colonial country, as in past the country's mimicry was Mogul; it could be Russian or American in future. He concludes by stating that the Indian English mimicry is like fantasy.

The mimicry changes from Mughal to English and may be to American or so in future, but the inner world remains constant.

The final chapter of book explores Naipaul splitting in two with his feeling of frustration about India and that of a broken man into past and present. So, he feels that it would be better if he wouldn't have the journey itself. In the words of Landeg White, Naipaul's "visit to the village of his grandfather arouses problems over language, fears about the food and water, demands for money, and concludes with Naipaul's angry refusal to give a relative a lift into town. There is no home for him in India; his assumptions are too much of the West...A Brahmin-cum-Englishman in Trinidad, a European in India, an Indian in London". (7)

India: A Wounded Civilization is a travelogue written during his second visit to India in 1975, when he visited India first time the imaginary picture of India was totally different from the real picture. He explored only the fifth, poverty and unhygienic life styles. But in this book he wrote about Indian culture, region, art and science. As an ancient civilization, India should have advanced quickly. But instead of it become more and more archaic. The reason, Naipaul believes is due to the constant invasions for past thousand years. He says the whole creative side of India has died because of this conquering. The effects are evident in Indian paintings, cinema, music and architecture. He appreciated and described the Dal Lake, Shimla, Jammu and Kashmir, Vijaynagar Empire, Bombay, Calcutta and Goa harbor. With each one of his art forms, Naipaul observes that the Indian tradition has been broken. He believes this creative loss has gone unnoticed for generations. He feels that Indian past seems to be dead now and has been remained merely a kind of intellectual inquiry and scholarship. There was an emergency when Naipaul visited India in 1975. He points out, "An inquiry about India, even an inquiry about the emergency has quickly to go beyond the political. It has to be an inquiry about Indian attitudes; it has to be an inquiry about civilization itself". (IWC 9) Naipaul looks at the history of India and observes that the various foreign

assaults on the Indian civilization have only resulted in a number of wounds and India remains a wounded civilization. India is a country of ruins which accumulated year after year as the foreign attacks continued. The result has been that there are layers of ruins everywhere – temple upon a mosque, or a mosque upon a temple and so on. The old world India was purely Hindu, purely Hindu India was conquered and dominated first by Islam and later by British, which had resulted in a drain of the intellectual development and creativity of the Hindu India. The great Hindu empire Vijaynagar established in the fourteenth century was totally destroyed by an attack of Mogul in 1565. The city was then one of the greatest in the world. Naipaul observes that average Indian is caught in a narrow loyalties bound by consideration of caste, clan or linguistic group.

Naipaul further takes India as dependent on the West and writes in *India: Wounded to Civilization* that the India doesn't exercise its own principles and skills, on the contrary, exercises all that borrowed from the west. This book is only of 175 pages tells about the Indian civilization as a 'Wounded Civilization' decayed and dying. The book is a selective documentation of this fact. At the end of the book he clarifies that the crisis of India is neither political, nor economically weak only. But it is the part of the quickly decaying and decaying civilization as there remains no hope but merely the feeling of decay. It carries the aspects of the large crisis.

India: A Million Mutinies Now is a travelogue. In it, Naipaul looks back and reassesses his past formulations. It is a continuation as well as revision of his earlier views about India. In his *India: A Million Mutinies Now*, he likens himself to Gandhi;

Growing up in far off Trinidad, I had no idea of class or region, none of the supports and cushions of people in India. Like Gandhi among the immigrant Indians of South Africa, and for much the same reasons, I have developed instead the idea of the kinship of Indians, The idea of the family of India. And in my

attempt is come to terms with history my criticism, my bewilderment and sorrow, was turned inward, focusing on the civilization and the social organization that had given so little protection. (399)

His novel, *The Middle Passage* remarks about his identity, “Shedding my Indian nerves, abolishing the darkness that spread from ancestral past”. (73) In his first visit to India, Naipaul takes India as it was *An Area of Darkness*, but in another book, *India: A Million Mutinies Now*, he reflects that that the darkness is removed slowly, layer by layer and there are beams of a new light. He admits in this book, the limitations of his earlier attitude when he was blinded by shame and humiliation by the remembrance of the fact that his ancestors had to migrate from India to Trinidad as indentured laborers out of sheer necessity.

After invasions and wars, the freedom movement which led to the independence of India symbolizes to Naipaul the truest kind of liberation. It awakened people to knowledge of who they are and what they owe themselves and this liberation of spirit has taken the form of rage and revolt. Further he touches the present realities also stating that

India is now a land of million little mutinies supported by the groupings of religion, class, caste and family which is to him, difficult to understand. Naipaul moves from west to east and from south to north. *India: A Million Mutinies Now* seems to parted into different groups and identities, according to religious communities: Hindu, Muslim, Jain, Sikh, Buddhist, Tamil, Bengali; religion overlapping with Lucknavi, Muslim, Kashmiri Muslim, Tamil Hindu, caste upper, middle, lower ideological persuasion Shivsena, Congress, Naxalite; caste overlapping with religion, Dalit Maharashtrians’ celebrating Dr. Ambedkar’s birthday etc. And the celebrations, become a moment of triumph and honor to the particular group of people, the awareness of their particularity and the courage to assert them are signs of confidence and change. This

complex picture depicts the traditional beliefs of the India. During the discussion with the Brahmin scientists in Bangalore he reflects thus,

My thought, as I had driven down to Goa, through the untidy but energetic town, full of the signs of growth and then through the well-tilled fields at harvest time, had been of the Indian and more specially, Hindu awakening. If Subramaniam was right, there was hidden irony in that awakening; that the group of caste who had contributed so much so that awakening should now find itself under threat. (*IMMN* 161)

Naipaul begins with a description of Bombay. The crowd he sees in pavements and the road points to something unusual. Naipaul's tour of Bombay brings him to contact with every cross section of that city. Pappu the stock broker, Mr. Patil the Shivsena area leader, Anwar the young Muslim, the Hindu Gangsters, the Dalit poet Namdeo Dhasal and his wife Mallika. They all think wellbeing of the groups to which they belong, but they are analytical also. Pappu with his vegetarianism is self-consciously aware of the absence of the killer instinct in him. He lives in fear of Mafia and preparers for change and revolution, vegetarianism, the legacy of his religion, becomes his identity. He realizes that his survival depends on his ability to accept himself to the demands of a changing society. He accepts the computer as it is in the developed countries and attributes his success to his adaptability and ability to take on these developments. Amir's father Raja was both political and religious. He had passed on many languages, many cultures and many modes of thought and emotion to his son. During the independence struggle a new India came into existence which does not existed before. Naipaul comprehends it all in a formulation of India as a country of a million little mutinies, distress, cruelty, rage and revolt.

The Return of Eva Peron with The Killing in Trinidad consists of three major sections written primarily between 1972 and 1975. The title essay, 'The Return of Eva Peron' describes the popularity of Peronism and the potency of

the myth of Evita Peron in Argentina; and the final essays such as ‘A New King for the Congo’ and ‘Mobutu and the Nihilism of Africa’; and ‘Conrad’s Darkness’ view of Africa. In each section, Naipaul analyzes the state of each of these countries and the emerging leadership, the legends about Eva Peron in Argentina, Mobutu in Africa and the rise of Malik as a leader in Trinidad. The black government of Eric Williams has been in power since 1956. The racial enthusiasm had taken him to power and wanted to sweep him away. Naipaul attacks on the new politics of newly independent countries and the politicians who usually shut out the intellectuals. And he appreciates the American black power as a new tint to popular discontents. The revolution broke in Trinidad at the time of Carnival. Malik announced a Black Power Building Programme in London. But he gave up him everything and corresponded with Erric Williams and he went to Trinidad. The Black House was taken over by Stanley Abbott and looted. After 14 years of his stay in London. Malik had restored to a flight from there. He found an associate Jamel, but their activity ended in violence and Malik was hanged. The Black Power Revolution ended in a disaster; Malik is the best example of this type of the incident. It is explained as below:

. . . how much of Black Power away from its United States source is jargon, how much a sentimental hoax. In place like Trinidad, racial redemption is an interval for the Negro as for everybody else. It obscures the problems of a small independent country with a lopsided economy, the problems of fully consumer society that is get technologically untrained and without the independent means to comprehend the deficiency. It perpetuates the negative colonial politics of protest. (*REP* 70)

Naipaul’s second piece in this book is on Argentina. He talks about the post-colonial situation after the withdrawal of the British Empire. He focuses on what takes place later on. He observes that the colonial agricultural economy gets industrialized slowly.

Peron holds out a hope when there is despair everywhere. The people consider him as a saint, who had died earlier. Argentina a decolonized countries was a land without history. In attempt to create new history, Argentina was unsuccessful, Peron was hanged and forgotten. The essay on the Congo in Africa (Zaire) centers round Mobutu. General Mobutu an African freedom fighter. Naipaul describes the river Congo's banks and the revolutionary activities. Everyone was busy in making money and forgotten their past General Mobutu embodies all the African contradictions as an African nihilist. The common man finds him more close to than Karl Marx. He becomes the African king and loves the poor Africans. He established the tradition of the African leader in the post-colonial context. Naipaul narrates Mobutu as a man without fear, without faith and without any colour. He continues to state that he is not suffered because of either primitivism or wilderness, but because of the pioneers' civilization on Mont Ngaliema.

In the essay, 'Conrad's Darkness', writing about Africa, Naipaul admits that he liked Conrad like Dickens as they left a deep impact on him. Conrad's story 'The Lagoon' was read out to him by his father. Naipaul's reaction about Conrad's literary contribution is very well reflected in his essay entitled as 'Conrad's Darkness'. Talking about Conrad, he says that Conrad has wrought about highly organized societies. But at the same time he did not find his world reflected in Conrad. Naipaul's writing about Africa are similar to Conrad's the familiar racial formula and cultural evaluations, Naipaul's writings are more pervasively occupied with racial fixation and consequent cultural evaluations. As Naipaul puts it in his one of popular essays, 'Conrad's Darkness',

And I found that Conrad- sixty years before, in the time of great peace had been everywhere before me. Not as a man with a cause but a man offering, as in *Nostromo*, a vision of the world's half made societies as places which continuously made and unmade themselves, where there was no goal and where always

‘something inherent in the necessities of successful action ...
Carried with it the moral degradation of the idea. (REP 216)

The Return of Eva Peron is Naipaul’s one more book reflecting on the postcolonial situation in several African countries. *Finding the Centre* records Naipaul’s early days as a writer. It also gives glimpses of his beginning family life in Trinidad. The title *Finding the Centre* has multiple meanings or core of the narrative, the centre of the truth of human experience, the central essence of human life and the philosophical centre of one’s beliefs, ideas and emotions. In *Finding the Centre*, Naipaul projects on a kind of autobiography of his writing life, a process of spiraling down to reach the centre. But Naipaul states, “It is not an autobiography, a story of a life or deeds done. It is an account of something less easily seized: my literary beginnings and the imaginative promptings of my many sided background”. (vii) *Finding the Centre* consists of two parts *Prologue to an Autobiography* and *The Crocodiles of Yamoussoukro*. Both the narratives deal with the process of writing. They are all about the process of writing. *Prologue to an Autobiography* is mainly V.S. Naipaul’s childhood memories in Trinidad and further back to his grandparents’ emigration from India. It is the portrait of his father, a reporter who covered the Indian community for the *Trinidad Guardian*. It is also a portrait of himself as a son. During an outbreak of rabies in Trinidad his father reported that Indian weren’t introducing their cattle. They didn’t want to pay the high price of medicine and were sacrificing their goats to the Hindu goddess Kali. After the story appeared, he got a note mentioning that he could die in a week if he didn’t make the same sacrifice. It was an insult for a man who try to escape the narrowness of Trinidad’s Indian community through his writing but found himself unable to stand up to the threat and performed the sacrifice, for Naipaul it was painful to read when another journalist sends him a clipping about the event. It happened when he was a baby

and he never heard about it. At first he takes it as a joke, but he looks it up in the *Trinidad Guardian* and finds another reporter's account of sacrifice his father performed. He found his father's article too. It was the superstition that was performed by his father. In the *Prologue to An Autobiography*, Naipaul characterizes a conversation into a fictional dialogue with his mother that he had. He states thus:

I said to my mother one day when I came back from the Port of Spain newspaper Library, "Why didn't you tell me about the sacrifice?" She said simply, "I didn't remember", she added, "What form did my father's madness take?" I asked, "He looked in the mirror one day and couldn't see himself, and began to scream", she said. (PA 70)

Prologue to an Autobiography is about Naipaul's documentation as a struggling writer. He reconstructs his ancestry and his family history to explore his background and discovers his father's ambition of becoming a writer not much educated and knowing little English in a small agricultural colony. According to Naipaul, his father was a victim of the limited, poverty stricken backward Hindu world. Naipaul points out his difficulty in selecting subject material because of his many sided background. He focuses on how a beginner as a writer he did not know where to focus.

The second part, 'The Crocodiles of Yamoussoukro' is an exploration of a place in the wet forests of Africa. Naipaul explains about his travelogues writings. His travel to the Irony Coast enriched him with an objective experience of adventure and human discovery for his own sake. His travel to colonial territories in the Caribbean, South America as well as Africa had political, social and cultural intensions. He travelled not as a colonial but as an observer of the attitudes of people. He changed his focus from that of a novelist to that of travelogues writer. His interest in history, people and landscape led him to express the same with a different narrative technique. He lived deep into the heart of Africa to find the remote parts of this Dark Continent and reveal these life styles of people living isolated lives. His curiosity of the unknown

was due to his colonial Trinidad background. The alien and remote places of Africa fascinated him, drawing him towards them in his mind with what he already knew. Thus he talks about a writer's curiosity rather than ethnographer's or journalist's. A travels, and also lives and constructs a novel out of his moving from not knowing to knowing, with person to person and leading through incidents.

Naipaul's trip to the Ivory Coast corresponds to his writing centre. Naipaul depicts Africa as being ruled by two forces the modern and ancient the enormous pull of modernization had overtaken the land. The President wanted Yamoussoukro to be big and one of the great powerful cities of not only Africa but also the entire world so. The beautiful leveled land with modern buildings everywhere in the city and the golf course attract visitors. The president did not play the game himself, but wanted his people nearly sixty tribes of the Ivory Coast to practice the game. Accommodation for visitors and players was made in a twelve storey buildings of Hotel President. The hotel brochure described with the words "Find the traces of the native village of President Houphouet Boigny". (FC 76-77) Africa's aura of origin and completeness displayed impact and hold of Western imperialism. The entire gamut of civilization in the Ivory Coast was fragile and its continuance was threatened and this aspect was brought out in the government project down to the waiters at a restaurant. In *Finding the Centre*, they are described as,

The waiters, impeccable the day before were casual, vacant. There were long delays, mistakes; some of the portions were absurdly small the bill when it came was wrong. Someone was missing, perhaps the French or European manager. And with him more than good service had gone; the whole restaurant idea had vanished. An elaborate organization had collapsed. (129)

In the President ancestral village of Yamoussoukro, his spiritual crocodiles were daily fed with fresh meat. People who came as a tourists visited the place to witness the ritual. Naipaul visited this place with Gil

Sherman on the independence day of the Ivory Coast. The President's crocodiles waited for the ritual feeding at five O'clock. The interminable palace wall had to take beside it. The lake had crocodiles. Some were hardly noticeable in the muddy water. The tall and strong feeder fed them. He wore a skull cap and a flowered gown. The feeder made a rattling sound on the iron rails before throwing the meat. The crocodiles on the paved embankment were sluggish in their movements. They sometimes have to search for the meat, which had fallen into the crevices between the paving stones or on their backs. The official standing beside the feeder called the crocodiles softly entreating them to swallow the meat. For Naipaul, the feeding the crocodiles was symbolic of possessing power and cruelty. He felt it as a remnant of ancient Egyptian earth-worship that had come to Africa. He felt the crocodile was a mighty animal that was symbolic of the powers of the rulers. Living long the reptiles is the strongest creature in water; it sleeps with eyes open. And thus it appears as an emblem of the ruler's power. Africa served as a concrete place of migration to the displaced black people of the world. *The Crocodile of Yamoussoukro* examines the relation of expatriates to their ancestral Africa. Naipaul has portrayed displaced people. Both *Prologue to an Autobiography* and *The Crocodile of Yamoussoukro* are based on variable facts that Naipaul uses as a fictional mode of self-expression. Rather than creating an imaginary, fictional world. Into a narrative style of his own Naipaul translates the events of his past life and his experience in Africa. He manipulates facts into a system of meaning and wrote the novel in narrative style. Writing about the writing process makes Naipaul a complete man.

Among the Believers: An Islamic Journey is about Naipaul's account of his trip to Iran, Indonesia, Pakistan and Malaysia. When he was in U.S.A. the idea of travelling to Islamic countries came to him during the Iranian Revolution. When in 1999 after the overthrow of Shah he went to Iran at a time when most of the people were leaving that country. Naipaul analyses the process of the revolution and the forces of history that operate in the country.

In Iran the tension of twin revolutions against the Shah Khomeini and the mullahs and Abolhassan Bani-Sadr and the secular nationalist is illuminated through Behzad, a young leftist from a provincial town who is a science student in Tehran. In the chapter “The Interchangeable Revolutions” of *Among the Believers: An Islamic Journey*, Naipaul writes,

To replace all this Islam sanctified rage-rage about the faith, political rage; one could be like the other. And more than once on this journey I had met sensitive men who were reading to contemplate great convulsions. In Iran there had been Behzad, who had shown me Tehran and the holy cities of Qom and the Mashhad. He was the communist son of communist father, not a Muslim. But his communism was like a version of Shiva rage about injustice; a rage rooted in the overthrow by the Arabs of the Old Persian Empire in the seventh century. (354)

Naipaul portrays the Pakistan's dilemma who shares the Indian parentage in spite of their rejection of that part of their identity implied in their deliberate choice of partition. Pakistan moved to military dictatorship just four decades after partition from India under Zulfikar Ali Bhutto, and General Zia Ul Haq. Rootlessness the base of Naipaul's identity is the subject Naipaul suggests Islam as a dogmatic set of rules, which created harmony with the spiritual faith, social and imperial aspiration of the medieval Arabia and after the Prophet. The great Islamic enterprise existed only as an ideal expression of the highest faith and of political insecurity. Muslims lived in Muslim homeland. Naipaul's attitude towards the loyalty of the Muslims is not only personal as he confesses in *Among the Believers*; it comes from feelings of group hatred. It may be sprang from psychology that was nurtured among the Indian community of Trinidad. Naipaul clarifies it thus,

Muslims were part of the small Indian community of Trinidad into which I was born; it could be said that I had known Muslims all my life. The difference was more of a matter group feeling, the mysterious the animosities our Hindu and Muslim grandfathers had brought from India

softened into a kind of folk wisdom about the unreliability and treachery of the other side. (AB 111)

The British implemented the two nation theory in it before handing over the country to the natives; they sowed the seeds of communal disharmony in the name of religion. It is because of this reason that the Kashmir has remained a disputed place between India and Pakistan in the post-colonial period. It has become the historically rooted global phenomenon. When Naipaul visited these countries, there was turmoil of one sort or the other in each of these countries. There were American hostages Tehran, Afghanistan was overrun by his travels to the Indian subcontinent, Naipaul's narration includes an account of his planned or chance meetings and encounters with hotel staff, guides, interpreters, important personalities and newspaper offices. The center point of Naipaul's understandings of Islam is that it is not a single branch but concentrates on the major branches of Islam. The main issue that he examines is the rise of Islamic fundamentalism. The theme of loss is depicted through the presence of a large number of lost individuals men and women who have lost their place in the world whom Naipaul meets in the course of this travels. Shafi who grieves for the Malaya village life he had loss who suffered the pain of the first man expelled from paradise, about the Tamil driver Naipaul writes in post-colonial, Muslim Malaysia he was squeezed out. He was as much a lost man as Shafi and the other village Malays. And perhaps he was more lost, not having a faith to turn to and not being able to blame the world and not knowing who to blame. The Ahmedi girl in Pakistan her sect is declared non-Muslim by the government, making them suddenly an insecure minority in their own land. Nusrat wished to serve the faith above everything else, and who suddenly found herself quite alone in the land of faith. For all these rootless and placeless people Naipaul shows a compassion, a concern and there pain. In *Among the Believers: An Islamic Journey*, he focuses on the role of religion, as he sees it in affecting the creative and intellectual resources needed by nations to develop. The book elaborates how the present state of the

world has been developed into a new civilization. In the following line as on their own roaming far from his native Trinidad and adopting Britain, he uses his skills as a novelist for reportorial purposes on his journey to Iran, Pakistan, Malaysia and Indonesia. On the way he repeatedly finds a reason for backwardness in the very devotion to Islam which brings buoyancy or serenity to so many he meets. Naipaul states,

The fundamentalism, insecure, with their un-historical view, feared alien contamination. But fundamentalism offered nothing. It pushed men to an unappeasable faith; it violated the 'basic'; it could never wall out the rest of the world. And I thought it was possible, looking not many steps ahead, to see how in Pakistan, by the very excesses of fundamentalism, Islam might be preparing its own transformation. (285)

Beyond Belief is the result of Naipaul's five month journey in 1995 through Indonesia, Iran, Pakistan and Malaysia. Their descendants of Muslim converts live at odds with native traditions, and where dreams of Islamic purity clash with economic and political realities. It is a travelogue with a theme. The narrative presents portraits of a theme. The narrative presents portraits of number of people caught in the great post-colonial search for identity, after the removal of colonial power, *Beyond Belief* is littered with sympathetic encounters with authentic and essential evidences. Naipaul had surveyed the colonial and post-colonial culture of the Caribbean and India. He thinks Islamic imperialism was regressive and medieval, whereas imperial West was liberal positive. In Naipaul's opinion Western imperialism allowed for intellectual development and the growth of a sense of history, whereas Islamic imperialism has simply impoverished intellectual growth from his comparative experience of India and Pakistan, he points out in *Beyond Belief*,

The British period [in India] – two hundred years in some places, less than a hundred in others – was a time of Hindu regeneration. The Hindus, especially in Bengal, welcomed the New Learning

of Europe and the institutions the British Brought. The Muslims, wounded by their loss of power, and out of old religious scruples, stood aside. It was the beginning of the intellectual distance between the two communities. This distance has grown with independence; and it is this- more even that religion now- that at the end of the twentieth century has made India and Pakistan quite distinct countries. India, with an intelligentsia that grows by leaps and bounds, expands in all directions. Pakistan, proclaiming only the bounds, expands in all directions. Pakistan, proclaiming only the faith and then proclaiming the faith again, ever shrinks.

(65)

Unlike Naipaul's other books, *Beyond Belief* is a book about the masses and not about the writer in particular, nor it is about opinions, and it is less a travel book also. The writer remains in the background; he is a discoverer of the people and trusting to his instinct he finds stories of them. The reviewers like *The New York Times* commended the book as the brilliant notable book of the year. *Beyond Belief* describes that Islamic expansion outside Arabia is the weak form of imperialism. The Prologue of the book explores on Islam, Arabs and Muslims. It finds an authentic explanation to how Islam has its origin in Arab religion, and the Muslims are the convert.

Beyond Belief is repeatedly the observations of *Among the Believers*. In *Beyond Belief* Naipaul revisits places he had been sixteen years before and tries to revisit the people he had met earlier Indonesia had prospered in the sixteen intervening years, Imaduddin the protester Islamic teacher and lecturer whom he had met earlier who had become an important government person in the interim, Imaduddin, originally an electrical engineer visits West to acquire the scientific knowledge require for the conquest of the world. At Iowa State University, Fazul-ur-Rahman Pakistani visited him and instills in him a vision of a grand revival of Islam under the leadership of Malay-speaking Muslims. Imaduddin borrowed only science and technology from the West. Imaduddin

incidentally met Suharto's trusted Habbie and becomes the pillar of Indonesian state based on Islamisation. Noticing the success stories of the Muslim Intellectuals Naipaul points out that for years or so until 1400, Indonesia had been a cultural and religious part of Greater India; they were animist, Buddhist and Hindu. Islam come to India not long before Europe. It had been kept alive informally in colonial times, in simple village boarding schools perhaps based on an idea of Buddhist Monasteries. The other successful stories of Indonesian Muslims are of Lukman Umar the publisher, the computer software designer Budi.

A Turn in the South is Naipaul's middle piece of the series of travelogues. The book has a link with other travel books. It is not only a narration of his travel, but also a serious investigation into the nature of the civilization. It is about his visits to South American countries; and it shows the revision of his old idea about the countries. The book is about South America, its modernization and the Southern black people who learnt to adapt the new changes. The reflection of the changes on the black people is a major part of his writings. Naipaul meets the young radical, and liberal, religions and atheistic, black and white. His voyage of discovery takes him to Atlanta, Charleston, Tallahassee, Tuskegee, Jackson, Nashville and Chapel Hill. While going around in North Caroline, Hetty Howard's, mothers observes in *In Turn to South*, "Black people, there, Black people there, White people there Black people, black people white people. All this side black people, all this side white people. White people, white people, black people, White people". (10) Naipaul himself remembers his own childhood and adulthood in a black and white country that serves as a linking and a uniting factor. He visits inhabited areas of black people; and areas of the white settlements. He met some white expatriates. He visits some people of the Nissan Assembly plant and also the church of Christ members. He wanted to know the slavery question, comparing South American with slavery in Trinidad and Tobago. He visits slave plantations and emphasis on achievement of individuals. He wanted stability,

rootedness and continuity tries to create a work of art with order and harmony. In his attitude towards U.S.A. he associates U.S.A. with racial discriminations and cultural crudeness. For England he has a different attitude as it is a cultural home to him. It is the land of his commercial dealings and publishing. In this book, he also distinguishes between the condition of black Americans, a powerless victimized minority and the self-governing black African or West – Indians, especially of Trinidad and Tobago. The American or South was associated with Trinidad and Tobago though the scenes differ. Naipaul created a network of characters speaking through them. He met the characters in travel through by chance encounters or arranged interviews. He writes about both black and white people that come from different back grounds and belong to various classes. Naipaul reflects over slavery in the south. In the British islands, the slavery was abolished, but it had persisted in South America in an ugly form. He feels it disgusting to find that the white masters from the South did not think it wrong to continue slavery even after years of its end in British islands. The masters were not ready to accept that the slaves are human beings and should not be tormented for long.

Naipaul highlights the difference between the black Caribbean in post – colonial days, who finds himself in majority on his own island whereas the liberated black American finds himself in a minority his own island. Naipaul has found out the truth at last that the irrationality of slavery and the years after slavery had made many individuals irrational and self – destructive. Naipaul describes this book as his first travel book undertaken at the suggestion of Eric Williams, the first black prime minister of Trinidad about some of the former slave colonies of the Caribbean and South America he was twenty eight then and felt it as his last travel book based on the travel theme about the old slave states of the American south-east.

The Masque of Africa considers the effects of beliefs in indigenous animisms, of Christianity and Islam the cults of leaders and mythical history upon the progress of African civilization. The theme of political belief or

economic realities is focused. Naipaul journey across the Africa continent takes him from Uganda's, where he lived for a short while in 1960s, to Nigeria and then to Gabon via the Ivory Coast and Ghana and finally to South Africa. Along the way he meets and talks to people about their beliefs in African countries. Naipaul discourses with teachers, writers, academics, pharmacists, kings, queens and chiefs, businessmen and friends. Naipaul met all the intellectual classes. He navigates the complexities and conflicts of their culture and describe what they have lost with the passing of the old religions they negotiate they cultures and understand which rules can be accepted and which cannot. In Uganda Susan, a poet has a love, hate relationship with her Christian name. Habib a wealthy businessman raised as a Muslim was taught to despise the African religion. The imperialists use that theme throughout world in country after country. Once when Naipaul was on a long walk to see the bones of ancestors in Gabon, a helpful local persuade him into a wheel barrow. He finds Africa a struggle and journeys are almost longer than he is told, he kept on waiting. There's rubbish everywhere and the temperatures are intolerable. In East Africa he explores the ancient Kingdom of Uganda, admires the straight roads. He meets the Queen Mother of Toro. He retains the sense of humour. In Nigeria he was not comfortable for his accommodation in hotel. There he hears spirit legends from the Oba of Lagos and meets the Oani of Ife and Oba of Osun and seeks the permission to see the sacred groves which took away Naipaul's breath away. In Ghana, he had hard time. The poor Ghanians suffer his ire may be because he discovers, they eat cat in the south of the country and Naipaul is the big Cat lover. His Ghanian guide, Richmond told him that cats are killed by being dropped alive into boiling water. Gaa made Naipaul nervous. He bolts him from a meeting with the high priest. In Ivory Coast they eat cats too. He finds beauty in the basilica built by the country's first president, Felix Houphouet, Biogny, a replica of Sent Peter's in Rome, In Gabon he has recovered some of his equilibrium and in the forests, he finds something akin to Africa's true spirituality In South Africa the legacy of

apartheid was prevailing In another section of the book he depicts about the ritual killing of the hundreds of people for the funeral of President Houphouet Boigny. *The Masque of Africa* is a book for outsider who may never visit Africa or may know it only superficially. It is also book in which African themselves may find something to learn.

Guerrillas is based on Naipaul's non – fictional essay, 'Michael X and the Black power killing in Trinidad' the action of *Guerrillas* recasts the story of post colonialism depicts the relationship between four people Roche an activist in South Africa, who has suffered at the hands of the apartheid regime, the native English adventures Jane, the Black power activist Jimmy Ahmed, the black politician and power broker Meredith, and the white expatriate settler Harry. Naipaul returns to an imaginary Caribbean island which bears similarities to both Jamaica and Trinidad. Roche's presence in the island as Jimmy's master emphasizes the persistence of colonialism in the era of political independence in the Caribbean islands. Jimmy Ahmed returned from London after involving himself in sexual assault is feared by everyone. The government fears him because of his English glamour and the capitalistic firm like the Sablich's who have investments in the island fear him as a Black power man who can bring about a revolution in the land. Only Jimmy knows his potentials well, that he is the only man stands between them and revolution. The wealthy capitalized his existing energy in agricultural commune which encourage and employ the idle energies of the island Jimmy calls the commune *Thrush Cross Grange* and leads the slum youths to bring about a revolution based on land. The choice of name, *Thrush Cross Grange* is an indication of Jimmy's uncritical acceptance of the images of English culture. And then, Jimmy's home apes English middle-class suburbia is narrated in *Guerrillas* thus, "A square of English carpet, electric blue with splashes of black and yellow almost covered the floor... A Three piece suite, square and chunky, with fat cushions, was covered in a tiger – striped synthetic material, thick and

furry. On the fitted book shelves a number of books in the some magenta binding, stood solidly together". (23-24)

Sablich hires Peter Roche as the social worker to supervise over the project. Roche is a white liberal, who has been tortured in South Africa for his involvement in the anti – apartheid cause. Thus an ideal public relations man for the Sablich's because of their unsavory past as a slave trading firm. Jane is Roche's girlfriend who has followed him to the island because she believes Roche to be an engaged doer but soon realize that Roche's position in the island is like a refugee. The image of Roche that Jane nurtures in her mind is shattered when on coming to the island she understands it and imagines that the island had once been the setting of action that would undo the world. Roche, a refugee has no place to go back to. Her disillusionment with Roche takes her to Jimmy but the relationship takes off on a wrong footing with Jane dominating over Jimmy resulted incurring his hatred. The situation in the island becomes explosive when Stephen, one of the inmates of the commune had been killed by the police, Jimmy carries the body around the town and picks up a big procession, violence breaks out because the mob was becomes riotous. The police are unable to control the mob. The mob rejected Jimmy's leadership and he was shocked and trapped in his despair feeling for death alone unlored and wished for death. Jane and Roche also decide to leave the island. Jane goes to meet Jimmy before going away and frustrated Jimmy, subjects Jane to an indecent insult and offers her to Bryant who kills her. Roche helps Jimmy to erase all evidence about Jane's presence in the island and escapes is London leaving Jimmy alone.

The major themes are reflected in the action, characters and images are of crippled personalities of those marginalized by history. Naipaul's central idea about post – colonial society is its inability to create an identity. His vision of colonialism in *Guerillas* is a dynamic. The guilt and shame are deeply imprinted in the mind of these individuals. Jimmy's words clearly through light

on everyone's mentality to fight for nothing and how everyone appears like a Guerrilla. Thus, this novel is a representation of the entire mankind.

3.3 Later Novels

Naipaul makes a statement about the relationship between experience, vision and art as a third world reality in his later novels like *In the Free State*. It consists of a Prologue and Epilogue with enclosure of two short stories and a novella though different but linked with each other integrally. The concept of political, social and psychological dimensions of freedom had been examined. The feature of the novels is the people in exile, expatriates tourists belonging to different nationalities far from their home. In Prologue the people belonging to nationalities as diverse as Indian, African, American, Pane Sweden, German, Chinese and Egyptian. The Egyptian Greeks travelling to Egypt but Egypt is no longer their home as invaders expelled them but soon the Egypt is free and these Egyptians are the casualties of that freedom. The First story *One out of Many*, Santosh an Indian domestic from Bombay given an account of his life in Washington, who has no real alternative at home, accompanies his master on a diplomatic mission to Washington. In Washington, he becomes aware of himself as an individual. His involvement with a black woman initiates his self-awareness. With the self-awareness his perspective changes and he develops a critical eye and states in *In the Free State*: "Now I found that, without wishing it, I was ceasing to see myself as part of my employer's presence, and beginning at the same time to see him as an outsider might see him, as perhaps the people who came to dinner in the apartment saw him". (41) Santosh also realized that return to Bombay was impossible for him. He becomes aware of his identify. The miserable life with his new self – awareness makes him susceptible to Priya, a restaurant owner whose philosophy attract him because she remind him his life in Bombay. He feels independent but his status was of illegal immigrant he realized that and instead of calling Priya by her name he addresses her as Sahib reaffirming the master slave relationship. Santosh realizes his mistake and quotes,

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 my 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. (*IFS* 52)

When Santosh discloses all his secrets to Priya, she advises him to marry the black woman to legalize his presence in Washington. Santosh follows Priya's advice but that freedom brings him loneliness and fragmentation of his life into three unrelated worlds. Ultimately Santosh considers that his freedom fulfills only his physical needs. He thinks that it has brought him only the knowledge that helps him to have a face along with body, food and clothe few years only.

The next story *Tell Me Who to Kill* is narrated by East Indian, who wanted to complete his dreams through his brother Dayo and Christianity is held up as the sign of progressiveness. The narrator tells about his well-educated uncle Stephen who lives in the city and considers his christen name as a mark of his progressiveness. The narrator also manages to send his brother Dayo to England and he also follows him to take care of him while Dayo was studying Aeronautical engineering and here the narrator feels completely lost. His life in London becomes a series of journeys to strange places. Till the end the narrator was totally unrelated to his surroundings in London and concentrated his hopes on his brother Dayo but when he knows Dayo was simply idling away his time in London he loses all sense of direction and becomes totally lost. Eventually when Dayo drifts away from the narrator and marries an English girl, his brother was half – crazed with hatred but unable to pin his enemy. He only cries out in anguish: "O God, show me the enemy. Once you find out who the enemy is, you can kill him. But these people here they confuse me. Who hurt me? Who spoil my life? Tell me who to beat back... Tell me who to kill". (*IFS* 107) Disillusionment with England forms the

major theme of *Tell Me who to kill*. Freedom becomes a state of being aimless and adrift. The narrators who cannot bear his failure send back a message that he is dead. And he finally realized the temporal reality of Dayo's love.

The title story *In a Free State* portrays a newly independent unnamed African country. *In the Free State* is set in "an English – Indian creation in the African wilderness". (111) The major characters in the story are English. Linda and Bobby, expatriates in Africa at the time of civil war have also found freedom of a sort in their expatriate's compound. Bobby is an administrative officer in one of the departments of central government. On his way to the governmental compound where he lives, he has offered a lift to Linda, another colleague's wife. Bobby tries to remain aloof from Linda. They have conflicting views about Africa – Bobby is liberal and demonstrates a protective attitude towards the Africans while Linda is mildly racist. Bobby is rebuffed by a young Zulu when he tries to pick him up at the Hotel bar. The educated Africans, the new men of the country remain as inarticulate as their brother's in the bush villages. Their lack of identity reflected in their English made suits and hair done in the English style, when Linda and Bobby see a large number of Africans in new clothes, the former comments on their "savage" ways! In *In the Free State*, Linda comments: "Somewhere up there they've taken off their nice new clothes and they are dancing naked and holding hands and eating dung". (105)

The things go bad to worse when they put up at the Hotel run by an old Colonel who cannot adapt to the new conditions in the country. There, they have dinner and they witness scene between the colonel and his servant Peter, whom he accused of planning his murder. The two reach their destination but not before witnessing the site where the king was recently murdered Bobby was beaten by the army at the check point. The situation prevailed in Africa is conveyed through the image of the hunting dogs that have gone wild on being abandoned by their white masters. These dogs were used by their white masters to attack Africans, becomes a danger to everyone. The dogs become suggestive

of a wild *A Free State* into which the Africans themselves have fallen after their white masters have left.

In *A Free State*, Naipaul concludes with his journal entitled, *The Circus at Luxor* which forms the Epilogue Naipaul makes an unexpected gesture of involvement. While in the prologue, he mutely witnessed the bullying of the tramp, in the prologue he physically intervenes to put a stop to the drama of human misery and indignity he witnesses the Luxor. The nation-building task after independence becomes a major problem due to the fragmentation.

Apart from all these fictional and un-fictional novels Naipaul had also written the diary entitled as *A Congo Diary* Naipaul's travel diary of Zaire a brief and unorganized collections of notes was published in a limited edition of 330 copies as *A Congo Diary* and *The Overcrowded Barracoon*. It is a collection of essays published over years in various magazine and journals, which are mentioned in the book along with the year of publication. In this book there is no thematic unity. The book consists of four sections. Essays entitled, 'London', 'Jasmine' and 'East Indian' play around the theme of his identity, a concept with which he had to come to terms before he launched on a more serious project. In the essay *East Indian*, he analyzes various aspects of his identity.

A Way in the World is the collection of fictionalized and autobiographical three pieces. Firstly Naipaul's overarching perception of Caribbean and post-colonial history secondly autobiographical reflections in the light of his changing views and lastly intertwined with both of these are thoughts regarding idealistic or revolutionary politics. The novel presents the strivings of migrant societies, in Trinidad, coming firstly as indentured workers from many parts of the world. The communities under the oppression of the colonizer, suffered from inferiority because of their identity, as their ancestral identities were not theirs. The displacement and cultural rootlessness led them into the identity crisis, which force them to accept the hybridity. The novel depicts the view of in Naipaul colonial past and present. *A Way in the World's*

narrative is mostly interlinked. Naipaul notes everything and everyone from the great naval battles in the Caribbean Sea to the twentieth century protagonists of secret organization, and writers involve in a conflict in a perennial state of role-playing. The first section 'An Inheritance' begins by a recall of Naipaul's cyclical pattern of visit to Trinidad and his return. He found the dream like quality changes in it. In this section the focus in on Leonard Side, a mortician of Port of Spain boy. He taught women the art of icing with his devilish looking hairy fingers. Though in his professional way he used to decorated the dead bodies, the first part of book is the mixture of awe and terror Side, a Mohammedan of the Indian origin decorating christen bodies making of nice things as well as decorating the dead body beautiful upsets the narrator.

The second section, 'A Smell of Fish Glue' began when the young man in between fishing school and leaving Trinidad was waiting for a scholarship. He had a small time job in the Registrar General's office. Linked is related to Naipaul's biographical and historical details. His visit is Port-of Spain excursions the child narrator's excellent and awe at the city spectacle with its English street names. The references to the building housing and offices of *Port of Spain Gazette Guardian* and the *Trinidad Guardian* are connected chain of child narrator into the register general's office: Nazaralli Baksh, the tailor who made the last pair of clothes that narrator takes with him to England, the early impressions about race by his friend's father Evander and the narrator's struggles for the black men to attain respectable positions in the race and violence torn Trinidad of various strands. It is significant experiment. It deals with the various standards of the Caribbean background; it is inseparable from the background.

The Enigma of Arrival closely resembles to Naipaul's early years passed in a tropical island, his study in England and all the ups and downs of his writing career. The first section offers a study of man a writer from Trinidad named Jack. Who went to live in a lonely valley in Wiltshire. It is an autobiographical novel. It depicts the portrait of the intellectual the landscape

of one who has long o reach the high status of the mind above all other forms of life. Naipaul's narrator in *The Enigma of Arrival* exemplifies commentators concerns. The man is from a colonized Caribbean island speaks of England in the first section entitled, as 'Jack's Garden' Naipaul described a garden full of the life and subtleness and greets a man called Jack who is the owner of the property throughout the chapter he realizes that Jack has not-always lived there and that Jack has created the beauty of the garden with his bare hands which influences the narrator to believe that the surrounding of a home plays the role in the person's characteristics. As he gets old Jack dies in the dampness of his cottage and garden, the new people move in, which indicates a change of guard. The garden turns into a farm under the leadership of the new owners. In *The Enigma of Arrival*, Naipaul describes the period when he lived in a cottage on the Wiltshire estate. In his *V.S. Naipaul's Contemporary Writers*, Peter Hughes states,

Most recent of these visionary worlds appear in the 'plateaux of light', the historical past of England and Rome that the narrator of *The Enigma of Arrival* creates out of the landscapes, houses and people he returns to live among. He returns to the other worlds of his books however, and each stage of his life in that Wiltshire countryside, including its beginnings, is directly related to a crisis in his writing career. ...And his meditations... circle repetitively and then cyclically around images of decline that become intimations of his mortality and confrontation with death.

(77)

Naipaul describes Stephen Tennant, sunset scene, over Stonehenge. He watches the changes in the landscape, and the moment of the season with an innocent eye as a child watches first time. His presence in landscape is as a part of historical process when he came to Wiltshire. In the second chapter, 'The Journey' he focuses more on his experiences and thoughts when he first entered in England. The journey from Trinidad to England with a scholarship received

to attend Oxford. 'The Journey' deals with several aspects of the writing process of the protagonist-narrator. It is Naipaul who tells the story of his life as an aspiring writer of winning scholarship and undertaking the journey. He also reflects on his development as the writer and quotes.

In the chapter, 'Ivy', Naipaul makes a vast and first appearance with his landlord who drives by him in his flashy and elegant car the land lord of the house also symbolizes the fading imperial of the house, also symbolizes the fading imperial world and Naipaul stands for the newly emerging third world writer. Naipaul also revises his own view of England which was earlier a colonial view. In the last two chapters, 'Rooks' and 'The Ceremony of Farewell', The narrator talks about Alan the writer in his novel who is a native towards English culture and understands the concept of the English. The Painting of Chirico is identical to the name of the novel. It also talks about the journey to Wiltshire the surprise in Naipaul's life that gave him the power to accept chance. The story ends with the death of Naipaul's sister Sati in Trinidad and the description of the Hindu ceremony that follows to honor her life. The death of his sister, Sati brings awareness that unifies the writer with large, the idea of both the life of man and the uneven journey to death is the motif.

Half a Life is mainly the story of Willie Somerset Chandra. *Half a Life* centers on the life and fortunes of the protagonist Willie Chandran who tries to find a place for himself through writing. The novel deals with the cultural clash of exile, the homelessness and dislocation arising out of colonial oppression and post-colonial situation. The narrator moves to three continents in search for home and to find out his roots. The novel opens with the beginning of Willie Chandra's search for his roots as Willie asks his father "Why is my middle name Somerset?" (*HL* 1) The novel highlights the facts that man is at the mercy of social and political forces and own personal liking for Willie Chandran, his name was his destiny half of his name does not belong to him, as it was borrowed from famous writer Somerset Maugham, his first name proclaims

him as a Christian whereas his surname signifies his mixed ancestry. *Half a Life* is a novel in three parts, scattered over three continents, India, England and Africa - The first part is set in post-independence India at the politically protected court of the maharaja, living with his Brahmin father who tells Willie Chandran the story of how he married a low caste, woman for the sake of his political ideal whom he never loved. The marriage was in the interest of his political ideal. Willie Chandran obtained scholarship with the help from one of his father's contacts in London. He joins the immigrant bohemian society of Notting Hill and gets an opportunity to write radio pieces for the BBC. In London he came in contact with a lot of people belonging to different races, who had come to London to try their luck, sick of his privileged life as a Brahmin and eager to follow the footsteps of Gandhi, Willie's father made an vow to turn back on his family and do the noble thing that may be possible which was to marry the lowest person, so he married a dark-skinned woman of a lower caste. Chandran got acquainted with Roger, a young lawyer who wrote a weekly London letter for a provincial paper. He showed Roger the stories written during his school days. He advised Chandran to write about real rather than out of reach, imaginary thing. So, Willie read Hemingway specially his *The Killer* and used the art of writing from *The Killer* as a model. Willie was surprised that writing gave him to look in the life. In *Half a Life*, he states that writing "gave him a new way of looking at his family and his life, and over the next few days he found the matter of many stories of a new sort. The stories seemed to be just waiting for him; he was surprised he hadn't seen them before; and he wrote fast for three or four weeks. The writing then began to lead him to difficult things, things he couldn't face, and he stopped". (102) He saw that people in London wanted West Indian people to drive the buses but nobody rent rooms for the accommodation for the black people. So, some black people like Percy were encouraged to buy properties and rent to West Indian drivers. The third part of the novel is straight narrative. It is describes by Willie to his sister Sarojini. Willie Chandran found himself in African country where he

came in contact with Ana. Ana had African blood and a family estate in the country. She is a mixed Portuguese and black African Girl, who admires his book, and they arrange to meet. They fall in love and Willie follows to her country an unnamed Portuguese colony in Africa. Meanwhile Willie's sister Sarojini marries a German and moves to Berlin. The novel ends with Willie having moved to his sister's place in Berlin after his 18 years stay in Africa.

Magic Seeds is a sequel of Naipaul's *Half a Life*. *Magic Seeds* picks up where *Half a Life* left off. Willie Somerset Chandran a transplanted Indian living with his sister in Berlin. He was forced to come to Germany after a revolution in an unnamed African country. *Magic Seeds* is the sequel to *Half a Life*. In the first novel Willie leaves his family ashram in India to be a scholarship university student in England during World War II. Willie lives with his sister Sarojini in Berlin with the memories of 18 years wasted in Africa. He has irritated Sarojini with his indolence. She is an idealistic she is idealistic who makes documentaries for German television about revolutionaries correcting social inequities. She impressed by an Indian thinker who proposes recasting his country without the class warfare that turned other revolutions into bloodbaths, and she pushes her brother to join the philosopher's rebel army, which has succeeded in taking over a rural region Willie acquiesces, thinks such a commitment in revolution might bring purpose to his life. After much hardship, he is taken to a rebel training camp. Long sections are in the form of letters to his sister. He was forced to come to Germany after a revolution in African country. His sister arranges for him to return in India and become involved with communist guerrillas over there, Sarojini admires Kandapalli a revolutionary and Willie joins his movement. He accepts this mission, but without any real sense of commitment to the rebels cause. He immediately realizes that there has been some mistake and he has fallen among the wrong people, but involved with them partly out of Inertia and partly out of fear that his former comrades might kill him and sticks with them for seven years. In the area they are active; the group has the ability to

establish hold over villages and parts of great grassy area of territory; there is too much land very far from any cities or towns, for the government is was not easily.

The guerrillas have some success, but it is limited with the little hope for grand or revolutionary accomplishment over the long term. Their ideology was not clear for what they fight for adapted to the situation they find themselves in, there's no attempt to improve the life of the peasants, but force them to serve the revolution around them. It was very boring life for Willie as it was aimless to him. He simply works as courier posted ante letters from his sister in Germany. Willie lost soul and unable to find a hold in the real world. Eventually he gets captured and imprisoned and he prefer to a life on the run. He released from the prison when his English friend Roger arranges for an old collection of his short stories to be republished which cause some embarrassment to the Indian government Willie moves to London and there he finds himself in an upper middle class social set and he slowly drifts into the life in the suburbs.

3.4 Summing Up

V.S. Naipaul is a post-colonial Diaspora writer known for his multinational vision of writing. He is a product of 'Diaspora' a common feature of twentieth century life. His Hindu immigrant background, upbringing in Trinidad and flight to England for advanced study makes his vision multi-dimensional, vast and complex. The West Indies view him as an Englishman because of his British education; English look upon him as an Indian for his ancestry and the colour of his skin: and Indians regard him a West Indian writing. Many third world immigrant writers live in London; the imperial metropolitan city is Naipaul's creative activity center. Though he had back to Trinidad or wishes to go to his original home India. Among such challenges Naipaul blossomed as a writer in England. He is a writer of the Diaspora. He failed to search his roots but has established himself as an expatriate writer.

Colonial world is highlighted in his novels. He himself considers as a man without roots. He appears a natural outsider and interwove his own feelings, with others. His recurring themes the past and to the land where he lived is due to the loss of the sense of history. He pursues the story after story, and it has autobiographical links. He started writing in London about the East Indian minority in the Caribbean. The West Indian hybrid society made up of Negroes, whites and Asians who lacked a common tradition. So he realized to seek his own literary tradition. He channelizes new themes from the West Indies, in experiments with the literary form of the novel. His father was his role model. In the first stage Dickensian influence was on his writing He wrote comedies like *Miguel Street*, *Mystic Masseur* and *The Suffrage of Elvira*. It is a humorous portrayal of the Third world newly independent countries. *A House for Mr. Biswas* is a sort of fictional biography of his journalist father Surajprasad Naipaul. *Mr. Stone and the Knight Companion* is the only novel with English theme. *A Bend in the River and Guerilla* explored the post-colonial scenario in Africa. *In a Free State* he deals with the concept of freedom from various angles in the post-modern style. *A Way in the World* contains stories about people, drawn from historical manuscripts and reminiscences; *An Area of Darkness* was the outcome of his first visit to India and *India: A Wounded Civilization* is the second book on India, *India: A Million Mutinies Now* is Naipaul's third book in it he has analyzed and explained the constructions of his own first response to India. *A House for Mr. Biswas*, *The Middle Passage* and *The Miguel Street* explore the themes of identity crisis, rootlessness and colonized problems. *The Suffrage of Elvira* is the exploration of theme of second elections in 1990 in Trinidad. *Among the Believers*, *Beyond Belief Islamic Journey*, Apart from these he has written many articles, short stories and news articles. He is the well-known writer of the 20th Century.

Thus, Naipaul's writing covers the huge canvass where he portrays the fractured identity of individuals who strive hard for stable identity in the

atmosphere of post-colonialism. The issues he has discussed in his novels are identity crisis, essentials of individual as well as political freedom, elements of hybridity and its effects and ethnicity and many more. His novels intellectually document the physical, mental and cultural dislocation of the people on the account of colonization. Accordingly, his works point the urgent need to have a collective campaign for human welfare making his characters world citizen, global fellows by going beyond of each and every wall of discrimination. Therefore, they are always in search of their identity. They move and move like Naipaul himself and thus become global. They are confined to a specific country. They suffer from rootlessness and struggle and strive to survive. They try their best to find their home in their ideal at every place, but they are frustrated everywhere to find such place. They cannot feel at home at either at the place of their origin or of their ancestors. So, they get a view of their place in their imagination, preferably a place like England.

Naipaul's writing project the image of modern world as fractured state of chaos, instability and uncertainty. He finds everyone as rootless, lonely and in search of a home. He finds people from the modern world displaced and suffered a lot. This is all Naipaul's perception of the modern world where modern man suffers from a kind of dilemma of identity and survival. In the course of time Naipaul's characters realize that human life is full of complications; and therefore, they swing in between the two worlds of illusion and reality being conscious of it.

The main concern of Naipaul's writings is to pinpoint the problem of the fractured identity of modern man which is a result of his being heterogeneous. This is the reason why his protagonists feel rootless, alienated, and uncertain. Even their shifting from a place to another place doesn't help find solace. Therefore, they get the feeling of being marginalized and expatriate. All this results into their feeling helplessness due to which they work more and more and find no desire, vision and destination.

Thus, Naipaul's works present a world of displaced situation in the life of the modern man who wanders in search of prospects and happiness. His works give glimpses into the socio-political and psychological history of the world today. They offer the multifaceted chaotic world scenario very poignantly. His fiction appears historical and geographical documentary exploring both inner and the external reality as well. The protagonists of Naipaul's fiction bring out the complexity of the present day rootless generations striving to establish identity and order in life. They struggle to transform their chaotic world and for manipulating their life. Naipaul's vision is clear and entirely unique in his exploration of the third world reality. His works offer a journey of analysis, exploration, clarification, confirmation and confrontation.

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Chapter 4

Thematic Patterns in V.S. Naipaul's Select Novels

4.0 Preliminaries

V. S. Naipaul's novels depict very poignantly and realistically the condition of modern man from the half made societies of the colonial and postcolonial times, as he himself is the product of such societies and therefore, he feels at home in analyzing their condition. Almost all of Naipaul's works talk about the pains, pangs and experiences of the colonized people. The societies of such people generally lack any goal and the real direction to develop with its people. Naipaul's early works portray the condition and state of the society of his country of birth, Trinidad. But slowly a measurable shift is seen in his later works which concentrate on the condition, plight and pangs of such people in other countries and societies as well.

Naipaul becomes an analyzer of all Third World countries from a preoccupation with the traumas of displacement and dilemma of finding a new place in the New World, he moves to his concerns with the aftermath of migration and decolonization. In the words of N. Ramadevi in her book, *The Novels of V.S. Naipaul: Quest for order and Identity* aptly brings out:

Naipaul takes up the more crucial question of whether thinks in the Third World have not declined after the colonies have been emancipated. As Third World intellectuals have themselves ascribed, most of the present barbarities and degradations are to be seen in their own histories, which were bad before colonialism and bad after colonialism (21).

Naipaul's works explore how the colonized world including its people, its culture, its traditions, its resources are deployed in the course of colonialism, and how at the same time it affected the world positively too. He deals with the very paradoxical state of being that the modern man strives his best for his

individuality on one hand, while realizes the reality of being the part of this global world on the other.

Alienation, exile, disintegration of the social order, the sense of rootlessness, diasporic experiences, migration, colonialism and post-colonialism are the most important themes of the World literature in the present times. Naipaul's fictional works very clearly underline that his people represent the modern men truthfully. Talking about the themes in Naipaul's fiction, William Walsh rightly points out,

Themes for Naipaul assume the forms of action and ideas applied to him only in so far as they satisfy for him, as per Henry James "The appetite for the illustrational". His vision is his own, innervated by contemporary social clichés or political routine.... He is engaged with the stresses and strains we recognize as crucial in our experience. His writing is nervous and present.... This together with the mixture in him of creeds, cultures and continents with his expatriate career, his being able to practice an art in and totally dissimilar worlds. All gives him a peculiarly contemporary quality (3).

Naipaul's writing has a unique quality as to analyze others creatively through self-analysis. Although his writing appears autobiographical, it certainly gets transformed into creative and objective portrayal of experiences and rootless condition of the masses. He doesn't romanticize or idealize anything he likes; he is not biased for anything as liking or else.

The Diaspora writers made their special place of pride among English Literature. Alvine Toffler in *Future Shock* says that the modern man belongs to "a new race of nomads."⁽⁷⁵⁾ Post-colonial literature focused on the realities, experienced by the colonized people. Naipaul's subjects and themes search new literary forms suitable for the complexities of the modern world. V.S. Naipaul, a descendent and one of the most controversial writers of today, was grown up in an impoverished rural Hindu speaking area of Trinidad. His writings talks about the colonial consciousness. He hated the narrow and brutal

life surrounded in colonial Trinidad, where he had born and brought up. He is a rationalist, secular and strong believer in Western individualism, though emotionally he was attracted towards Indian fatalism. His writing provides the space for Passivity and philosophy. During his school days, he earned scholarship to Oxford University, where he had his higher education. While studying he started working for BBC as a freelance writer. His job was small and uncertain. He utilized his spare time in study and writing. Eventually, he made good progress in writing and published several books. Today, he is one of the best writers in Modern English Literature. Naipaul has carved his place in British fiction by his extraordinary quality of writing. He won several literary awards during his writing career including the highest one ‘the Nobel Prize’. Even if Naipaul is recognized as the global persona, who created his place in literature, through his writing he considered himself as rootless. Naipaul in an interview with Hamilton Ian, clarifies that despite of being outsider in London and suffering from rootlessness, he has struck his roots on a literary and cultural level in London. London is his literary and commercial home. In an interview with Hamilton Ian, he replied, “I’m touched by it, asked Naipaul. Without London, without the generosity of the people in London, of critics and editor, one would have been trying to write in a wilderness, without any sort of tradition behind oneself. It would have been an important occupation. So that has mattered to me, Yes”. (987-989) Naipaul is an anglicized model of the immigrant Hindu in the West Indies. He remains outsider in England because socially and culturally he cannot relate to England and India due to his stay in Trinidad hundred miles away in the New World. All these sufferings of Naipaul appear in the form of theme in Naipaul’s novels.

4.1 Major Themes

The majority of Naipaul’s novels deal with Trinidadian themes. They are connected with diasporic experiences of those people. They can be discussed in detail as follows:

Migration and Diasporic Existence

The question of national belonging is reflected in the literatures of the Diaspora along with others of internationalism, of divided loyalties. The concept of Diaspora is old. Different ethnic groups based on their different original cultural heritages in the domain of post-colonial literature focus on the theme of Diaspora and migration. V.S. Naipaul himself experienced, and repeatedly described in fiction the same theme. As a colonial, V.S. Naipaul has always needed to locate his place in the world through writing. Naipaul had no proper tradition of literary discourse to depend on. As a result, he has to construct a natural and human background of his own special way, for his readers, which made it necessary for him to look outward. The moving forces of his novels and essay are more often of social order and culture. Twice displaced from his ancestral homeland of India, V.S. Naipaul thinks himself as the diasporic writer. Naipaul identifies diasporic identity with hybridism, cross-cultures, and contaminated social and cultural regimes.

The effects of displacement of people, their forced migration, their deportation, their voluntary emigration, and their movement to new lands, where they made themselves masters over others or became subject of the master of their own new homes repeated down the years. Naipaul in his essays, and many interviews made his own myth, that a writer as a displaced person have no community, one who is an entirely an individual, a man without a home are his heroes in his novels. Expatriation as a state of mind pleases him. It looks as he is at home in expatriation, Naipaul's inability to accept any country as his home, in spite of his struggle to do so is due to a deeper exploration and understanding. The fact relates to his own sensibility, which developed out of his stay in Trinidad as an immigrant and then in London, again as an immigrant.

Homesickness or the rejection of home or longing for a house or homelessness becomes motivating factors in his novels. Migration is out of his quest for home, and therefore his writing is the literature of home. Naipaul has

a more subjective approach towards the problems or identity crisis, especially, on India and most of his novels have autobiographical touch. He has a fact in mind that home can only have meaning once on experience a level of displacement from it. In his *Bring Memory to Silence*, Myers Lettie observed:

To be an Indian from Trinidad, then, is to be unlikely and exotic. It is also to be a little fraudulent. But so all immigrants become. . . They have adopted the language of the sheltering country and their own language has become a secret gibberish. Immigrants are people on their own. They cannot be judged by the standards of their older culture. (79)

V.S. Naipaul was born and brought up in Trinidad in a family of Hindu immigrants settled there. His ancestors had migrated as indentured laborers there. He narrated, this repeatedly in several novels. In *An Area of Darkness*, he narrated that his ancestors come from India. He remembers some characters from 'Gold Teeth Nanee', who was his mother's family friend and Bapu from Trinidad. Naipaul grew up in the midst of all these people. He writes, that India in a special way been the background of his childhood. A special Indian atmosphere prevailed, there and the impact of their living was deep on Naipaul. When Naipaul was in search of a West Indian tradition to commence his writing this immigrant Indian community served as a good model for him. V.S. Naipaul progressed from, this starting point and in the effort, he brought is it refinement of education, knowledge of classics and the English literary tradition. Naipaul an established writer of repute has twenty three books in his credit. Naipaul is a multi-layered international writer and the question of his identity crops up because of his immigrant background and displacement. Naipaul's novels' themes center on varieties of dislocations, migration, exile, the idea of being unanchored and displaced, the enigma of a decentered and disorienting experience in the explosive and disconcerting realities of the post-colonial world. In *The Wretched of the Earth*, Frantz Fanon had written about this problem as, "The only thing that will give us an international dimension... It is at the heart of national consciousness that international consciousness lives

and grows. And this too-fold emerging is ultimately the source of all culture”. (199)

The memories of immigrant’s homelands, social life with social taboos, inherited lifestyles, and customs keep fear in the minds of migrants and make their loneliness more acute. Naipaul’s confession to his mother is indicative of this. He thinks that he will die if he stays longer in Trinidad. He details of the place as small, but the people of it are pretty with wrong values and racial prejudices. While the world is pretty awful, he doesn’t take it a suitable place for him to stay there longer.

V.S. Naipaul’s *A Way in the World*, which is published nearly two decade ago, opened a series of questions about deeds of a human being in the human world, that means ‘doing’ and ‘not doing’ of a human being, while attaining his goal. The theme is based about the responsibility or remaking the world or the choice to write the world instead. The novel has nine chapters, including some autobiography about Naipaul’s youth in Trinidad, efforts to begin as a writer, and encounters with Foster Morris, the narrator’s fiction mentor in England. The story of Naipaul’s narrator’s life is posed to those of Trinidad would be revolutionaries. Woven between these sections, are three unwritten stories, that construct historical encounters with people, including Francisco Miranda and Sir Walter Raleigh. *A Way in the World* performs life of Erich Auer Bach’s historical being, who comes into consciousness of himself in history, and the experiences historical multiplicity, an ethical vocation, which requires constant interrogation of heritage, birthright, home and work in the world. Diaspora theme comes, when the narrator searches for his home identity.

Naipaul remains unmindful of the Trinidad that made him; the India that had haunted him and the England that housed him. “While justifying Naipaul’s travel experiences, one can locate him in that he is a citizen of the world, and that his culture and identity are relatively movable and unfixed.” (Kalita 82) Naipaul’s violent intolerance of other and forceful individualism are exposed in

this novel, *A Way in the World*. Writing of Naipaul in the 21st century is the reanimation of late 20th century that discourses on post-coloniality, Diaspora, migration, alienation, translation and acknowledgment. His novels mostly depend on the theme of migration as he has the same experience in his own life. In *A Way in the World*, Leonard Side, a mortician of Port of Spain, a Mohammedan of the Indian origin is as disconnected like the crest. The mystery of ancestry or inheritance is something like living through memories one carries of thousand of beings.

The feeling of attachment with the place in new world is very well described by the narrator:

The town had been important for me. Its discovery had been one of the pleasures of my childhood: The discovery of fine buildings, squares, fountains, gardens, beautiful thing meant only to please people. Yet I had known the colonial town for only ten years. To me it had always been a strange place, a place I had come to form somewhere else, and was still getting to know. Now on this return I felt it had passed to other hands. (AWW 33)

In *A Way in the World*, the narrator negotiates the relationship to the marginal nation of his birth, the history that threatens to determine him and the central Western canon into, which he strives to write himself. The writer-narrator presents the characteristic society of migrants in Trinidad, coming firstly as indentured workers from many parts of a world. The communities under the oppression of the colonizer suffered from inferiority, because of their vacant cultural identity, as their ancestral identities were not theirs' any more. In *A Way in the World*, societies of migrants coming from many parts of the world such as India, China, African countries come together to give birth to the new society of Trinidad and Tobago. Naipaul's writings continued to be appropriated by dissertations, anthological. The character of Lebrun in *A Way in the World* is revolutionary one. He is depicted as one of the prophets of black revolution. Although his name is not found in the history books, he

worked patiently for years and had been all one of the African and Caribbean liberation movements. Naipaul nevertheless remains stick to certain identification. England may be his chosen home, but the author is not English. A self-proclaimed exile was on him but not for it and not of it. The lawyer Evander, a man with a revolutionary dream, who appeals him on the level of identity politics, his voice sounds in that of the narrator of *A Way in the World*. He wanted only to be a white and to have nothing to do with the blacks; and he was interested only in fighting for himself.

The Enigma of Arrival is an experience in the Diaspora, as it constitutes one aspect of the act of migration. The title of the book itself indicates the act of migration, as the name of the book is *The Enigma of Arrival*. That is migration in literal term across national frontiers and from rural to city and beyond the literal-migration of ideas it images from old self to new ones. Due to migration a new land or being connected histories of migration, the diasporic subject faces the *Enigma of Arrival*. Diasporic past always affects the diasporic present. *The Enigma of Arrival* is mostly an autobiography including travel writing, analysis, and function. The book is composed of five sections, which reflects the growing familiarity and changing perceptions of the author, upon his arrival in various countries after he leaves his native Trinidad and Tobago. The descriptions of writer's period of residence in a village near Salisbury, an isolated time, reflected intermittently the writer's past. The impact of thought of missing his homeland is presented in each and every line of this novel. While walking in Jack's garden, many ideas worked in writer's mind and many things happened.

The main part of the novel takes place in Wiltshire in England. The narrator writes about his colonial past and the colonizer's heritage, the writer's past as a struggling writer and his present position as an established writer, of his Trinidad roots and his sense of belonging to England. The writer entered a cottage in the countryside, on the eve of the arrival, he sees the area near his cottage as a frozen piece of history unchanged for several hundred years, as his

stay gets extended he begins to see the area surrounded him. He realizes that the place is a constantly changing place. The narrator revealed from Trinidad the immigration experience in detail in this novel. He re-examines his own emigration from Trinidad to New York and his subsequent removal to England and Oxford. With a desire to prove himself he develops the tender sense of an unaccommodating world.

Naipaul's narration illustrates the growing understanding of his place in this new environment and the very complex relations of the people and the land around them. As he states,

Fifty years ago, there have been no room for me on the estate; even now, my presence was a little unlikely. But more than accident had brought me here. Or rather, in the series of accidents that had brought me to the manor cottage, with a view of the restored church, there was a clear historical line. The migration, within the British Empire, from India to Trinidad had given me the English language as my own, and a particular kind of education. This had partly seeded my wish to be a writer in a particular mode, and had committed me to the literary career I had been following in England for twenty years. (*EOA* 55)

Naipaul's *The Enigma of Arrival* and *A Way in the World* clearly illustrate his nostalgia for his own homeland. In *The Enigma of Arrival*, Naipaul describes Jack, living at the end of an age, a remnant of the past, living in the middle useless, among the ruins of nearly a century. While describing so he stretches the meaning to see, him as a Wordsworthian figure, bent going gravely about his peasant tasks, as in the Lake District Solitude. The writer-narrator searches through every house, manor, garden, hedge, agricultural paraphernalia, road but sees the subtle seeds of decline that have already made life full of retrained sorrow, and an anguished tolerance. Jack's situation in the post war age is an imagination through which, Naipaul expands his formulations remarkably to convey a whole ruined past beyond his isolated figure.

In a book, *A Way in the World*, the theme of homeland is very interestingly described. Naipaul's sense of terribly missing his homeland is very well expressed thus: "I've thought a lot about that. And I think, father, that the difference between us, who are Indians, or half Indians, and people like the Spaniards and the English and the Dutch and the French, people who know how to go where they are going, I think that for them the world is a safer place". (AWW 205) The writer very well portrays migration and Diaspora experience through the characters in both the novels, *The Enigma of Arrival* and *A Way in the World*.

V.S. Naipaul himself is very much interested in migration, because his biography says how he moved from Trinidad to London. His marriage with Pat, his increased passion for travel and his characters in the novels, like him migrate from one place to another. He wrote the novels with great speed during the early months of 1957. As migration and Diaspora are the heart of Asian history, Naipaul's novels also stand for migration and Diaspora. The forces of history are furiously at work and Naipaul as the writer has a towering vision of it. The following lines of *The Enigma of Arrival* express it well: "...Cities like London were to change. They were to cease being more or less national cities. They were to become cities of the world, modern day Rome." (EOA 154)

Half a Life and *Magic Seeds* are framed in relation with the subject of cultural difference, and the complex and shifting identities of shame and respond spatial politics of belonging. The writer-narrator uses various theoretical frameworks to explore diverse groups of people with variety of experience in a wide range of cities. In London life, Willie, the protagonist comes close to few people living half-life in their own way, sharing the feeling of dislocation. Percy Cato was one of them. Some of them appear that of mixed parentage like Jamaican who was more brown than black. Willie and Percy, both exotics, both on scholarships, had been wary of one another in the beginning, but later they exchanged stories of their antecedents.

The old Indian Diaspora of indentured laborers and the modern Indian Diaspora of I.T. Technocrats have an inherent exilic state in all dislocated lives, whether it is voluntary or involuntary migration. Therefore, Diaspora is interconnected with migration, displacement, whether forced or self-imposed in many ways brings a calamity. A peculiar point is that writers in their displacement act as a stimulant for them. Immigration threatens one with the loss of heritage, which an immigrant desperately tries to preserve in language; attrition of heritage, language finds an important place in the immigrant mindscape. Language is the tool to expressed existence of the power, which aggravates the sense of alienation. The immigrant's life in a foreign land and his escape depends on his adaptability of that alien country. An inability to forget the native language casts a shadow on the immigrant's prospects in his adopted country, Naipaul understand the grief of losing one's language. In his Nobel lecture, Naipaul revealed the pain of migration and consequent loss. Further when he travelled to Ana's country from Southampton, he had realized the fact that frequent changes occurred in the setting. While traveling through the Mediterranean, Willie was trying to deal with the knowledge that had come to him on the ship that his home language had almost disappeared, that his English was going, that he did not carry his own expression.

In *Magic Seeds*, the first line indicates movability; it hints the migration of the narrator, "It had begun many years before, in Berlin. Another world. He was living there in a temporary, half-and-half way with his sister Sarojini". (1)

Naipaul's *Half a Life* is a novel to date, a study of the dishonest bargains, of immigrants for their identity. It represents the most successful point of narrator's career. The action of the novel moves from India to England to Africa. The son of a Brahmin ascetic, and his lower-caste wife, Willie Chandran grow up sensing the hollowness at the centre of his father's self-denial and bowing to live more authentically. That search takes him to the immigrant and literary Bohemians of 1950 London, to an easily achieved and

unsatisfying career as a writer, and at last to a decaying Portuguese colony in East Africa, where he finds happiness, he then compelled to betray.

Half a Life is the story of Willie Chandran, whose father was the son of a successful clerk and proud Brahmin. He was always difficult at school. When his teacher told him to read Wordsworth and Coleridge, he discussed it as a pack of lies and ruined his career. He abandoned his college degree and submitted himself to a political first sacrifice. Heeding the call of Mahatma Gandhi he turned his back on his Brahmin heritage. Chandran's father believed himself as an idealist by marrying a low-caste girl in response to the call of the Mahatma. He bid to English literature and abandoned his education. He married a woman of a low-caste and then had the mixed feeling of pleasure of embracing an untouchable woman. But later he had rebelled, ashamed and moved.

The novel moves around Naipaul's familiar themes of dislocation, racial intersection, shame, and class, ultimately Willie's is a migration of minor social excursion. Willie is like an alien. He arrives in London not knowing anything. He drifts himself from bar to dinner parties, to newspaper offices, and his fun lies in watching, and observing odd social customs, and out of place sad class. Naipaul presents London as, a town of impressionable young heirs, still learning to promote them in a world shaped by imperial forbears. Everyone looks up at to his or her ancestors for having created such splendor. Willie falls in love with Ana, gets married, and moves to Portuguese East Africa. He spent 18 years there, as his middle class wife is mainly a Portuguese. Willie submits to the consolations of Bourgeois comfort. Willie discovers sensuality in his sexual relationship and feels sorry for his father, who never had the chance in India, because of their ignorance towards lovemaking ideas and orthodox background.

Naipaul's *Magic Seeds* continues the story of Willie Chandran, continuously dissatisfied, and self destructively native protagonist of his best setting *Half a Life*. He left his wife and livelihood in Africa, Willie persuaded

to return to his native India to join an underground movement on behalf of its oppressed lower-caste. Instead, he finds himself in the company of dilettantes and psychopaths relentlessly hunt by police and rejected by the people, he wanted to liberate. This is one stop in a quest for authenticity that takes in all the fanaticism, and folly in the postmodern era. Moving with dreamlike swiftness from gorilla encampment to prison cell from the squalor the rural India to glut and moral desolation of 1980, *Magic Seeds* is a novel of hidden meaning power. This book is full of migration and diasopric feelings of the protagonist, Willie Chandran's search for his identity.

Identity Crisis

V.S. Naipaul's subject of writing is the third world under colonialism, revolution and cultural conflicts due to his own identity crisis he had faced. His characters too suffer from and face the problem of identity; everywhere they go get the feeling of insecurity and therefore, they get the feeling of rootlessness and that of loss of identity.

The book, *A Way in the World* mainly based on his own life experience, starts as a young man living in colonialized Trinidad, later left for England and became a writer. His writing style is amazing, that this book combines his autobiography and fiction. He digs up history, brings live unknown, obscure, and half-forgotten characters, and fills them with rich details in a very matter of facts manner. Caribbean and South American history are laid bare through the misadventures and cruelties of characters like Francisco Miranda from Venezuelan Revulitijary, and Sir Walter Raleigh, who were men of mission never the less. Human frailty is ultimately explained in this novel with high style of English and the cultures of various countries are discussed, in it, the book is transnational.

V. S. Naipaul's novelistic writings are as a process of identity recovery undergoing a series transformations; he denies or neglects his Caribbean homeland, adopts a stage of mimicry in England, searches for his cultural roots in India and eventually reconstructs his identity out of his multi-cultural

particularity and uniqueness. Rootlessness and alienation from cultural heritage in India and colonial predicament writings for self-definition are the stages of his writing career. Writing about for self-definition, the fictional character of Naipaul's changing and shifting identity was examined by 'I' this view of 'I' show that there is an 'identity', which are not his societies. The Caribbean and Trinidad population was composed of people coming from the outer land, especially from Asia and Africa, and they came because of European colonization. They belonged to different backgrounds and due to the different background of each society, there had many cultural traditions and cultural conflict among them, and they had to face many problems surrounded by. Therefore, the colonizer applied the colonial cultural identity in order to repress the cultural conflicts in addition; the colonizer had the authority to control them. In *A Way in the World*, it is stated as, "It went into independence in its state of black exaltation almost a state of insurrection and with its now well-defined racial division the Indian Country side the African town, and soon the town I had known began to change". (AWW 33) V.S. Naipaul's novel, *A Way in the World* expresses post-colonialism, since the idea of banishing the colonized society's inferiority of the colonizer is viewed as the attempt to reconstruct a new society with new identity. The story begins with the description of these cultural changes, which are natural for displaced people due to their new environment. The representation of the hybridity of identity is examined through the changes happening in the new society of Trinidad and Tobago. Those are viewed as the attempts at reconstruction, which consist of reconstruction as the reality of change, reconstruction as the new generation, and of reconstruction as the new society in the New World. These reconstructions are very complex, because the society basically has a unique condition. It is alienated from the colonizer's cultural traditions, and is subordinated or inferior as a controlled society within the domination of the colonizer. In *A Way in the World*, the situation is very well expressed. After a long journey, naturally the narrator expects some kind of welcome. The heavy

white man asks the boys to take him to his house in a foreign voice in Canadian intonation.

The changes are natural and ordinary dealing with the life of migrants because the member of immigrant society must have to adapt to their new environment. Naipaul comes across all these four states in all the four novels, especially in the novel *A Way in the World*, by accepting his homelessness and statelessness. In *A Way in the World* and *The Enigma of Arrival*, there is consistent twin angle from which he views English and the Caribbean setting and history, his own Caribbean India and Hindu past and views of Caribbean through changing colonial phases. Naipaul's *The Enigma of Arrival* clearly states how miracle occurred in his life at the manor cottage in the heart of England, and although he was alien there, how he experienced newness and did the best. He has also made it clear that travelling and writing audaciously helped him to heal himself and how everything changed thereafter.

Naipaul creates his own identity in exile. He himself searches his own identity, and he is much confused to fix himself in any part of the place since, he is really unique. He has no emotion for any place he lives; he lives in a position without a home and he stands as homeless person. A voice not only for himself but also for other marginalized people. The narrator translates cultural particularity. English literature has made a significant contribution to Indo-English literature by its exposure to multiculturalism. Though the sense of displacement is an essential condition of Diaspora literature, it is not experiencing precisely with the same identity by all, it differs according to time and place. Naipaul writes about the spirit of exile and alienation and like other diasporic literary writers searches rehabilitation in his writings. Naipaul established a permanent place in the minds of his readers that, he is in search of his own identity. Naipaul consistently paints the picture of derelict man in the desolate landscape. Through his writings, Naipaul attempt to salvage his own family history and history of the Trinidadian, Indian community, so the heroes of his novels make final effort to create a new world out of nothingness. *A Way*

in the World is considered a lasting masterpiece of V.S. Naipaul, as it goes beyond his early fictional narratives in terms of narrative technique and style. It is the lasting effort of author's search of self as an individual and writer, Naipaul has understood the meaning and significance of experience for an author. He further knew the importance of translation into words of personal and external realities. When Naipaul came face to face with an Amerindian hut, and its social and natural realities, he experienced cultural ideological mind. In the first section of *A Way in the World*, Naipaul states,

...I had grown up thinking of cruelty as something always in the background. There was an ancient, and not so ancient, cruelty in the language of the streets; casual threats, man and parents to children, punishments and degradations that took you back to plantation times. There was the cruelty of extended-family life, the cruelty of the Indian countryside and the African town. The simplest things around us held memories of cruelty. (18)

Diaspora brings various assumption and images. It can be positive site of achieving and individual identity or a negative site of fear and anxiety for losing one's identity. Various aspects of modern life such as culture, time, space, language, histories, place and people affect Diaspora. Migrant people depend often on the other's land but they form new communities that are a mixture of their tradition and the newly acquainted foreign culture known as hybridity. This formation leaves the migrant people into a dependent state, and the only way they could be free from dependency is through their self-realization. The identity crises of the migrant characters of V.S. Naipaul's novels show their problems, because the author himself is an alien, he is not still able to come to a decision about his nationality, and he has no self-realization. The cultural mixture plays a role in shaping mind frame and identities, the vast varieties of religion and norms makes the emigrant question about their value. They find difficulties in finding the answer, in finding their own route thus, resulting being lost in the other's culture and identity. This

identity crisis and the lack of communication forces people to look for their home within new surroundings. This is the reason of Naipaul's characters search for homes in new surroundings in almost all the select novels.

The general idea of identity's development also throws light on the experience of displacement and homelessness. The characters in Naipaul's novels face various complex issues viz. the idea of home and nation, the delusion of mixed nationality and Diaspora, identity questions, belongingness, dependence, transforming stepping away from familiar areas, independence and issues relating to generation of immigrant, the difference between lose of identity among the generation, the religious participation in defining the Diaspora character as well as identity. To describe emigrant identity the characters should be in a nation that gives them multi-cultural environment and helps them develop their individuality.

Naipaul's novels *A Way of the World* and *An Enigma of Arrival* prove the above statement through their characters. Naipaul in his fictional concerns is reviewing novels in those cultures, where his search for a sense of identity and the need to establish a past on which the present can stand has a special force. Naipaul carries three conflicting components in his personality of being a Trinidad colonial, an English metropolitan and a person of Indian ancestry. He clearly emerges a different type of new individual, a new idea of the third world. He does explore, and moves into his self-exploration towards a new restoration and vision of wholeness. *The Enigma of Arrival* which was published in 1989 can be regarded as fiction only by the most extremely elastic definition. It is a series of essays with a sequence. Naipaul thinks deeply and shapes his natural identity in both the books. The book begins and ends with unexpectedly personal autobiographical sketches of Naipaul as a boy in Trinidad, as a bright young clerk with a scholarship and in future as a fledging writer, struggling in London and at the end in later period in an unknown, unnamed East African country, where he re-encounters character from his youth. The section two of *The Enigma of Arrival* deals with several aspects of

the protagonist narrator's writing process, Naipaul's name is never mentioned in the narrative, but it is known that the writer of the novel corresponds to Naipaul due to the identical biographies. It is Naipaul, who tells the story of his life as an aspiring writer. His urge to write, for the scholarship, and undertaking the journey by his writing discoveries. Naipaul's relationship with his original cultures had always been problematic. The Trinidad was a small place, a village that he had to leave for lack of opportunities. He admits, that the island had given him the world as a writer, given him the themes that in the second half of the twentieth century had become important, and had made him metropolitan.

The immigrants are helpless, because they have no identity and no self-realization. They cannot command or show original face in the foreign lands. They have no way to connect with the country, where they are living and they are homeless as they miss their motherland. They are all restless in search for their identity. This is the identity crisis, they face throughout their life, and this is reflected mostly in all of Naipaul's novels.

Naipaul's *Half a Life* and *Magic Seeds* are full of literary echoes and references to Naipaul's own writings. Identity crisis and the crisis of belongingness and placelessness are the two issues that feature in the two novels. The major themes are the crisis of placelessness, unbelongingness, and identity crisis. The writer built the story of these novels with these two main issues. A strong desire for independence and identity crisis in both the novels is also conscious. His novels display a mood of biography of departure and exile from the background of Trinidad to the cosmopolitan and multi-culture culture of England. He has a strong opinion that colonizers produce the colonial culture society, and the knowledge, the culture of those societies come from outside. The protagonist of these two novels is Willie Somerset Chandran who clutches to get something from the encounters, he has been facing. He is changed and turned into a mimic man because he is unable to justify himself with the colonizers. The colonizers have justified their presence in various

aspects of colonized nations in which they live. The protagonist Willie loses his identity everywhere he goes and he becomes a mimic man. *Half a Life* is an invention about countries, periods, and situations in which Naipaul portrays and evaluates the lives of the people of mixed descent in three countries and their struggle to discover their identities. The novel is about the confused identities, a theme that Naipaul used in almost all the books, he had written about the people coming from small places, smaller historical contest and struggling with the looseness of their selves and their lives.

Hybridity is described between two separate races of cultures and theories of mimicry and the third space as the identity making process, which turned the condition of the dislocate and dispossesses people as mimic individual. Therefore, Willie Chandran is a person, who has no identity, as he is neither a Brahmin nor a low caste in the society. The novel opens with the Willie Chandran's search for his roots. Willie asks his father why his middle name is Somerset, and also reports him how the boys at school have just found out, and they were mocking at him. Then his father said that he is named after a great English writer.

Willie's father belongs to a highly orthodox family of Brahmin community, whereas his mother is a Dalit woman and her origin is from the lowest caste. He becomes contradictory individual. He was unwelcome aspect of colonial discourse for the colonizer. For Willie Somerset Chandran, his name is his destiny. Half of his name borrowed from the famous writer Somerset Maugham, his first name indicates him, as a Christian, whereas his surname signifies his mixed ancestry. In this way Willie's existence prepare the background of his half-life in half-made societies with people, who are themselves leading a life which is half-discovered, half-realized and half-lived. Willie Chandran in the *Half a Life* and *Magic Seeds* exemplifies the category that to whom many displaced people are similar. Chandran wanted to get away from his mission school at the age of twenty. Willie leaves his education incomplete with no idea of what he wanted to do; only with the fantasies of the

Hollywood films of the thirties and forties that he had seen at the mission school, goes to London.

Willie had grown up witnessing his parents dislike for each other and experienced the heartaches caused, because of the rigid society in which they lived. He despised his father's ineffectuality and his mother's coarseness and blamed every calamity of his life on the failed idealism of his parent's union. He wanted to flee away from the situation. The situation is described as,

. . . I was as ashamed of her as much as my father and mother and the principal, and people of our sort generally, were ashamed of me. This shame was always with me, the little unhappiness always at the back of my mind, like an incurable illness, corrupting all my moments, all my little triumphs. I began-though it might seem strange to say so-to take refuge in my melancholy. I courted it, and lost myself in it. Melancholy became so much part of my character that for long periods I could forget the cause. (*HL* 33)

The opportunity for higher education in England provided him scope to redefine his identity and prove his worth as an individual. Hybridity and mimicry are fundamentally associated with the occurrence of post-colonial discourse and culture imperialism. Effect of hybridity upon identity and culture is there in these novels. Hybridity is an illustration of colonial anxiety. The principal intention is the hybrid of colonial identity, which is in a cultural form, made the colonial ambivalent and as a result, altered their power and identity. As the colonizers reveal themselves as members of civilized nations, the colonized native tries to identify themselves as colonizers. They try to communicate with Europeans and imitate them so that, they can show that the opinion about them is not true. Throughout these actions and reactions, the colonized nations would not be anything but hesitant and ambivalent.

Naipaul has been involved with a wide possibility of interwoven issues and contexts. The issues range from personal history to the historical determination of post-colonial status from the complexities or racial groups,

religious communities and nationalities to the broader concerns of human spiritual needs, intellectual life, and from fictional to non-fictional version like his two novels that echoes his identity of the intellectual protagonist. Naipaul is natural outsider, but he possesses a capacity to interweave his own feelings with those of other to recognize in them his own fallibility, which give his writing an intense humanity. This has been very well explored and explained in *The Enigma of Arrival*. The writer's vocation was one that could never offer him anything but momentary fulfillment.

In *Half a Life*, Chandran was teased by teacher about his parentage. He longed to go to Canada from where his teachers came. He even thought of adopting their religion and becoming like them, so that he could travel through the world teaching. When he wrote an English composition about his holidays, he pretended that he was Canadian as he writes all about the foreign life the upstairs houses, the children's room that had been taken from American comic books which had been circulating in the mission school. These details had been mixed up with local details, like the holiday clothes and the holiday sweets, some of which his parents had at one stage out of their own great content given to half-naked beggars. This composition was awarded full marks, ten out of ten, and Willie was asked to read it out to the class.

In his narratives *Half a Life* and *Magic Seeds*, the protagonist Willie, travels across three continents in which Naipaul explores the theme of borrowed life, half-made societies and mimicry of false identities. *Magic Seeds* and *Half A Life* explains the story of Willie Somerset Chandran, whose father, following the call of Mahatma Gandhi turned his back on his Brahmin heritage, by marrying a women of low caste, a decision he would live to regret. At the age of twenty, Willie's flight from the burned of the family's painful situation, takes him from India to London, where he tries to arrange a new identity. In London, he attempts to prove himself through writing. He entered London's immigrant, Bohemian, and journalistic life. In order to settle down in the strange new atmosphere of London, Chandran remade himself, by presenting a

different picture of his family background. He was free to reinvent himself. He adopted certain ideas he had read about, and spoke of his mother as belonging to an ancient Christen community of the subcontinent. Failing to do so, he is rescued from self-doubt and determines to become a writer by supportive woman named Ana. Together, they go to her African country to live out the last doom-days of colonialism, there Willie remains for 18 years as a spectator in another life that is not his own. With the help of his sister, he runs away to Germany, the story *Magic Seeds* starts in Berlin, where Willie Chandran joins a Guerilla movement in India. There he is dependent on the encouragement of his sister, without his own identity. He is lacking energy and zeal and because of his own slowness, he joins the Guerilla movement in India. He spent seven years in revolutionary campaigns and the eighth year in imprisonment. He concludes that their revolution had nothing to offer to the poor peasants. He comes back to England, where thirty years before, his waste wanderings began. In London again, he is dependent on his friends for accommodation and he is not aware of his future and wanders here and there. He wonders about his future and was worried about fresh livelihood at the time of his retirement age. Willie has allowed one identity after another to be extended upon him. His life has taken him from his native India to England, Africa in his last colonial years, a stop in Berlin, back to his homeland, then back to England again to settle in the colonized country that has entire predicament and his ancestor relate to them. Throughout the two novels, the protagonist wanders like a gypsy to so many countries in search of identity.

Mimicry is in connection with identity. In colonial and post-colonial literature, mimicry is commonly seen as the member for colonized society they imitates, the language, dress, politics, or cultural attitude of the colonizers. In the context of immigration and displacement under colonialism, mimicry is seen as an unprincipled pattern of behavior. Every individual copies the person in authority because he or she hopes to have accessed to that same power within himself or herself. While copying the master, they have to intentionally

over power, their cultural identity, though in some cases immigrant and colonized nation are left confused by their cultural encounters with the dominant foreign culture and there may not be a clear previous identity to suppress. Identity crisis or crisis of belongingness is always a feature in the novels of V.S. Naipaul. Therefore, it creates various crises which have been portrayed in *Half a Life* and *Magic Seeds*.

Rootlessness and Alienation

Indian Diaspora with its growth holds a very powerful place in Indian English literature. After the independence of India, Indian diasporic community has become more conscious and it comes as a result of their increasing acceptance by the west. However, the writers such as Raja Rao became an expatriate even before the independence of India and Nirad C. Chaudhari stayed all through his life in England because his caustic views were not accepted in India. Indian English literature has almost transcended the barriers and has almost become the part of English literature. Indian writers like V.S. Naipaul and Rushdie contributed chiefly in the exile literature. They are not Indian alone; they are global citizens. The eternal theme dealt by V.S. Naipaul is the sense of displacement or in the world of rootlessness and alienation. His exilic status gave birth to displacement and rootlessness. In connection with reaction of the British slavery, Naipaul asserts in an interview with Israel Shankar:

The British have a Sunday school reaction is all this... You have very nice liberal people who go out to a colony, which is a deliberately crates interior society and wonder why people in that place are interior and why if they wish to become writers they have to leave. They would not ask Hemingway why he left his own provincial town, they would not ask Pound why he left the Middle West, but they always will ask the man from what they accept as an inferior society". (50)

V.S. Naipaul stands tall amongst all Indian diasporic writers. His grandparents' were part of those indentured laborers, who were sent to serve as

plantation workers in the far off lands during the British rule. Naipaul was born in the small town of Chagunmas on the Island of Trinidad, for a long time, now he lives in England, an act of self-imposed exile on his part. The sense of homelessness comes naturally to him and it is the main thing with which most of his writings is concerned. In a country, marked by political upheaval mass migration, colonization, revolution is inevitable. Most important within this category is the exile literature that means the writings of the displaced are dispossessed. The writings of V.S. Naipaul draw upon an experience totally based on layered levels of alienated exile that his works become a major current of the 20th century life, thought and art. In this respect Edward Said states in his *Culture and Imperialism*,

Gone are the binary oppositions dear to the nationalist and imperialist enterprise. Instead, we begin to sense that old authority cannot simply be replaced by new authority, but that new alignments across borders, types, nations and essences are rapidly coming into view, and it is these new alignments that now provoke and challenge the fundamentally static notion of identity that has been the core of cultural thought during the era of imperialism. (xxviii)

Cross-culturalism lies at the heart of any migrant of Diaspora and so about Naipaul. A Caribbean writer with Indian origin, who lives in England, is the prime example of cross-cultural influence. Cross-cultural influence lives in his mind only because of his alienation. Naipaul's *Half Life* deals with the young man newly arrived in the England of 60s to make his way in the world. Willie Chandran the protagonist of the novel had to reinvent himself in proper order. He relearns all that he knows. Willie's problem arises out of his cultural displacement. He cannot have the sense of belongingness because of his senses of alienation. In this respect, Stuart Hall states that, cultural identities, especially in the Caribbean are defined by heterogeneity of features, racial, cultural and experiential. He observes, "The Diaspora experience... is defined, not by essence and purity, but by the recognition of a necessary heterogeneity

and diversity; by a conception of 'identity' which lives with and thought, not despite, difference; by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves anew, thought transformation and difference." (HL 402) The sense of alienation is evident in his speech, when he leaves Ana, "...I can't live your life anymore. I want to live my own". (HL 136) Thus, it can be said that Willie, like any other member of migrant population leads his life in rootlessness and searching for belongingness. Naipaul has employed historical perspective along with personal ideas about the Caribbean in both his fiction and travel narratives. Subramani rightly points out,

No discussion of his works can ignore the historical dimension, which is inseparable from the philosophical artistic dimensions Man's homelessness is not an external fate: Naipaul attribute it is concrete historical circumstance. Naipaul often finds the plot for his novel in history, and the dramatic actions flow from the conflicts between character historical circumstances. (Quoted in Roldan-Santiago 85)

The Enigma of Arrival is Naipaul's most subtle perfectly celebrated and least sentimental understanding of empire. The imperial link coheres with the word, that is Naipaul's bond and then the world of quiet Wiltshire is uninfected. The military ranges of the down reverberate to war, past, present, and future. Domestic humiliation still everywhere and turn into a killing. Domestic humiliation is due to alienation of the author, whose origin is India. The author finds a dictator named solvency. Naipaul respects his privacy. He loves the distant country for his unseen property owner, which has been seen only twice over all the years. He love the solitude because, he has a sense of rootlessness and he like to live alone in the world with a lot of peace. This mentality has come to him only because of his alienation, and he is a foreigner to a place where he is settled. The whole story of great estate its owner and its gardener, its steward and its tenants by Conrad to which, Naipaul has recurred. Few men realize that life, the very essence of their character, the audacities and

capabilities are only the expressions of their beliefs in the safety or their surroundings. The insecurity of himself as a pessimistic youth shows his urge for safety. His insecurity is racial, sexual and financial. He thinks they are distinct even though they are minor and distinguishable. These insecurities are only to be cooled, calmed, and even cured after twenty years in England. Naipaul enters the peace, the refuge of his cottage and his neighbour. All these qualities are seen in this novel, which remarkably show the rootlessness of the author. In *The Enigma of Arrival* he states,

...In each there were aspects of myself. But, with my Asiatic background, I resisted the comparison; and I was travelling to be a writer. It was too frightening to accept the other thing, to face the other thing; it was to be diminished as man and writer. Racial diminution formed no part of the material of the kind of writer I was setting out to be. Thinking of myself as a writer, I was hiding my experience from myself; hiding myself from my experience. And even when I became a writer I was without the means, for many years, to cope with that disturbance. I wrote on with my indelible pencil. I noted dialogue. My 'I' was aloof, a man who took notes, and knew. (138)

Naipaul's themes have the global touch. The displacement of people, who are from a colonial background and colonialism, is in the themes. Naipaul mixes with the theme of historical overview of displaced persons these are all heroes of his book especially *A Way in the World*. They are all symbols of alienation. Thoughts about colonization and feelings of the people, who lived in the colonized world, the effects of the colonization that affect the people personally are described with the effect of alienation and rootlessness. In his *A Way in the World*, Naipaul's sense of alienation is reflected through his full of uncertain position in London.

The people in the colony have no faith, no self-confidence, no self-realization and they always have hopes of having their own home. They have a feeling that they are without freedom and they are always in search of total

independence. They look for a change in their life, and they live in an imaginary Third World with full freedom and total independence. They want to have self-realization with a secured life. Naipaul's characterization of Christopher Columbus, Walter Raleigh and Francisco De Miranda are beautifully shown in this book as confident artists and grafters. Naipaul imagines a film which he wanted to do on Columbus, Raleigh and Miranda with new different stories, different people with their changing style of clothes. It is note that someone, who came from different culture, where they were close enough to understand the events, but also a Caribbean observer detach from both Latin American and North American perspectives. In *A Way in World*, the author's feeling of alienation is spread everywhere and a sense of rootlessness is felt through almost in all the characters. As the writer aptly states,

In the late eighteenth and early nineteenth centuries, at the time of the Dutch and British slave plantations of the coast – the Dutch and British no longer interlopers on the Spanish Main, but sovereign powers – when slaves ran away to the interior, Amerindians hunted them down for a bounty. Now, at the time of the story, the Africans on the coast, descendants of the slaves, have inherited the authority of the old colonial government. They have a substantial educated and professional class. They are the rulers now; and the Amerindians are culturally what they were two hundred years before. (AWW 46)

Alienation means separation resulting from hostility. This alienation happens to human beings only because of their loss of property, loss of lovable person or loss of status in the society. The cause for alienation can be rootlessness. This happens, when the human being loose his wealth or deteriorate in his health in the mentioned novels the rootlessness occurs due to loss of the belongings of the protagonist Willie Chandran. Home and Exile are the two faces of the same coin; the full meaning of one can be graphed only in relation to the other. Home is not simply where one lives. Both home and exile

denote one's identity. It denotes one's culture and national spirit. Home is where one belongs. It is the soil, which has nurtured one's body and spirit. Home stands for security. Exile is the loss of home. Home is the place with which, human beings remain intimate even on movement of intense alienation from it. In *A Way in the World*, he expresses it very clearly that even if he visited many places; he always returned back to his base in England, Europe, and Canada. Home was a kind of fulfillment for him. His vision of Africa was a harmless fantasy.

Naipaul's *Half a Life* is published just before he received Nobel Prize, portrays and evaluates the life of the mixed descent in three countries – India, England and Portuguese Africa (Mozambique), and their struggle to discover their identities. The novel partly autobiographical, analyses beautifully the pangs of exiles, their living, a half-life, their sense of alienation and their cultural traditions. The novel is set on three locales – India, England, and Africa. A princely state in British India untouched by colonial education is the setting of the first part of the novel. A visit from Somerset Maugham is explained. The third part named, “A Second Translation” has its setting in the province of Portuguese Africa. The protagonist Willie Chandran born in India for a Brahmin father, and lower class mother leaves India, and goes first to England and then to Africa. Willie's life in London is fraught with many frightening experiences. He portrayed it as a young man, who is good for nothing but only his promise as a writer; drifting aimlessly groping of a voice in surprise he states,

“...It gave him a new way of looking at his family and his life, and over the next few days he found the matter of many stories of a new sort. The stories seemed to be just waiting for him; he was surprised, he hadn't seen them before; and he wrote fast for three for four weeks. The writing then began to lead him to difficult things, things he couldn't face, and he stopped”. (*HL* 102)

Willie suffers from alienation and emptiness – a sense of being without history or understanding, the difficulty from the colonies faces in finding materials and his shocking sexual encounters even the fear of losing Ana. He thinks that he must go with Ana to her country. Willie finds love in chance encounter with young, small thin and pretty Ana, a mixed race girl from Africa. At home, his mixed inheritance split everything. Even the love he felt for his mother, which should have been pure was full of the pain he felt for their circumstances. At Ana's estate house in Africa, Willie feels like a stranger may be because of the culture. At the end of the novel, the protagonist decides to leave Ana realizing that it is not his life; he feels her life as foreign and wants to live his own life. Therefore, perhaps he decides to go after eighteen years with his sister Sarojini in Berlin. Willie uprooted from his own culture, and he is not able to get any permanent fulfillment anywhere. He cannot adjust anywhere as he leads *Half a Life*. His sister Sarojini also leads a *Half a Life*; she wanders here and there with her German husband, who is a film producer. Percy Cato, who is friend of Willie, also leads a *Half a Life*, and he finds no proper place to stay. The friends belong to the same background. Some other characters in the novel also move from town to town, job to job and house to house. He does not know their destinations, and their struggle for survival never ends. They all think that the local rich people ruled everything and did everything worse for the poor people. Willie believes in magic and his things one day, soothing would happen, and illumination would come to him, and he would be taken to a place by a set of events, to the place he should go.

Magic Seeds is the sequel of *Half a Life*. The protagonist Willie undertakes a reverse journey from his sister's place Berlin to India. His sister also inspires him to go to the real place with real people. This remark indicates the existential tremors of rootlessness and homelessness. It is quoted as,

...this India began to assault him, began to remind him of things he thought he had forgotten and put aside, things which his idea of his mission had obliterated; and the distance he felt from his fellow

passengers diminished. After the long night, he felt something like panic at the thought of the India that was approaching, the India below the colour-destroying glare he could see from his window. (MS 26)

He decides to go to the new world that too his own world. He continuously searches for his identity, the meaning of life. He realizes with dismay that he has been hiding from himself and risked for nothing. He thinks that India is his own world. He likes to join some revolutionary mission in India, but the movement instead of leading any sense of fulfillment filled his heart with the sense of homelessness. Willie told Ramchandra,

...I was in Africa. A Portuguese colony on its last legs. I had been there for eighteen years. My wife was from that colony. I was living in her big house and on her land, twenty times more land than anyone here has. I had no job. I was just her husband. For many years, I thought of myself as lucky. Living where I did very far from home: India was the last place I wanted to be-and in that high colonial style. (MS 114)

Willie is successful in releasing himself from prison with the help of his writer friend Roger, and ultimately he finds himself back in London, where after he has to stop a search for home, he feels rootless and goes to the extreme of alienation in both the novels *Half a Life* and *Magic Seeds*. In *Magic Seeds* he assailed and quotes,

...I have never slept in a room of my own. Never at home in India, when I was a boy. Never here in London. Never in Africa. I lived in somebody else's house always . . . Will I ever sleep in a room of my own?' And he marveled that he had ever had a thought like that before. (185)

In India, Africa and South East Asia, colonial education alienated men from their own culture and tradition and made them exile in their own land. V.S. Naipaul is a victim of double Diaspora as his grandfather migrated from India to Trinidad in 1880, since then his family lived there. He decided to study at Oxford University College, and later on settled there as he has strong desire to settle down in England, since his childhood. The sense of expatriations was

in his blood, because he was born and educated in a country, which was not his own and at present, he is residing in England that can also not to be called his home. He can only be a visitor wherever he goes. For the author, India is his ancestor country, and his not of his own generation and Trinidad, where he spent his childhood became a country because of colonialism. In addition, for England, he is just an alien. Hence, the blood, which is boiling in veins belong to one country, while he lived in another country and settled in the third country. The same thing happens to the protagonist of the novel *Half a Life* and *Magic Seeds*. The reflection of author's impression is much noted in the protagonist life.

Colonialism and Post-Colonialism

Colonialism and post-colonialism are also the important themes in the works by Naipaul. His works deal with the effects of colonial power on the third world countries; how their native cultures get affected due to overpowering effect of the colonizers'; how the colonized get under the shadow of the colonizers' culture, traditions and way of living and thinking and so on. Naipaul has very well explained how colonialism damaged the native and how it has damaged the psyche of the colonized people; how it has disfigured everything for its being. At the same time he has offered an authentic presentation of the change in the overall scenario after seeking the independence. His works very poignantly record the post-colonial times too. Naipaul's earlier works mock at the post colonial state of the third world countries; how they struggle to preserve their treasure of independence. Naipaul's early works deal with the plight and spoiled life of the colonized people of the third world country like Trinidad; how the colonial rule damaged their aims, hopes and aspirations! And Naipaul's later fictional works present an objective analysis of the life of the post colonized people, their hopes and aspirations, their expectations and frustrations, their dreams and nightmares. He also focuses on their lost, damaged and disfigured self and culture.

Decolonization is also one of the important themes in Naipaul's fiction which portray present condition of the decolonized people. Naipaul projects how decolonization has been a boon to the third world countries; how it offered them the opportunities for change and fortune. He has also observed keenly the truth that how the third world independent countries faced the chaotic situation after independence; how they were unable to balance the change and how it created disorder and worst condition than the earlier; how they were unable to find new rules and way of administration, new hopes and aspirations, new life for their people; how they carried and continued the same order of their colonizers in both theory and practice! His fictional works elaborately explore how even after independence they go with their habits of borrowed life of their colonizers; how they forgot their native original way of life to lead and initiate for something new and go with everything readymade of their colonizers. Naipaul has exposed the hollowness and rootlessness of such all people of third world countries by bringing out their sense of nothingness and negativity with damaged psyche and lost aspirations. His writing explores how it was merely political independence that couldn't provide complete independence to the people, and how political power disappointed the people they were expecting. Naipaul further brings out the results of this situation through his characters who are frustrated migrate from their land to that of their dream, but it doesn't help them much. On the contrary, it results into their problem of identity crisis and competition in the sub-cultures created due to migration, dislocation and cultural pluralism. Naipaul's fictional world is well known for its record of measuring gaps between the people from different backgrounds, different cultures and the difference of their origin, race, country and colour. It also focuses on the tensions, stress, crisis and conflicts the people undergo. Naipaul is keen to the problem of loss of identity, loss of self, loss of individuality, loss of integrity, loss of inherited traits, loss of status and adoption of mixed culture that affect the people with disorder, disappointment and decay. He focuses on how the attempts of fusion in the target atmosphere and culture on the part of

migrated people are just experiences which result into failure and how, in such atmosphere they are unable to enjoy real freedom as they get controlled by their greed and futility. Therefore, they develop into complex entity with the feeling of otherness, superiority and inferiority, enclosedness and self-centeredness, resistance and resignation as they find themselves as of the weaker culture dominated by the powerful west.

Post-colonialism is concerned with self-definition of post-colonial literature. In *The Empire Writes Back* (1989), its author Bill Ashcroft writes that more than 75% of the people of the world, and their lives were inflamed by colonialism, “The semantic basis of the term post-colonial might seem to suggest a concern with the national culture after the departed of the imperial power”. (1) Post-colonial is a period after colonialism. Some critics have argued that the literature, that express an opposition to colonialism is produced during a colonial period may be defined as post-colonial, primarily due to its oppositional nature. Post-colonial literature often focuses on race relations and the effects of racism and usually indicates white or colonial societies. Post-colonialism proves the fact even now and then the effect of colonization affects Africa, Asia and South-America; these continents are still not equal and economically unequal is Europe and North America. The space and scope of modern European Imperialism as well as its extraordinary organized character, including the cultural licensing of racial domination has sometimes lead to the perception of colonization as a modern phenomenon. Modern colonialism was not a discrete occurrence, and that an examination of pre-modern colonial activities will allow for greater and more complete understanding structures of power and domination serving illuminating the operation of older histories in the context of both modern colonialism, and contemporary race and global political relations. In his *Naipaul on Naipaul: Two Autobiographical Pieces*, Naipaul states,

In England, I was also a colonial. Out of the stresses of that, and out of my worship of the name of a writer, I had without knowing it fallen into

the error of thinking of writing as a king of display. My very particularity-which was the subject sitting over my shoulder-had been encumbering me. The English or the French writer of my age had grown up in a world that was more or less explained... I couldn't be a writer in the same way, because to be a colonial, as I was, was to be spared knowledge. I was to live in an intellectually restricted way; it was to accept those restrictions... (45)

V. S. Naipaul's realist fiction and application of post-colonial observations have resulted in a celebrated literary career spanning over fifty years, in this respects he says, the historian seeks to abstract principles from human events, but his approach was the other, he sought to reconstruct the human story as best as he could. He was supported by his story, the themes, it touched on: discovery, the New World, the dis-peopling of the discovered islands; slavery, the creation of the plantation colony; the coming of the idea of revolution; the chaos after revolutions in societies so created. He is an authentic author and a contemporary thinker. Naipaul's canon has been praised for its political perspective, and its interrogation of the political ideologies under priming society and culture. The focus of his work simple is the transcending the temptation articulating a specific political agenda or motive. His works are considered definite voice of contemporary English literature, and he is one of the prominent writers of post-colonial fictions. Much like his fictional contribution to contemporary literature, his non-fiction explores the theme of post-colonial societies in the wake of independence. He is notorious for his often- controversial public proclamation, having famously launched an attack on women writer, and his conservative politics in relating to India attract by leading post-colonial thinker. Naipaul remains a fascinating figure despite many criticisms, because he was the one, who introduced the term post colony into the dictionary of English literature. Edward Said asserts in an illuminating statement,

Yet is no exaggeration to say that liberation as an intellectual mission, born in resistance and opposition to the confinements and ravages of imperialism has now shifted from the settled, established, and domesticated dynamics of culture to the unhoused, decentered and exilic energies, energies whose incarnation today is the migrant, and whose consciousness is that of the intellectual and artist in exile, the political figure between the domains, between forms, between homes and between languages. (403)

Naipaul exposes the ghastly evil of the post-colonialism that it has not erased the disparities; on the contrary it molded old problems into its new, and it is seen in the problems of racial politics, fanaticism, insecurity and identity crisis. Naipaul's ancestors from India moved to Trinidad a colony to work in the sugarcane lands. He lived in the environment of colonies; he prefers to write the colony politics, and he focuses the post-colonial situation. He has a great liking for making stories with the real surroundings of post-colonial politics and culture. His novels and fictions mostly depicts the colonial; atmosphere in the post-colonial period. His main characters have thirst for freedom, since they do not like the way in which they live and they often look for a drastic change in the political atmosphere rather they wait for freedom or independence of their own land. V.S. Naipaul is an important writer of modern post-colonial literature. As a man formed and defined by two cultures, of the East and West, he expresses in his works, the psychology of the people in the third world and the obstacles that he met with as a rootless person, when striving to find his cultural attributing and spiritual home. Naipaul's stories are in effect the stories of former colonies before the imperialist colonies withdrew. His subsequent novels developed themes that are more political in the postcolonial period. His works offer the realistic picture of colonial consciousness and the process of transformation into decolonization. *In A Way in the World*, the following lines make it clear,

...If you say that the laws should be Spanish, there is no one here to tell me what those laws are. The law-books and the lawyers are all on the other side of the Gulf. A military governor can only follow the advice of responsible citizens. That's what Tom Picton did, and that's what did after him. And you know the full bill against Picton. Thirty-seven charges. Execution without trial, false imprisonment, torture, burning alive. Bail set at forty thousand pounds. The man ruined, his life darkened these last three years. (270)

In *The Enigma of Arrival*, he points out the feelings with Angela in the London, the boarding house is stated as,

. . . How could my knowledge of the world not be abstract, when all the world I knew at the age of eighteen was the small colonial world of my little island in the mouth of the Orinoco, and within that island the world of my family, within our little Asian-Indian community: small world within small world. I hardly knew our own community... a colonial governor and a legislative council and an executive council and a police force. (156)

The Enigma of Arrival which was published in 1987 as a personal account of his life in England. *A Way in the World* which published in 1994 is a formerly experimental narrative that combined fiction and non-fiction in a historical portrait of the Caribbean. *Half a Life* was published in and explains the adventures of Willie Chandran in post-war Britain, a new life initiated by chance encounter between his father, and the novelist, Somerset Maugham. *Magic Seeds*, which was published in 2004, continues the same story of Willie Chandran.

The failures of colonial and post-colonial and post-colonial societies have depicted by Naipaul, and read by many critiques. They have also given much controversy to his writings. Derek Walcott the Nobel Prize winner of 1992, a Caribbean poet George Lamming criticized Naipaul, for his chronic dispiritedness on the point of colonialism in his book, *The Pleasure of Exile*

and states, “When such a writer is a colonial, ashamed of his own cultural background and striving like mad to prove himself through promotion to the peaks of a superior culture whose value are gravely I doubt, then satire, like the charge of philistinism, is for me more than a refuse”. (225) Salman Rushdie has not only condemned Naipaul’s *The Enigma of Arrival* for being devoid either of passion or love but more recently abused him of aligning himself with the dangerous and fantastic element of Hindu Nationalism. To prove that V. S. Naipaul is a combined writer of colonial and post-colonial themes, a paragraph from the novel *The Enigma of Arrival*, by the writer-narrator can be quoted,

In my late thirties, the dream of disappointment and exertion had been the dream of the exploding head; the dream of a noise in my head so loved and long that I felt with brain that survived that the brain could not survive that this was death; now in my early 50 after my illness, after I had left the minor cottage, and put an end to the section of my life began to be awakened by thoughts of death, the end of things, and sometimes not even by thoughts so specific, not even by fear rational or fantastic but by a great melancholy. (375)

The feeling of a person who is not in his native land but in a colony, and yet the sadness comes from the heart of his hearts and crates a melancholic feeling. The narrator expresses his views about people in their own land, and foreign land in colonies in the lines in the novel *Magic Seeds*. “For the first time in his life he began to experience a kind of true pride. He felt himself so to speak, taking up space when he walked in the streets and he wandered whether this was how other people felt all the time without effort, all the secure people he met in London and Africa”. (22) The process of colonialism can be seen to have crated not only the political and economic boundaries of the modern world, but also its national characteristics. It could be argued that Europe was designed as an entity by colonialism as much as those countries that were colonized by it. In *Magic Seeds*, Joseph calls the colonized countries as the saddest places sadder than even Africa. V.S. Naipaul in his *The Enigma of*

Arrival and *Magic Seeds* writes, about colonialism as well as post-colonialism. He describes countries in detail especially Africa and he explains about England, which was the main place for crating colonies. The narrator of *A Way in the World* reports that a number of educated people of Lebrun's generation had joined the Back-to-Africa movement during 1920s and 30s. The seemingly revolutionary movement appears to him, a sentimental and escapist. In *The Enigma of Arrival*, the writer wrote:

St. Kitts was the earliest British colony in the Caribbean, established in a region from which Spain had withdrawn. In shape it was – apart from a tail – round. It had a central mountain, forested at the top; and the slopes, covered with even sugar-cane, ran all the way down to the sea. The island was edged with a narrow asphalt road, and there were the little house of the workers, descendants of slaves, along this road. Sugar and slavery had created that simplicity, that unnaturalness in the vegetation and landscape. (176)

In *Magic Seeds*, Willie detects the colonialism. He learns about the window tax in England and on bricks which had been lasted from about the time of French revolution to about the time of the Indian Mutiny. In *Half a Life*, Willie states the same situation which was like giving a new glimpse of the history.

V. S. Naipaul highly achieved the name and fame in the history of the post-colonial Indian Diasporic literature. He unites in the history of English literature. Naipaul is a very meticulous artist, aware of the importance of the past into the artistic whole. His focus is exclusively on the various types of identity. He originally designs the web of identity through different characters in different situations, in different periods such as colonial and post-colonial periods. His way of depicting Indians is indispensable. He is regarded as a harbinger of Indian identity. He blends myth, reality multiculturalism, Hinduism, modernism and traditionalism. V.S. Naipaul is a renowned novelist of the colonial experience, he situate his novel in both colonial as well as ex-

colonial societies and portrays vividly the complexities inherent to such societies. In *The Enigma of Arrival*, he states, "...The fight between my idea of the glamour of the travel-writer and the rawness of my nerves as a colonial travelling among colonials made for difficult writing. When, the travelling done, I went back to London with my notes and diaries, to do the writing, the problems were not resolved". (167)

The crisis of unbelongingness is always a feature in his novels *Half a Life* and *Magic Seeds*. He thinks, that colonial society was the priest of the colonizers and a knowledge of those society has come from outside, In *The Overcrowded Baracoon* he states, "because as a colonial, as I was to be spared knowledge, it was to live I an intellectually restricted world, it was to accept those restrictions. So step by step, through seeking each time only to write another book, I eased myself into knowledge". (28)

In London also the writer never felt at home in his first twenty years. He seems that he knows very little about England and has a few friends there but in Trinidad, he knows more people. Willie said, "My life has been a series of surprise. Unlike you, I had no control over things. I thought I had. My father and all people around him thought they had. But what looked like decisions were not really. For me it was a form of drift, because I didn't see what else there was for me to do. I thought I wanted to go to Africa". (MS 179) In *The Enigma of Arrival* too the narrator in this respect points out, "I went first of all to my own island, Trinidad. I wanted to see the island where I had been living in a new way in my imagination for the last two years, the island I had restored...So, as soon as I had arrived at a new idea about the place, it had ceased to be mine". (173) The same feeling of non-acceptance is echoed in *Magic Seeds*; as it is stated by Ramchandra thus:

You see how fine old manners and fine old ways equip people for slavery. It's the ancient culture our politicians talk about. But there is something else. I understand these people because I am one of them. I just have to pull a little switch in my head and I know exactly what they

are feeling. They accept that some people are rich. They don't mind that at all. Because these rich people are not like them. The people like them are poor, and they are determined that the poor shall remain poor. (119)

These words prove that his life in colonial Trinidad comparatively was much better than the life he experienced in London an independent country. He went there because he had no other place to go. His sense of alienation is reflected in most of his writings. He has always written about the problems of Indian Diaspora, whether his subject is Trinidad, London, Indian, or East Africa. His fiction is designed to convey to the readers the experience of a particular person, in particular situation in which alienation and absurdity occur in contemporary life. He has given the description of the *Third World* and for him that is the world of colonies inhabited by the immigrant people. These people went there as a labor. They have no root there and large parts of the world population, living in those colonized islands have sense of identity crisis as laborers with their particular culture.

In his books *Magic Seeds* and *Half a Life*, Naipaul writes about the life of mixed descent in three countries India, England and Portuguese Africa, a princely state in British, Indian untouched by colonial power. Willie enjoys the status of a tourist and through him; the writer impresses the readers by explaining about colonialism and post-colonialism. The title, *Magic Seeds* refers both to the unsuccessful revolution sown by the revolutionaries and to the seeds, that will produce a race-less society, where a class of drifters stay. For them, 'home' remains a idealistic dream, which is never realized even in the post-colonial countries.

Ethnicity and Multiculturalism

Naipaul is a keen observer of the problems the outsider has to face in the third world countries. The experience through which he has undergone helped him to depict the true nature of the plight, an outsider (Indian) had to undergo in the contemporary era. Being an Indian, he had pathetic experience in West Indies, treated a West Indian in England and a nomadic intellectual in a post-

colonial world. Hence, Naipaul's novels are the authentic impersonation of his own experience. He visited and lived in so many places; he is very well known to deal with multiculturalism. In *A Way in the World*, it is experienced as stated,

THE COUNTRY was full of a special hate. It was for the small Asian or Indian community, who as elsewhere in East Africa, were mainly traders and shopkeepers and made a closed group. There would have been ancient connection between the coast and India...But people didn't carry this kind of history in their heads; and the Asian community that was hated was the more recent one that had come over and settled in the half century or so of British rule. (348-49)

Naipaul knows the cultures of different countries, and he has experienced the same. He discusses beautifully the cultures of different countries through his characters in almost all the famous novels written by him. Having grown up in a colonial country, Naipaul used to a colonial way of life. When he came to India, he was in another colonial country; he compares colonial Trinidad with colonial India, the narrator in *An Area of Darkness* writes,

I could not link with colonial Trinidad. Trinidad was a British colony; but every child knew that we were only a dot on the map of the world, and it was, therefore, important to be British; that at least anchored us within a wider system. It was that system which we did not feel to be oppressive; and though British, in institution and education as well as in political fact, we were in the New World, our population was greatly mixed, English people were few and kept themselves to themselves, and England was as a result only one of the countries of which we were aware. (188)

Naipaul takes his readers to a journey through his works, and it was the journey of experiences from the local to the global and from a narrow perspective to a broader and more encompassing vision. Naipaul's works are

set in many places and explore many themes but the best known for his knowing depictions of Trinidad, where he was born with explorations of modern day India, his ancestral land and his harsh dislike portrays of post-colonial countries in Africa, Asia, and South America. His fiction is often autobiographical, writing repeatedly the themes of rootlessness, alienation, tensions, and burdens of the past and the present chaos. He accepts this idea in one of the speech given during his Noble Prize award winning ceremony. His books carry the life history of brought up, and continued his livelihood. He has chance of meeting several people in several countries with various cultures. The fiction of V.S. Naipaul carries the message of multiculturalism.

Trinidadian themes occupy main place, in the majority of Naipaul's writings. In Trinidad, every small issue turned out to be a big event for people. The psychology of people of Trinidad is depicted through a galaxy of characters in most of the book, especially in *The Miguel Street*. In addition to this, some novels and short stories do not longer refer to Trinidad as such, but replace it with islands. But there are many elements like geographical, historical and ethnic, which reflect the multi-cultural character of Trinidad. It is difficult to define in Naipaul, case home, because the word home is linked to identity. His words are offences on identity, quest and displacement. His works frequently carry references to his cultural heritage, rooted in Trinidad (birthplace) India (ancestral place) and Britain (place of education). Naipaul in *The Overcrowded Barracoon* states, "The English language was mine, the tradition was not". (28) He is not a multi-linguist, but he is a multi-maintaining distinctiveness of multiple cultures assimilation and racial segregation. The two novels of V.S. Naipaul's *The Enigma of Arrival* and *A Way in the World* are mainly with the theme of multiculturalism. His characters in the novel face settlement policies like social integration. He mocks at how even the very word, multiculturalism remain many times merely a word to pronounce. He points out the difference in its being and its actual practice. He also brings out very poignantly how cultural differences matter even today, and racial

differences work to divide people. Naipaul's book, *The Enigma of Arrival* explores thus:

Man and writer were the same person. But that is a writer's greatest discovery. It took time – and how much writing! to arrive at that synthesis. On that day, the first of adventure and freedom and travel and discovery, man and writer were united in their eagerness for experience. But the nature of the experiences of the encouraged a separation of the two elements in my personality. The writer, or the boy travelling to be written, was educated; he had a formal school education; he had a high eider of the nobility of the calling to which he was travelling to dedicate himself. But the man, of whom the write was just a part (if a major, impelling part), the man was in the profoundest way – as a social being – untutored. (119-120)

Naipaul debates with cultural hybridity and with the help of that, he examines the place and meaning of cultural hybridity in the crisis-ridden isolated world, taking its starting point, the fact that cultural identities are themselves ethnic and multi-cultural to the contributors. They illuminate the complexity and flexibility of culture and identity, defining their potential open. Their closures show anti-racism and multiculturalism is very difficult to fight even today.

The narrator shows, the contrast of leaving and coming remembering and forgetting. Narrators experience in the English country side is elaborated in the second part of *The Enigma of Arrival* the explanation of the nature scene is proof for his taste of multiculturalism,

The river was called the Avon, not the one connected with Shakespeare. Late when the land had more meaning when it had observed more of my life than the tropical streets, where I had grown up – I was able to think of the flat wet fields with the ditches as water meadows or wet meadows and the low smooth hills in the background, beyond the river as

“downs” but just them, after the rain, all that I saw – though I had been living in England for twenty years were flat seas and narrow rivers. (3)

The passage shows for his knowledge of various natural scenes present in two different countries – Caribbean land, where he spent his childhood, England, where he was transported for education. He gains the knowledge from his childhood, youth, and he interprets in the novel beautifully. Mixing semi-autobiography, travel writing, documentation, character analysis, and fiction are his best level of producing novels. *A Way in the World* is a book of nine sectionalized mediations through which V.S. Naipaul arrives at a deeper understanding of his multi-cultural heritage and hybrid identity. The novel also celebrates Naipaul’s skill of using different literary genres, to illuminate surroundings to transmit his diasporic experience. Inhabiting two worlds, the world are inside his East Indian extended family in Trinidad and that of the outside world. Naipaul seeks to translate liminality by incorporating individual stories into the geo-political and socio-cultural history of Trinidad with ethnicity. In *The Enigma of Arrival*, the writer points out as, “... In 1950 in London I was at the beginning of that great movement of peoples that was to take place in the second half of the twentieth century – a movement and a cultural mixing greater than the peopling of the United States, which was essentially a movement of Europeans to the New World”. (154)

Multiculturalism deals with minorities and implies a relation with the majority, but these two categories are defined in articulation between advanced capitalized countries and the third world. Naipaul in his *Half a Life* and *Magic Seeds* describes it. In general, the organizing factor for the minorities are such terms as race, ethnicity and indignity, while their origin are casually linked to migration, to colonization and other kinds of subjugation involved in representing minorities than to the existence of unproblematic racial category. Ethnicity as a defining category was initially employed as a definite term to avoid race and its implications of discredited scientific racism. In *The Enigma of Arrival* the writer points out, “...Racial diminution formed no part of the

material of the kind of writer I was setting out to be. I was hiding my experience from myself... And ever when I became a writer I was without the means, for many years, to cope with that disturbance". (138)

Ethnicity easily attached to the European migrations and rapidly increased around the two world wars. Multiculturalism implied focus on culture or minimized specific political activists and their histories. While multiculturalism is often taken as an empty, signifies on to which groups project their fears and hopes, the inherent hybridity may caused multiculturalism and mobilization. V. S. Naipaul explains Multiculturalism and ethnicity in his novel *Half a Life* and *Magic Seeds* through the protagonist Willie Chandran. He goes to different places, and wanders as a gypsy; he met various kinds of people with entirely different cultures. Through all the main characters the theme of the novel mainly centers about the ethnicity and multiculturalism in a broad way. Roger's view is indicative of multiculturalism. He talks about his ambitions. He is half-way there and has five mulatto children by five white women. He wishes to have a grandchild who will be pure white in appearance. He wants when he would be old he would like to walk down the King's Road with his white grandchild.

Multiculturalism in political philosophy is the thought about the proper way to response to cultural and religious diversity, minority groups are not treated well. Some group differentiated rights are held by individual members of minority groups, as in the case of the individuals, who are granted exemptions from generally applicable laws in virtue of their religious believes, individuals, who seek language by group rather by its member, severally such rights are properly called group rights as in the case of indigenous groups and minority nations, who claim the right of self-determination. Multiculturalism is closely combined with nationalism. The protagonist Willie Chandran's father in the novel *Half a Life* belongs to the minority Brahmin group and he is married to a lower caste woman. By the individual member of this minority Brahmin group, his action is condemned, and he goes against the religious

belief and customs of that particular community. Willie Chandra's father and mother are of different cultures, and they are representatives of multiculturalism. He float in the bottomless sea of multiculturalism, for a while Willie seems to have found his ground when all of a sudden he comes to a realization, that he did not need to rebel for the simple reason that distance from his roots has given him freedom without asking. In search of his identity in a strange world, Willie again projects a borrowed identity and ventures to live the image once again in *Half a Life* it is stated as, "... he adapted certain thing he had read, and he spoke of his mother as belonging to an ancient Christian community of the subcontinent, a community almost as old as Christianity itself. He kept his father as a Brahmin. He made his father's father a 'courtier'. So playing with words, he began to give him a feeling of power". (61)

In *Magic Seeds*, the protagonist Willie joins Guerilla group to correct the errors of the society and to support casteism, which is prevailing throughout the country. The ethnicity of the character is proved by this action in *Magic Seeds*, and through that action of joining that movement, he faces failures. The heap he wishes to give to the society becomes a dangerous event to him, and he is put in jail for his activities. Willie Chandran goes back to England, after he is released from the prison. Again, due to travel to various places, Willie Chandran mixes with multi-cultural people and learns a lot about different cultures. Willie said, "In many part of India it's the big issue nowadays. What they call the churning of the castes. I think it's more important than the religious question. Certain middle is groups rising, certain top groups being sucked under. The guerrilla war I went to fight in was a reflection of this movement, a reflection, no more. India will soon be presenting an untouchable face to the world. It won't be nice. People won't like it". (MS 207) Naipaul was born in Trinidad, and grew up in the cultural environment with full of Indian atmosphere, after his graduation from Oxford University he became a member of Britain. In this sense, he is a post-colonial writer with complicated status.

Literature is like mirror of social reality this is proved in Naipaul's literary works *Half a Life* and *Magic Seeds*.

Half a Life is set in India, Africa, and Europe to the more specifically in London, Berlin and Portugal. It tells the story of Willie, whose father is a Brahmin and mother is a Dalit. In response to Gandhi's call, Willie Chandran's father married women at lower caste. Willie had visited his father in the temple, where his father was living under a vow of silence. Vow of silence is a culture-oriented system followed by Hindus especially by Brahmins. His father stayed in a temple of silence, and however, he looks down upon his father as an escapist from the reality. He was eager to get away from what he knew. *Half a Life* is a novel of incompleteness; and *Magic Seeds* is a sequel of *Half a Life*.

Very similar to Naipaul's experience the protagonist Willie was born in India and grew up in Indian culture. He went to England for higher studies at the age of twenty after graduation; he married Ana and stayed in Africa for eighteen years. There he realized that was not the place, where he really liked to settle and he did not want to live Ana's life. The surrounding of Africa is narrated thus,

Most of the shops we used were Portuguese. One or two were Indian. I was nervous of going into them at first. I didn't want to get that look from the shop people that would remind me of home and bad things. But there was never anything like that, no flicker of racial recognition from the family inside. There, too, they kept their heads down and did what they had to do, so that for me, as for the overseers, though in different ways, the place offered an extra little liberation. (*HL* 148-149)

Naipaul left his wife and went to Berlin to live with his sister and his sister persuaded him to go back to India to take part in the underground movement. The multi-cultural backgrounds of Naipaul, leads to the result, that he lacks self-recognisational level of culture.

At the beginning of the book *Magic Seeds* Willie states, “I am always an outsider, now as well. I am in Berlin; but what can I do”. (1) Willie is homeless and he wants to integrate into the novel society, but he is confused by his route Indian culture. Naipaul’s works are closely connected, with his real life experience, and served as his autobiography, which reflected his shadow. The theme of ethnicity and multiculturalism runs to the whole process of his writing in this respect. *Half a Life* tells the story about the male protagonist, Willie who loses his home, goes to England, Africa and then returns to India and England. He meets his African lover, Ana, goes with her, learns, and experiences a different culture. After spending so many years there, he feels isolated and comes to Berlin, in seeking his lost identity and culture. Belongingness to Berlin and is seeking his lost identity and culture. Belongings are of vital importance in people’s daily life, not only Willie, but also the human beings are searching it constantly. The author’s understanding of multiculturalism and ethnicity is explained everywhere in *Half a Life* and *Magic Seeds*.

4.2 Minor Themes

Naipaul’s novels deal with certain minor themes also; they are treatment of the history, cultural dislocation and displacement, problems like economic, social and political, self-formation, self-absorption and so on. *A Way in the World* is about V.S. Naipaul’s unwritten histories, attending to find a proper form suitable for his every kind of experience. Naipaul often writes against and beyond generic boundaries, because the literary forms he practiced flowed together and supported one another. Naipaul’s literary mode he studied and applied due to his colonial education, do not work for him because they deal with entirely different societies, in which the possibility of the wide learning, and idea of history a concern with self-knowledge exist on account of his travels to many different parts of the world. In order to translate the essence of his Indo-Trinidad-English experience, Naipaul finds his own way in the field of English literature. He fights against historical incompleteness, and he creates a new world. By re-enacting the historical past, he fight against absent

personalities, and he brings the forgotten characters to the living world. He makes re-enactment of the part in the present by documentary, thinking, and imaginative construction. From the novel *A Way in the World* chapter three, six and eight *New clothes: A Unwritten Story*, *A Parcel of Papers*, *A Roll of Tobacco* and *In the Glue of Desolations*, subtitled as, are of Naipaul's way of writing about figures. They are intended to be true, but they are lost histories. He transforms histories by bringing a personalized past into the cultural and historical past of Trinidad. It is quoted as, "I've thought a lot about that. And I think, father, that the difference between us, who are Indians, or half India's, and people like the Spaniards and the English and the Dutch and the French, people who know how to go where they are going, I think that for them the world is a safer place". (AWW 205) He is capable of writing story within a story, as if his build up and epic. In *The Enigma of Arrival*, Naipaul comes to the terms with his own cultural dislocation and displacement. In *The Enigma of Arrival*, he points out,

I had thought that because of my insecure past – peasant India, colonial Trinidad, my own family circumstances, the colonial smallness that didn't consort with the grandeur of my ambition, my uprooting of myself for a writing career, my coming to England with so little, and the very little I still had to fall back on – I had thought that because of this I had been given an especially tender or raw sense of an unaccommodating world. (EA 99)

Thus, most of Naipaul's novels have a dominant theme of alienation, rootlessness, and displacement. Naipaul has represented societies that have recently emerged from colonialism. Though imperialism has passed, and the colonies have attained independent statues, but the nations of the Third World faces a lot of problems like economic, social and political.

Naipaul's writing forms a theory of about a number of key Hindu philosophical concepts, and he writes it in the form of Caribbean 'Katha'. The Hindu influence in Naipaul's world is always recognized. He believes in the

subcontinent Indian, by time and distance. This is compounded by the lead to holiness as per Naipaul's observations. The presence of an Indian heritage and people's lead for it, are the central importance, on which Naipaul's ideas revolve, and it is evident from his select novels for study.

The Enigma of Arrival is negligible as a novel, and crucial an autobiography. It is largely set in the countryside of Naipaul's background. It is largely set in the countryside of Naipaul's adopted Wiltshire, in and around a cottage near Stonehenge. In this respect, Pankaj Mishra points out, "This autobiographical novel is suffused with Naipaul's sense of wonder at his own transplanted physical self in England ... who not only conceived of, but managed to realize, a high literary ambition; and it takes the reader through all the complex stages – the ignorance, resumption, failure; and slow self-knowledge – of Naipaul's discovery of his subjects and themes". (15) On the same point, Abdul Razak Gurnah comments, "Both Morris and Lebrun are fictions. It is an interesting piece of mischief. *The Enigma of Arrival*, so unmistakably about Naipaul himself, was a 'novel', yet the story of Morris and Lebrun, so plausibly interwoven in Trinidad's and Naipaul's own history, turns out to be disguised". (12) The same charge may also be made of *A Way in the World* given the trajectory of development in Naipaul's traced observations. Naipaul has walked the path that rejects categories before. In these two narratives, there is a flagrant refusal of the categories of theory, history and autobiography and fiction as exclusive. *The Enigma of Arrival* and *A Way in the World* comprised an autobiography, but the narrative is socially constructed to continue the epistemological interrogation set up in finding the center. However, *The Enigma of Arrival* is an interpretive introspection on the writer's life and thus self-centered and self-absorbed. *A Way in the Worlds* is concerned with the sole of the other in self-formation. The later begins, where the former ends with the narrator's acceptance that the highest pursuits of the artists' vocation is the conceptualization of life and man as mystery, and the true religion of men the grief and the glory. It is in *A Way in the World*, Naipaul

won speculation co-incidence with, and reflects the strongest most carefully concealed elements of Hindu philosophy. Naipaul's experiment with narrative strategy shows, that discovery and invention are indispensable and representing a receptor a remote past. In *A Way in the World*, Naipaul gives account of his growing knowledge of himself and others as well as his efforts to discover and recreate personal and cultural histories. *A Way in the World* accounts Naipaul's search for a way in the world of fiction to contest liminality through re-discovering, re-constructing and rectify history so that his personal experience are the experience of individual life. He had represented and incorporated it in literary and culture histories. In the final section of *The Enigma of Arrival*, Naipaul points out *The Ceremony of Farewell* provides a reflection on the motif of death as,

My theme, the narrative to carry it, my characters – for some years I felt they were sitting on my shoulder, waiting to declare themselves and to possess me. But it was only out of this new awareness of death that I began at last to write. Death was the motif; it had perhaps been the motif all along. Death and the way of handling it – that was the motif of the story of Jack. (376)

The lack of a sense of belonging and the loss of home of the two minor themes are discussed in these novels. In the novels of *Half a Life* and *Magic Seeds*, the description of bus-station, airport, dock, hotel, and camp is of high frequency, which presents an image of homeless exile. Willie said, "I am not staying here. I am leaving. I will spend a few nights here and then I will find some way of going away". (*HL* 133) For him, there is not a home always to stay. He was eager to have a house belongs to him, a bed belongs to him, and this was the reason, why every time Willie went to a place, he gave close observation and description of the house in the novel *Magic Seeds*. He described weaver's house, house of the police station and gathering of the railway workers. The house is not only a shelter from wind, rain and sun to Willie, but is more like a place to live and it becomes a symbol of dignity to

him. In *Magic Seeds* he described it as, "...There was really no space for Willie and Einstein, but space was found. Each house they came to was like the one they had left, with some local variation: uneven thatch instead of tiles, clay bricks instead of plastered mud ad wattle. At last they crossed the state border, and for two or three weeks the weaver network on the other side continued to protect them". (148) His major theme concerns to have a house of his own and to lie in his own bed. House means the symbol of sense of belonging, to an individual. The lack of the sense of the belonging largely is a result from the loss of home. When a baby is born, he or she belongs to a family first. So home through it is the smallest group in the society, it is the first place, that people can have a sense of belonging. The determinant of happiness index is family happiness index.

Willie's father was born in the Brahmin family, highest caste in India. In response to Gandhi's call, he married a Dalit girl. Philosophers, say that the image of mother is the image of soul and Willie hates his mother to the core as she belongs to the low caste, and for him, she is foolish and backward. He is sarcastic about his mother, and he feels that, he was born incomplete and a half blooded hybrid, and so he hates his mother. Because of the lack of his mothers' love, he lacks the sense of belongings too. He spent his whole life perusing for his belongings. He looks down upon his father also. Willie's grandfather works as a secretary in the government, whereas Willie's father lives as a mere escapism according to Willie. He neither likes his father nor grandfather and he goes abroad to get rid of them. Willie has said, it's not only his home and it can't be as he could not stay in India too. Willie has resistant of his home, when he is young, so the feeling or home does to take root in his heart, the lack of parent's love, resulted in loss of home and a loss of sense of belonging. He spends his whole life in search of these belongings, but he fails in all his attempts. He realizes at the end, that he miss-understood his father.

It was too late for him to know that another relation is Sarojini, his sister, and first chapter of *Magic Seeds* starts with the dialogue between both of

them. She only encourages him to take part in the underground movement, and he later finds this to be a wrong decision. Willie never takes his own decision, and he leaves his life to other's decisions. He never plans about his life, and rarely thinks about how to live. This makes the matter worse.

Willie does not find his life, ideal, because he has no definite plans, no life goals, and he has no ability to practice a sincere life. It is his destiny; he causes the lack of belongings to some extent only. Working takes up a long time. It is not simply to feed their stomach; it provides the way to understand the self-value of life and good life goals. Without true love with Ana, he wants her to reciprocate the love. In this sense, he focuses attention outside the family. He has relationship with Jone, Pardita and some prostitutes. He creates such context for fun, and his sexual satisfaction. He left Pardita, just because she is a white British woman. He is not true inside and outside the family, and he is finding fault with others for his mishappenings.

Naipaul's select novels almost have the recurring themes in order to fulfill the narrator's physical and mental needs, the characters search everywhere they go and want to prove their identity. Needs of the people, which are necessary to survive in the society can be classified into psychological needs, safety needs, love, belonging needs, and self-actualization. The satisfaction of each need will influence people's personality. Naipaul uses the musical type of structural form in *The Enigma of Arrival* and *Half a Life* and it involves with the developments of particular themes at different points. Garden, journey, beaches, market women, coconut trees, banana trees, sun, big-leaved trees related with nature and panic, sacrifice related with emotions, competition, race, failure related with education are same minor themes.

4.3 Summing up

To sum up, Naipaul's themes have the global touch. The themes of Naipaul's novels are related to the problems of colonized people, their displacement, their homelessness and their sense of decolonization. His novels

focus on an Indian migrated from India to Trinidad in his ancestor's period and who later on travel to European countries. So ultimately, for the author, India is a country of his ancestors' colony of Britain. At that time the place where he lived became a country of colonials (Trinidad), and the place where he was born and the place where he lived were colonies. This is the reason Naipaul writes in his novels more about colonialism and post-colonialism.

The displacement of the people, who are from a colonial background, is one of the powerful themes in his writings. Naipaul mixes with the theme of historical overview of displaced persons. They are all victims of alienation due to migration and displacement. Thoughts about colonization and feelings of the people, who lived in the colonized world, the effects of the colonization that affect the people personally are described with the effect of alienation and rootlessness.

The eternal theme dealt by V.S. Naipaul in many of novels is the sense of displacement or in the world of rootlessness and alienation. His exilic status gave birth to displacement and rootlessness. Naipaul stands tall amongst all Indian Diasporic writers. His grandparents' were part of those indentured labourers, who were sent to serve as plantation workers in the far off lands during the British rule. The sense of homelessness comes naturally to him and it is the main thing with which most of his writings is concerned. In a country, marked by political upheaval mass migration, colonization, revolution is inevitable. Most important within this category is the exile literature that means the writings of the displaced are dispossessed. The writings of V.S. Naipaul draw upon an experience totally based on layered levels of alienated exile that his works become a major current of the 20th century life, thought, and art.

Cross-cultural issues lie at the heart of any migrant of Diaspora and so about Naipaul. A Caribbean writer with India origin, who lives in England, is the prime example of cross-cultural influence. Cross-cultural influence is seen in his thought and art only because of his alienation.

Naipaul recounts the results of colonialism and post-colonialism that the modern man is confused about everything including his own culture itself. He suffers from decay, disappointment, disorder, nothingness, meaninglessness and loss. Individual's self stands against the society in Naipaul's novels and the society is taken as ultimate. His works expose the problem of the postcolonial generation that of imitating everything of the colonizers including their culture, and suffer from disillusionment. They also highlight the need to achieve affirmation and identity as to extinct from stress and tensions of the present and he also advises not to live in past and future.

Naipaul's characters face challenges and struggle to be fit into the wider world. They realize the need of culture and principles and do away with all type of narrowness in thinking. Naipaul attacks on doing anything in the name of religions and rituals. He doesn't favour the Europeans; on the contrary, he attacks them for deploying developing countries in her socio-political conditions. He gives utmost importance to one's roots and acts as a mediator who is ready adjust. He attacks the colonizers and those of colonial consciousness for not meeting to their responsibilities and appeals them to cooperate in the process of decolonization. It is observed that his novels evaluate variety of countries and societies where one can feel comfortable. He tries to escape from the conditions in Trinidad, and find the world a secure place for anyone like him. His works point out the world as an unstable place because of which a foreigner naturally feels uprooted living in the exile. He himself moves from place to place and depicts empires collapsing and forming new ones. He gives utmost importance to the law of change, which he believes is utmost important for success. He also emphasizes the need of adjustment, understanding and oneness.

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Chapter 5

Conclusion

Thus, V. S. Naipaul is well known for his continuous writing about marginal people with suppressed histories dealing with the themes of shifting identities, roots and homes, expatriation and the changing realities of the migrants. His fictional works are concerned with the individual's complex fate, societies and culture. His recurring themes are the outcome of the collusion of culture. The themes in the colonial situation produce a special human psychosis of unbelongingness, resulted either in success, or failed to survive in the new atmosphere. Naipaul belongs to the background of unbelongingness, as his grandfather was indentured labourer consisted of a cross-section of cultural and religious group, whose education availed the opportunity of education to all the people including immigrants. This results in awareness of their rights and rose in their standard as a learned person.

Twice displaced from his ancestral homeland of India, V.S. Naipaul takes himself as a diasporic writer. Naipaul identifies diasporic identity with hybridism, cross-cultures, and contaminated social and cultural regimes. Naipaul deals with different ethnic groups based on their different original cultural heritages in the domain of post-colonial time. The theme of Diaspora and migration is connected to V.S. Naipaul's own experiences which repeatedly get described in his fictions as themes. V.S. Naipaul's grandfather's house provided him the link to his ancestral Indian life and culture, the idea of Indianness as well as the Hinduism. The group of immigrants created miniature India, in Port of Spain. His father's stories helped him to retain the idea of Indianness. As he grew up, he observed the difference between the two worlds, one he inhabited, and other is one he belonged. A writer, therefore Naipaul is an interesting example of Diaspora with his Hindu immigrant background,

upbringing in Trinidad and fame as a writer from London. The imperial centre becomes the creative activity centre and literary centre for Naipaul.

Expatriation as a state of mind pleases him. It looks as he is at home in expatriation. Naipaul's inability to accept any country as his home, in spite of his struggle to do so is due to a deeper exploration and understanding. The fact relates to his own sensibility, which developed out of his stay in Trinidad as an immigrant and then in London, again as an immigrant.

Homesickness or the rejection of home or longing for a house or homelessness becomes motivating factors in his novels. Naipaul has a more subjective approach towards the problems or identity crisis, especially, on India and most of his novels have autobiographical touch. He has a fact in mind that home can only have meaning once on experience a level of displacement from it. When Naipaul was in search of a West Indian tradition to commence his writing this immigrant Indian community served as a good model for him. Naipaul is a multi-layered international writer and the question of his identity crops up because of his immigrant background and displacement. The themes of his novels center on varieties of dislocations, migration, exile, the idea of being unanchored and displaced, the enigma of a de-centered and disorienting experience in the explosive and disconcerting realities of the post-colonial world. The memories of immigrant's homelands, social life with social taboos and inherited lifestyles, customs keep fear in the minds of migrants and make their loneliness more acute. Naipaul remains unmindful of the Trinidad that made him, the India, that had haunted him and the England that houses him still. Naipaul's violent intolerance of other and forceful individualism are exposed in this novel.

Naipaul nevertheless remains stick to certain identification. England may be his chosen home, but the author is not English. A self-proclaimed exile was on him but not for it and not of it. His voice sounds in that of the narrator of *A Way in the World*, who says unapologetically after encountering the lawyer Evander, a man with a revolutionary dream who appeal to him on the

level of identity politics. His *The Enigma of Arrival* is about the issue of migration and immigrants' problems and their diasporic consciousness. The title of the book itself indicates the act of migration. It talks about migration across from villages to the cities and from the old to the new ideas of the people. They face the enigma of arrival into the new land and due to connecting with the history of land of migration. Diasporic past always affects the diasporic present.

Naipaul illustrates his nostalgia for his own homeland in *The Enigma of Arrival* and *A Way in the World* clearly. In his *A Way in the World* the same theme is very interestingly described. The writer very well portrays migration and Diaspora experience through, the characters in both the novels, *The Enigma of Arrival* and *A Way in the World*.

Naipaul wrote the novels with great speed during the early months of 1957. As migration and Diaspora are the heart of Asian history, so also stand for Naipaul. The forces of history are furiously at work and Naipaul as the writer has a towering vision of it. An inability to forget the native language casts a shadow on the immigrant's prospects in his adopted country; Naipaul understands the grief of losing one's language. In his Nobel lecture, Naipaul revealed the pain of migration and consequent loss. His novels move around Naipaul's familiar themes of dislocation, racial intersection, identity crisis, alienation and Rootlessness, colonialism and post-colonialism. Ultimately Willie's is a migration of minor social excursion.

Identity crisis or the crisis of belongingness always features as an important theme in the novels of V.S. Naipaul. His subject of writing is the third world under colonialism, revolution and cultural conflicts due to his own identity crisis he had faced. Naipaul's novelistic writings are as a process of identity recovery undergoing a series transformations; he denies or neglects his Caribbean homeland, adopts a stage of mimicry in England, searches for his cultural roots in India and eventually reconstructs his identity out of his multi-cultural particularity and uniqueness. His writing career comes in four stages -

rootlessness and alienation from cultural heritage in India, colonial predicament writings for self-definition. Writing about for self-definition the fictional character of Naipaul's changing and shifting identity was examined by 'I'. This view of 'I' shows that there is an 'identity', which is not his society. The Caribbean and Trinidad population was composed of people coming from the outer land, especially from Asia and Africa, and they came because of European colonization. They belonged to different backgrounds and due to the different background of each society, there were many cultural traditions among them and cultural conflict, and were one of many problems they had to face. Therefore the colonizer applied the colonial cultural identity in order to repress the cultural conflicts in addition the colonizer had the authority to control them.

The representation of the hybridity of identity is examined through the changes happening in the new society of Trinidad and Tobago. Those are viewed as the attempts at reconstruction, which consist of reconstruction as the reality of change, reconstruction as the new generation, and of reconstruction as the new society in the New World. These reconstructions are very complex, because the society basically has a unique condition. It is alienated from the colonizer's cultural traditions, and is subordinated or inferior as a controlled society within the domination of the colonizer. Naipaul creates his own identity in exile. He himself searches his own identity, and he is much confused to fix himself in any part of the place since, he is really unique. He has no emotion for any place he lives, he lives in a position without a home, and he stands as homeless person.

V.S. Naipaul writes about the spirit of exile and alienation and like other Diasporic literary writers searches rehabilitation in his writings. Though the sense of displacement is an essential condition of Diasporic literature, it is not experiencing precisely with the same identity by all, it differs according to time and place. Naipaul established a permanent place in the minds of his readers that, he is in search of his own identity. Naipaul consistently paints the picture

of derelict man in the desolate landscape. Through his writings, Naipaul attempt to salvage his own family history and history of the Trinidadian, Indian community, so the heroes of his novels make final effort to create a new world out of nothingness. Naipaul has understood the meaning and significance of experience for an author. He further knew the importance of translation into words of personal and external realities.

The identity crises of the migrant characters of V.S. Naipaul's novels reflect on the problems of the third world man, as he, himself is still an alien, he is not still able to come to a decision about his nationality, and he has no self-realization. The cultural mixture plays a role in shaping mind frame and identities, the vast varieties of religion and norms makes the emigrant question about their value. They find difficulties in finding the answer, in finding their own route thus, resulting being lost in the other's culture and identity, this identity crisis and the lack of communication forces people to look for their home within new surroundings. This is the reason of Naipaul's characters searching for homes in new surroundings in almost all the select novels.

The general idea of identity development also throws light on the experience of displacement and homelessness. The idea of home and nation, the delusion of mixed nationality and Diaspora, identity questions, belongingness, dependency, transforming stepping away from familiar areas, independence and issues relating to generation of immigrant, the difference between lose of identity among the generation, the religious participation in defining the Diaspora character, identity. Naipaul in his fictional concerns is reviewing novels in those cultures, where his search for a sense of identity and the need to establish a past on which the present can stand has a special force. Having his roots into Indian ancestry, Naipaul appears a conflicting personality as a Trinidadian English metropolitan. In the same way the immigrants like him are helpless as they have no identity and no self-realization. They cannot command or show original face in the foreign lands. They have no way to connect with the country, where they are living and they are homeless as they

miss their motherland. They are all restless in search for their identity. This is the identity crisis, he faces throughout his life, and this is reflected mostly in all of his novels.

Naipaul's *Half a Life* and *Magic Seeds* are full of literary echoes and references to Naipaul's own writings. The issues are identity crisis, and the crisis of belongingness and placelessness. These two features are common in the two novels *Half a Way* and *Magic Seeds*. The theme of the crisis of placelessness, unbelongingness and identity are presented powerfully. These are the two main features, which help the author to build up his stories. A strong desire for independence and identity crisis in both the novels is also conscious. His novels display a mood of biography of departure and exile from the background of Trinidad to the cosmopolitan and multi-culture culture of England. He has a strong opinion that colonizers produce the colonial culture society, and the knowledge and culture of those societies come from outside.

Naipaul portrays and evaluates the lives of the people of mixed descent in three countries and their struggle to discover their identities. The novel is about the confused identities, a theme that Naipaul used in almost all the books, he had written about the people coming from small places, smaller historical context and struggling with the looseness of their selves and their lives.

Hybridity is described between two separate races of cultures and theories of mimicry and the third space as the identity making process, which turned the condition of the dislocate and dispossesses people as mimic individual. Hybridity and mimicry are fundamentally associated with the occurrence of post-colonial discourse and culture imperialism. Effect of hybridity upon identity and culture is there in these novels. Hybridity is an illustration of colonial anxiety. The principal intention is the hybrid of colonial identity, which is in a cultural form, made the colonial ambivalent and as a result, altered their power and identity.

Naipaul has been involved with a wide possibility of interwoven issues and contexts. The issues range from personal history to the historical

determination of post-colonial status from the complexities of racial groups, religious communities and nationalities to the broader concerns of human spiritual needs, intellectual life, and from fictional to non-fictional version like his two novels that echoes his identity of the intellectual protagonist. Naipaul is natural outsider, but he possesses a capacity to interweave his own feelings with those of other to recognize in them his own fallibility, which give his writing an intense humanity. In his narrative *Half a Life* and *Magic Seeds*, the protagonist Willie, travels across three continents in which Naipaul explores the theme of borrowed life, half-made societies and mimicry of false identities.

The eternal theme dealt by V.S. Naipaul in many of novels is the sense of displacement or in the world of rootlessness and alienation. His exilic status gave birth to displacement and rootlessness. Naipaul stands tall amongst all Indian Diasporic writers. His grandparents' were part of those indentured labourers, who were sent to serve as plantation workers in the far off lands during the British rule. The sense of homelessness comes naturally to him and it is the main thing with which most of his writings is concerned. In a country, marked by political upheaval mass migration, colonization, revolution is inevitable. Most important within this category is the exile literature that means the writings of the displaced are dispossessed. The writings of V.S. Naipaul draw upon an experience totally based on layered levels of alienated exile that his works become a major current of the 20th century life, thought, and art.

Cross-cultural issues lie at the heart of any migrant of Diaspora and so about Naipaul. A Caribbean writer with India origin, who lives in England, is the prime example of cross-cultural influence. Cross-cultural influence is seen in his thought and art only because of his alienation.

Naipaul's themes have the global touch. The displacement of people who are from a colonial background and colonialism, is one of his powerful themes. Naipaul mixes with the theme of historical overview of displaced persons who are all heroes of his book especially *A Way in the World*. They are all victims of alienation. Thoughts about colonization and feelings of the

people, who lived in the colonized world, the effects of the colonization that affect the people personally are described with the effect of alienation and rootlessness.

Naipaul is a victim of double Diaspora as his grandfather migrated from India to Trinidad in 1880, since then his family lived there. He decided to study at Oxford University College, and later on settled there as he has strong desire to settle down in England, since his childhood. The sense of expatriations was in his blood, because he was born and educated in a country, which was not his own and at present, he is residing in England that can also not to be called his home. He can only be a visitor wherever he goes. For the author, India is his ancestor country, and his not of his own generation and Trinidad, where he spent his childhood became a country because of colonialism.

The lack of a sense of belonging and the loss of home of the two minor themes are discussed in these novels. In the novels of *Half a Life* and *Magic Seeds*, the description of bus-station, airport, dock, hotel, and camp is of high frequency, which presents an image of homeless exile.

V.S. Naipaul's realist fiction and application of post-colonial observations has resulted in his celebrated literary career spanning over fifty years. The historian seeks to abstract principles from human events, but his approach was the other; he sought to reconstruct the human story as best as he could. He was supported by his story and the themes. It is about discovery of a new lands, new colonies, new ideas of life, revolution and chaos etc. He is accelerator authentic author and a contemporary thinker. Naipaul's canon has been praised for its political perspective, and its interrogation of the political ideologies under priming society and culture. The focus of his work simple is the transcending the temptation articulating a specific political agenda or motive. His works are considered definite voice of contemporary English literature, and he is one of the prominent writers of post-colonial fictions. Much like his fictional contribution to contemporary literature, his non-fiction explores the theme of post-colonial societies in the wake of independence.

As V.S. Naipaul lived in the environment of colonies, he prefers to write the colony politics, and he focuses the post-colonial situation. His ancestors from India moved to Trinidad a colony to work in the sugarcane lands. He has a great liking for making stories with the real surroundings of post-colonial politics and culture. His novels and fictions mostly depicts the colonial; atmosphere in the post-colonial period. His main characters have thirst for freedom, since they do not like the way in which they live and they often look for a drastic change in the political atmosphere rather they wait for freedom or independence of their own land. V.S. Naipaul is an important rider of modern post-colonial literature. As a man formed and defined by two cultures, of the East and West, he expresses in his works, the psychology of the people in the third world and the obstacles that he met with as a rootless person, when striving to find his cultural attributing and spiritual home. Naipaul's stories are in effect the stories of former colonies before the imperialist colonies withdrew. His subsequent novels developed themes that are more political in the postcolonial period. He wrote about colonial and post-colonial societies in the process of de-colonization.

The failures of colonial and post-colonial and post-colonial societies have depicted by Naipaul. The feeling of a person, who is not in his native land but in a colony, and yet the sadness comes from the heart of his hearts and crates a melancholic feeling. V.S. Naipaul highly achieved the name and fame in the history of the post-colonial Indian Diasporic literature. He unites in the history of English literature. Naipaul is a very meticulous artist, aware of the importance of the past into the artistic whole. His focus is exclusively on the various types of identity. He originally designs the web of identity through different characters in different situations, in different periods such as colonial and post-colonial periods. His way of depicting Indians is indispensable. He is regarded as a harbinger of Indian identity. He blends myth, reality multiculturalism, Hinduism, modernism and traditionalism. As a novelist of the colonial experience, he situates his novels in both colonial as well as ex-

colonial societies and portrays vividly the complexities inherent to such societies.

The major themes of his novels are related to the problems of colonized people, their displacement, and their homelessness. Naipaul, an Indian migrated from India to Trinidad in his ancestor's period decided to study at England in Oxford University. Naipaul lived in London as a diasporic. He went there because he had no other place to go. He had no choice. His sense of alienation is reflected in most of his writings. He has always written about the problems of Indian Diaspora, whether his subject is Trinidad, London, Indian, or East Africa. His fiction is designed to convey to the readers the experience of a particular person, in particular situation in which alienation and absurdity occur in contemporary life. He has given the description of the *Third World* and for him that is the world of colonies inhabited by the immigrant people. These people went there as a labour. They have no root there and large parts of the world population, living in those colonized islands have sense of identity crisis as labourers with their particular culture.

Ethnicity and multiculturalism is one the very important themes of Naipaul. He knows the cultures of different countries and he has experienced the same. He discusses beautifully the cultures of different countries through his characters in almost all the famous novels written by him. Having grown up in a colonial country, Naipaul used to a colonial way of life. When he came to India, he was in another colonial country; he compares colonial Trinidad with colonial India.

Naipaul is a keen observer of the problems both as an in and the outsider, who is to face in the third world countries. The experience through which he has undergone helped him to depict the true nature of the plight, as an outsider (Indian). So, his novels are the authentic impersonation of his own experience. He visited and lived in so many places; he is very well known to deal with multiculturalism.

Naipaul takes his readers to a journey through his works, and it was the journey of experiences from the locale to the global, and from a narrow perspective to a broader and more encompassing vision. Naipaul's works are set in many places and explore many themes but the best known for his knowing depictions of Trinidad, where he was born with explorations of modern day India, his ancestral land and his harsh dislike portrays of post-colonial countries in Africa, Asia, and South America. His fiction is often autobiographical, writing repeatedly in the themes of alienation, the burdens of the past and the confusions of the present. His books carry the life history of brought up, and continued his livelihood. He has chance of meeting several people in several countries with various cultures. The fiction of V.S. Naipaul carries the message of multiculturalism.

Trinidadian themes occupy main place, in the majority of Naipaul's writings. In Trinidad, every small issue turned out to be a big event for people. The psychology of people of Trinidad is depicted through a galaxy of characters in most of the book, especially in *The Miguel Street*. In addition to this, some novels and short stories do not longer refer to Trinidad as such, but replace it with islands. But there are many elements like geographical, historical and ethnic, which reflect the multi-cultural character of Trinidad. It is difficult to define in Naipaul, case home, because the word home is linked to identity. His words are offences on identity, quest and displacement. His works frequently carry references to his cultural heritage, rooted in Trinidad (birthplace) India (ancestral place) and Britain (place of education).

Naipaul deals with multiculturalism and ethnicity in his novel *Half a Life* and *Magic Seeds* through the protagonist Willie Chandran. He goes to different places, and wanders as a gypsy; he met various kinds of people with entirely different cultures. Through all the main characters, the theme of the novels mainly focuses on ethnicity and multiculturalism in a broad way. Multiculturalism deals with minorities and implies a relation with the majority, but these two categories are defined in articulation between advanced

capitalized countries and the third world. Naipaul's works are closely connected with his real life experience and served as his autobiography, which reflected his shadow. The theme of ethnicity and multiculturalism runs to the whole process of his writing in this respect.

Naipaul debates with cultural hybridity and with the help of that, he examines the place and meaning of cultural hybridity in the crisis ridden isolated world, taking its starting point, the fact that cultural identities are themselves ethnic and multi-cultural to the contributors. They illuminate the complexity and flexibility of culture and identity, defining their potential open. Their closures show anti-racism and multiculturalism is very difficult to fight even today.

To conclude, Naipaul's themes have the global touch. Most of his novels have dominant themes of alienation, rootlessness, displacement, multiculturalism, hybridity, identity crisis, ethnicity, sense of (un)belongingness, cross-cultural issues, nostalgia for homeland, Diasporic presence, spirit of exile, colonial and post-colonial life. Naipaul has represented societies that have recently emerged from colonialism. Though imperialism has passed, and the colonies have attained independent statues, the nations of the Third World face a lot of socio-economic and political problems.

Findings

1. The themes of Naipaul's novels cover the global issues especially of the immigrants spread worldwide.
2. Most of his novels have dominant themes like alienation, rootlessness, displacement, multiculturalism, hybridity, identity crisis, ethnicity, sense of (un)belongingness, cross-cultural issues, nostalgia for homeland, Diasporic presence, spirit of exile, colonial and post-colonial life.
3. The theme of Diaspora and migration has connection with V.S. Naipaul's own experiences which repeatedly get described in his writings.

4. The displacement of the people, who are from a colonial background and colonialism, is one of his powerful themes. Naipaul mixes with the theme of historical overview of displaced persons who are all heroes of his fiction.
5. Expatriation as a state of mind pleases the immigrants; it looks as they are at home in expatriation.
6. V.S. Naipaul focuses on the theme of alienation of the immigrants from the Third world countries; this feeling leads to transplantation, exploitation, and rootlessness.
7. The eternal theme dealt with by V.S. Naipaul in many of his novels brings out a sense of displacement, rootlessness and alienation of the immigrants.
8. The sense of alienation in his novels gives birth to the sense of exile and isolation; the feeling of exile leads isolated people to travel from one place to other in search of their identity.
9. Dispossession of place, homelessness and loss of identity emerges as the problem for diasporic people. The notion of home provides a sense of belonging and security.
10. Displacement links to the past and to the land of belongingness, the loss of the sense of history and the efforts to heal it produce great problems and sufferings.
11. Colonialism uproots dereliction and illiteracy, and it encourages mimicry of the colonizers.
12. Diasporic acceptance affects the life of the people in regards to geographical, history, cultural and racial problems of belongingness.
13. Multiculturalism leads to the mixed and confused life history of the colonizers.
14. Most of Naipaul's novels are stressful in case of female relationship. They intimate love and free sexual life in European and African countries.

15. The theme of the crisis of placelessness, unbelongingness and identity are the main features, which help the author to build up his stories.
16. Hybridity is a state between two separate races of cultures and theories of mimicry and the third space as the identity making process, which turned the condition of the dislocate and dispossessed people as mimic individuals. Hybridity and mimicry are fundamentally associated with the occurrence of post-colonial discourse and cultural imperialism.
17. Homesickness or the rejection of home or longing for a house or homelessness becomes motivating factors in his novels.
18. Identity crisis or the crisis of belongingness always features in Naipaul's novels. His subject of writing is the third world under colonialism, revolution and cultural conflicts due to his own identity crisis he faced. Naipaul's novelistic writings are as a process of identity recovery undergoing series transformations.
19. Ethnicity and multiculturalism is one the very important themes of Naipaul. He is a keen observer of the problems both as an 'in and the outsider'.
20. Naipaul's protagonists are not happy in the alien country due to migration of their ancestors. Therefore, there is a kind of conflict between old and new generations.
21. Finally, Naipaul's writing imparts a very important message that there should be proper understanding and mutual compatibility to build up sound relationship.

Implications

The study has the following pedagogical implications:

1. This analysis is important in understanding the life of the people with diasporic feeling.

2. It would help readers to understand the causes of Diaspora, rootlessness and the ways to come over their difficulties in respect of their identity.
3. It would provide academicians like teachers, researchers and students to understand the concept of Diaspora as a world-wide issue; how the feeling of expatriations is the result of immigration and diasporic existence.
4. It would highlighting how the possession of one's own identity to a particular country is important as it gives stability, peace of mind, self-respect, dignity, and belongingness to feel at home.
5. Many NRI's and unemployed youngsters fledge to foreign countries, in the hope to lead the advanced life as they are offered heavy packages. This study would help them understand, overcome and adjust with the problems.

Scope for further Research

V. S. Naipaul's writing forms a theory of about a number of key Hindu philosophical concepts, and he writes it in the form of Caribbean "Katha". The Hindu influence in Naipaul's world is always recognized. He believes in the subcontinent Indian by time and distance. This is compounded by the lead to holiness as per Naipaul's observations. The presence of an Indian heritage and people's lead for it, are the central importance, on which Naipaul's ideas revolve, and it is evident from his literary works. Of course, this would be the topic for further research in this area of study.

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