Chapter VIII
Final Assessment

Naipaul is a Trinidadian East Indian who was not pleased with the Negro-Creole world in Trinidad, or with the East Indian world in Trinidad. He did not like the greyness of English life and even the life in India could not attract him, where he went in search of his roots. All his books present a conception of his place in the world and an assessment of the world he inhabits. He objects that he should not be called a West Indian writer as it is patronizing and limiting. He has been a severe critic of India and the shortcomings of the newly independent nations. He feels humiliated by the weakness and exploitation of the colonized. He finds European imperialism responsible for the horrors of slavery and the problems it left its former colonies. But he admits that this imperialism has brought peace and modern thought to the areas of the world that were debilitated by the continual local wars.

Naipaul’s childhood spent in the colonial setting of Trinidad and he was schooled in every detail of the struggles resulting from the cultural displacement. He characterizes his position as a young writer starting out as paradoxical because there was absence in the Caribbean of a tradition equivalent to the English. Trinidad forms the background of his first published works during the period 1957-1961. Then his writings expand to the Caribbean basin and South America, India and Africa and during the period 1962-1971 he matures through fiction to non-fictional prose and travelogues. When he has expressed his views on the colonial condition of the world, he tries his hand on the fiction of the Third World
in the style of a wise man during the period 1972-1984. His last works written during the period 1986-1994, show the signs of return and reconciliation.

In the early 1960, he returns to the Caribbean by invitation and commission and extends his field of the region in which Trinidad is only a part. He goes to India for the first time in 1962, and spends a year trying to find his identity, but he is disappointed. In 1966, he visits East and Central Africa, experiences its political changes and makes himself familiar with its old Arab slave trade routes, and, by the end of the decade he returns once more to the Western region.

*Miguel Street* lays the foundations for Naipaul’s examination of the colonized condition. In this book, his characters have such ambitions as cannot be fulfilled in Miguel Street. They are not in touch with the realities of their place and time. Most of these characters fail because they have no cultural heritage. They are living in a condition of cultural vacuum. In his novels, the dissatisfaction of the West Indian arises from the destruction of culture and the lack of distinct guidelines for the ordering of life. He has observed that the racial conflict is a symptom of a deep dissatisfaction with the conditions of society and man escapes in dreams and fantasies.

Ganesh is the self-made hero of the classic nineteenth-century novel who is treated in terms of a backward society which offers few opportunity for advancement. He is a hero of the people, an example of the people, especially Trinidadians of Indian diaspora, remaking
themselves in ways that are necessarily crude, brutal and comic. Ganesh, who appears as the defender of Hinduism, while it is profitable and politic to do so, but he completely rejects Indian dress and changes his name to G. Ramsay Muir, and he becomes a successful politician. Naipaul uses this change of name and dress to symbolize the attachment of East Indian to pseudo-western patterns of life, about which Naipaul writes with despair and regret.

In *The Mystic Masseur* and *A House for Mr Biswas* Naipaul examines the Hindu society in Trinidad as it loses the rituals and unifying symbols which it had brought from India. Both *The Mystic Masseur* and *The Suffrage of Elvira*, satirize a national political process and establish knowledge that its participants are already trained in the tradition of political brokering. Ganesh and Ralph Singh dream of India and England in an attempt to escape the chaos. Mr. Biswas is the only character who realizes that his home must be made in Trinidad, no matter what the conditions of his life or how absurd his existence.

In *The Suffrage of Elvira*, Naipaul takes the period of 1950 and the second general election under universal adult franchise when ‘people began to see the possibilities.’ By ‘possibilities’ Naipaul wants to refer to many ways people can gain, financially and socially, from politics. Naipaul makes no criticism of British rule but there is an implicit idea that British electoral processes are an imitation of alien practices in such community. *The Suffrage of Elvira* is the last of Naipaul’s social comedies of the inconsistencies of colonial Trinidad.
A House for Mr Biswas was published the year before the independence of Trinidad in 1962. Biswas’s story suggests the struggles of emergent countries against the colonial order. There can be found similarities between the Tulsi order and a slave society. Naipaul was afraid of the future of the island under self-government, the Shorthills episode, sees beforehand the destruction of the remnants of a decaying order by a new administration of meaningless plunderage. He finds European civilization as inappropriate to the colonial situation. He notes a sense of global insignificance for he feels that he is in ‘a place that was nowhere, a dot on the map of the island, which was a dot on the map of the world.’

To escape from the tensions of Hindu Trinidad, Biswas enters the magic of words and this is exemplified in Naipaul’s own life. He becomes a representative of our present situation: he has no past and leads a life wavering between doubtful cultural alternatives. He wins independence but returns in humiliation to the people he still fights and tries to create an identity for himself. A House for Mr Biswas deals with the problems of geographical uprooting of people and the result of culture contact. Each uprooting adds to weaken the traditional forces - a problem faced by all racial groups in the West Indies and which creates the constant dubious question of identity. Naipaul’s Mr. Biswas rebels because his society denies him personality and forces him to live with an inferiority complex and a sense of nonentity. Mr. Biswas can be seen as a second generation Indian who, although rebelling against his own
decaying Hindu world, can not come to a meaningful compromise with the Creole world of Trinidad.

Naipaul’s first four works of fiction describe the state of Trinidadian culture, politics and society of the thirties and the forties. The study shows that Naipaul has intelligently given a partial presentation of Trinidadian society to hide its weak points such as its narrowness, passivity, adherence to old beliefs, lacking clarity and genuineness. This lack of authenticity is manifested in the individuals’ aspirations which have no meaning in Trinidad. In Trinidad, the culture sticks to texts and ideas which are out of place. Here, politics lack any ideological commitment and seem contradictory. If one looks into the history of Trinidadian’s colonial past and that of communities within, then, the weaknesses of Trinidadian society may be examined comprehensively. On the whole, Naipaul does not seem to be satisfied with the culture of Trinidad.

His early fictions show that in Trinidad people had little knowledge of literature, its genres, the literary marketplace and the writer’s career. In this way, he illustrates how he had to leave Trinidad to become a writer. In the fiction, the need for self-definition through writing is felt. These novels are affirmation of communal values, a subculture or a colonized people engaged in the political affairs. His early works have a complicated community plot which developed around a specific situation and crowded together with incidents and many stories. It seems a common characteristic of the novels in the early stages of decolonization.
Here is an arrangement of peoples and cultures, which have nothing in common but strive to get what they can get out of a situation. Here Naipaul’s fictions can be compared to those of Ben Johnson whose works have many characters and multiplying plots.

In these novels, Naipaul examines the Hindu society in Trinidad as it has lost the rituals and unifying symbols which people had brought from India. Here, the dissatisfaction of the West Indian arises from the destruction of culture and the lack of certain guidelines for the ordering of life. Men are presented escaping in dreams and fantasies. The Mystic Masseur can be seen as the beginning of the method of symbolic action which has made his last novels very powerful works. Here, we can note the death of traditional conventions. The novel is an allegory of the Hindu community in Trinidad. The rituals are still practiced but the meaning has gone out of them. Even in Hanuman House superstition has replaced religion. Naipaul’s vision of Trinidad Hindu society appeared quite balanced. When Biswas hoists the flag of independence and individuality, he describes: “There was no longer a Hanuman House to protect them; everyone had to fight for himself in a new world... where education was the only protection.”

In 1960 Naipaul revisited Trinidad after an absence of ten years. He was born in Trinidad in 1932, and had left at the age of eighteen for England, where he went to Oxford University and has lived ever since. In his travel book about his return to the West Indies, he attempts to assess his relation to the world which he has been treating in his fiction. In The
Middle Passage, Naipaul examines his hatred of Trinidad and illustrates his acceptance of anarchy and absurdity as the norms of his society. The West Indian society which has emerged from ignorance and superstitions yields to pillage by the fraud and politician who are ready to exploit the social unrest for their personal ends. The name 'Middle Passage' is a symbol of that transitional middle stage between the cultures which the Indians had not lost and the new sense of cultural identity which they have not yet gained. It also refers to the new journey made by the West Indian emigrant to England. Naipaul takes Trinidad's dependence upon outside experts as other reason of Trinidadian lethargy and self-doubt.

His fictions show that Trinidad got independence but the local leaders were trained by the colonizer and still imitated its ways of working. Here people were divided by race, filled with anger and has no history of co-operation, economic power was still with the colonizers and the Americans. Naipaul was not satisfied with the political and racial solutions which decolonization and the formation of newly independent nation provided. His views on West Indian independence continue as he finds the same atmosphere in other regions of the world.

In his early travel books, Naipaul appears as someone who feels superior, but in his later journeys, he talks to people, listens to them and records what he experiences. He depends on chance meeting, takes local advice and reports on what he has seen and heard. Sometimes he seems to waste time on futile visits to meet people who do not turn up or grant him
little time, but he describes the situation so completely that the reader can find fairness in his conclusion.

Naipaul in his fictions present blacks, whites and Asians as strange, dishonourable, intellectually confused and even killers, but he is not prejudiced against any race. In *Guerrillas*, such whites as Jane, Roche and the liberal London journalists are treated as dangerous fools, whereas Jimmy and Byrant are presented as the injured products of their society. Naipaul never favours whites, colonialism and the British so he comments on the inferior whites who are failures from their own societies. His later works reveal a continuing nostalgia for an ordered instinctive life, a life he had expected to find in India.

His fiction *Guerrillas* illustrates meaningful connection between humankind and the land it lives as the basis of social order. *Guerrillas* can be called the reminiscent of *The Waste Land*, because in both works, there are images of infertile land, crisis in the social, political and moral sphere, and failures in personal relations. Jane wants revolutionary excitement and is disappointed to find that the island does not turn out to be the ‘centre of world disturbance.’ She represents the entire social group. It is often observed that the writers from former colonies, while writing novels about the post-colonial world, are not concerned with sympathetic whites who are living in a foreign country. Naipaul treats Jimmy Ahmed, the half-Chinese Negro with interested sympathy. He is a victim both of colonialism and of liberal whites. He was exploited sexually for their excitement by whites. Roche uses him to justify his
place in liberal causes and Jane used him sexually. Naipaul condenses the roles of Jamal and Malik into the figure of Jimmy. As a result Jimmy's revenge appears less impersonal and irrational than Malik's murder of Benson.

In *A Bend in the River*, set in Africa, he observes that high expectations were followed by corruption, civil war and chaos. When he analyses the revolutions in the Islamic world, he finds chaos and fears of entering the modern world of freedom and the stickiness of people to their past. Naipaul finds the racial violence in Trinidad, Guyana and at the time of partition of India, far greater than the racial struggle which he faced in England.

In *A Bend in the River*, Naipaul attempts to confirm the tenuous place and accommodation in the modern world of displaced Indians like himself. Naipaul selects Africa as a setting within which he can develop his suggestions about Third World collapse and the political failure because of cultural and racial interruption in the world. In the setting of Africa, Naipaul tries to create a universe which has the immigrant community of Indian sub-continentals and European settlers as well as expatriates and their part to share the postcolonial experience. The principal characters are either Asian, European settlers or expatriates, or people of a mixed ancestry that denies them full status as any kind of authentic group member.

Salim gains access to the prefabricated world of expatriates in Africa, only through the introduction of Indar. This community has many
advisors and experts for the ruling regime and is dominated by Raymond, a Belgian African. His academic qualifications and friendship with the Big Man place him at the drafting table of the new nation’s political design. The character of Salim functions as a litmus test for the efficacy of personal power against the seeming ability of Africa to resist ‘outsiders’.

In his book In a Free State, Naipaul has discussed the themes of freedom and alienation. In this book about postcolonial upheaval and rootlessness, Naipaul illustrates the role of displacement in making the fate of social actors – Santosh, Dayo’s brother, Bobby, Linda, the Tramp. All of these are confined by their own choices or actions and find themselves entrapped again and again as a result they feel disappointment. This despair and entrapment may be seen as an example of post-colonial generation’s crisis of existence, but Naipaul carefully reveals that this despair and entrapment is result of their misplaced and misled desire. The exclusive conversation between Bobby and Linda as they drive from the capital to their compound in the Southern Collectorate gives his characters an opportunity to state every received and developed assumption within the boundaries of British colonial Africa. Naipaul has described the uprooted individuals within situations where society has become disorganized or free and the representative of the nation, the post-imperial and the contemporary world. The title of the novel means an independent nation or condition without slavery.
Naipaul has written *The Enigma of Arrival* in a form of the autobiographical novel, a well known form of early modernist fiction. The narrator is Naipaul and that the life in Trinidad and London, the books and trips abroad are his own. The narrator, originally from Trinidad, has been uprooted, wandering for many years, without feeling at home and is depressed. When he begins to understand where he is, he realizes that his associations with his new home have been wrongly influenced by his colonial education and readings in English literature.

Throughout the novel, Naipaul illustrates his relationship to European cultural traditions, especially in the arts. He feels that European culture and education had made him, but such an education was mimicry and he learned without understanding because it was alien to his experience. In this fiction the writer achieves a sort of self understanding and realizes what ‘arrival’ has meant for him. His understanding of the communal life and landscape of Salisbury inspires him to revisit and reconcile himself to his homeland, Trinidad.

In the final section of the book ‘The Ceremony of Farewell’, he writes about his return to Trinidad to attend the cremation of his sister and his involvement in the Hindu rituals attending this. Here he finds ‘a sense of place’ similar to the sense of place he recognizes in the decay and continuity of rural England. He seems to suggest that all cultural and social differences and opposites can be brought together by a deeper spiritual desire and it is manifested in the communal life and consistency of different societies. This desire works behind the manner in which
people of different profession seek to adjust themselves to their environment and each other and in their ability to work within and in harmony with their histories and heritages.

As in The Enigma of Arrival he tries to see and understand a place that he had previously comprehended through received ideas, in A Turn in the South, he re-examines his opinions about the southern United States. He tries to understand why the southern Unites States are opposed to modernization and have pride in its culture which is based upon the horror of slavery. Here religion is powerful enough to provide a feeling of community and service to its people and help people make sense of their lives. His main concern is with finding links between his own past in Trinidad and the ways of the South. Naipaul deals with the race issue. All the characteristic movements which were harnessed to set right racial inequality – Martin Luthar King style (civil), liberties activism, academic black studies – have been formalized through the media and rendered superficial.

Naipaul thinks that the blacks have taken these movements either a meaningless adherence to dated protest gestures, or the acceptance of white-middle-class values, or a sense of void. While white liberal think that this is devolved in nostalgia and an attempt to come to terms with the irrationality of a slave-owning past by evading the violence involved. They think that this has led to an urgent need for self definition and understanding. All the parties desire to find spiritual satisfaction, for they
express commitment to revealed religion. In this book, he has described faith concisely but sufficiently.

*A Way in the World* is an ordered series of narratives in which Naipaul deals with various themes, places and subject matter. *A Way in the World* plays an important part in Naipaul’s project of self-understanding and reworking material of his own life. He has his concern with the ways how colonialism has limited the possibilities of self-realization in Trinidad and presents the historical and ethnic reasons for his departure from Port of Spain. It records his view on colonial history. He illustrates decolonization struggle and the plight of newly independent country. He presents expatriates as overlooking dictatorship and racial hatred in the favour of a fake socialism. The nine narratives of *A Way in the World* have a loose geo-historical connection. It reworks the material of *The Middle Passage, The Loss of El Dorado, In a Free State and Finding the Centre*.

*A Way in the World* returns to reflection on colonial and postcolonial history and the Caribbean. In an attempt to illustrate the local awakening in Trinidad, he focuses on two important figures Blair and Lebrun who are used to illustrate the alluring and ultimately corrupt power of a politics of ‘race’. Lebrun is modelled on the historian C.L.R.James. He plays a signified role in the oil field strike. Blair represents the narrator’s scholarship opportunity for advancement in a larger, more intellectually challenging world. Lebrun who earlier tried to see racial oppression as part of the class struggle and who proclaimed a
universal humanism becomes in old age a race hero. He is discovered by those blacks who are tired of the failures of the older nationalist politics.

His treatment of the character of Lebrun and the portrayal of his dealing with Lebrun's powerful patrons, particularly at the second dinner party, might be interpreted as an allegory of his refusal to succumb to the pressures of audience expectation. Naipaul tends to assume in his readers sympathy with decolonization struggles and the plight of newly independent countries, and a propensity to idealize them.

Naipaul undertook an immense seven month journey through Iran, Pakistan, Malaysia and Indonesia. Although the four nations are subject to similar influences, they have different histories. This illustrates that one effect of being conquered by others is the loss of history. When he travels, American hostages were taken in Tehran, Afghanistan was overrun by the Soviet Union and with heavy US aid Pakistan's martial rule of Zia-ul-Haq was solidified and the programme of Islamization had started. Here, he notes that people are anti-western, though the west's technological resources are being used to voice this opposition.

With their oil money, Iran and Saudi Arabia export competing religious fundamentalism. There is a call for a return to a pure Islamic way of life which existed under the rule of the Prophet. There was always revolutionary spirit and resentments within Islam. Naipaul interviews a number of persons and finds that Islam differs from Christianity in its way of maintaining justice and peace. Naipaul comes to know that one of the ways Islam differs from Christianity is that it says do not turn other
cheek, do not accept insults and injustice but strike those who insult or fail to believe. Naipaul finds that although they are attached to their religion yet they want to get benefits from the western notions of socialist utopianism. Many of Muslim intellectuals mix fundamentalism with western slogans of returning to an original innocence and closeness to nature. The romantic revolt of 1960s influenced Muslim intellectuals against capitalism and the West. Naipaul presents the example of Nushrat who is a hard-working journalist and zealous Muslim. Nushrat wanted to study in the United States and work for some international organization. Naipaul had regarded him as one of those who wanted to reject while profiting from modern civilization.

The central argument of the book was that fuelled by oil money and a continuing rivalry between Saudi Arabia and Iran concerning the correct form of Islam, a radical religious view of the world was being propagated which was likely to cause trouble. He visited many Islamic countries and noted that they wanted the benefits of modernization while rejecting Western tolerance, science and skepticism. The Islamic world thinks that by imitation of West, they can make their own version of goods and try to purify itself from contamination with the modernity they need.

**Beyond Belief** describes the results and involvement of radical fundamentalist movement within the Islamic World. He notes how non-Arab Muslims had been and are being arabized under the guise of Islamization. Naipaul has observed this as a terrible cultural and spiritual
colonization. It inspires them to destroy original culture of the past and makes them incapable of improving the lives of their people and the result is that those arabized will feel uneasiness in their new identity.

Mr. Imaduddin whom Naipaul meets in Indonesia illustrates Naipaul's main themes - dependency on a modern world which Islam condemns, the effects of Arab oil money on education and the Islamic revival, the conscious destruction of the non-Arab past as part of Islamization. Mr. Wahid is just opposite of Mr. Jamaluddin. He represents a different, more pacific and tolerant tradition within Islam. He has strength of character to oppose the direction the government as represented by Habibie and Imaduddin has taken in trying to Islamize politics and the nation. Many of the men he meets are lonely and tell of their father leaving or divorcing their mother. In Islamic world, the easiness of divorce has resulted in a number of broken families, and children have to live with a single parent and it makes a negative effect on their socialization.

His travel books are addressed to the modern world which needs to understand what is actually happening in societies beyond such vague generalizations as globalization, postcolonial and culture clash. In Muslim countries, Naipaul finds disagreements within Islam between those who see it as a moral force and those who use violence to transform secular to religious notions. He notes Arab expansion stimulated by oil wealth and the rivalry between Iran and Saudi Arabia and their two doctrines of Islam. These books about Islam present views on Modern
Islamic fundamentalism outside the Arab world. They present that the lives of a large part of the world has undergone social, political and cultural change. Naipaul has dealt with Indonesia and Malaysia particularly for there is a richness of history and life.

Naipaul has written about India at regular intervals throughout his long career. *An Area of Darkness* accounts of his first stay in India, which lasted to a year. It records Naipaul’s failure to discover in India the ancestor homeland he had imagined it to be. He is disappointed to find that his Indian identity is not observed by Indians who define identity in terms of region and caste. He admits that his journey to India has been a disappointment and he can find India by looking within himself. He proceeds to disconnect himself from his family connections in India and is satisfied that he has enjoyed a colonial Trinidadian past and a place within the order of Europe.

In *An Area of Darkness*, Naipaul often uses words like mimic and mimicry to suggest imitation or copying of American or European civilization. It throws light on the nationalist complaint that the elite and bourgeoisie have cut themselves off from local or national traditions which are still practiced by the people or folk. This book presents a sense of humiliation, of a personal frustration that India of his imagination and longings of his imagined origins is just another oriental Third World.

Naipaul in *India: A Wounded Civilization* writes that centuries of Muslim invasions and rule had destroyed Indian civilization completely. He is of the opinion that Islam has proved a worse colonizer than the
British imperialism. Islam made the progress of India ineffectual, where as British imperialism made India part of the modern world and provided opportunity for the renewal of Indian culture and politics. He becomes sympathetic towards those who try to repair dignity and pride of wounded Hindu people. He feels that it is the demand of time to accept the liberating effects of a modern civilization. His work expresses a range of feelings - tolerance, compassion and impatience with those who call themselves victims instead of adjusting to the changing demands of the world.

Naipaul has actively expressed his support of Hindu communalist movements and organizations which have caused large scale violence and bloodshed. He supported the destruction of the Babri Masjid and takes the communal violence for revival of historically slighted Hindu India which have been tortured and humiliated for a thousand years. When the Shiv Sena and BJP won the elections in Maharashtra in 1995, Naipaul describes this as a ‘good sign.’

His criticisms of India are in some measure contradictory. On the one hand Naipaul presents India’s modernity as purely superficial and thinks that Western method of enquiry and assessment should be applied to the Indian situation. These make the basis of the contrast between India and Western thought he wishes to establish. On the other hand, Naipaul accuses Indian of a confusion of values. He accuses them of a ‘craze for foreign’- as symbolized by the taste of Mrs. Mahindra, with whom
Naipaul stays in Delhi as a paying guest. He has regarded as mythical the notion that there was a time when India was complete and inviolate.

In *Among the Believers*, he accuses Iranians of an inability to understand their historical situation and of a technological dependence on a society they reject. There may be found contradiction in his views. Although, he accepts that fear and pain are essential part of becoming independent, he trifles with Brahmin and Hindu revivalism despite the fact that religion can become a source of oppression. In *Beyond Belief*, he accepts that there were authentic original cultures.

Naipaul sees definite signs of increased prosperity and confidence in India. It has undergone economic and social development. Many people have achieved things undreamt of by their parents. As Naipaul moves from west to east to west and from south to north in *India: A Million Mutinies*, he finds India divided into different groups and identities; according to religious community, region, religion overlapping with region, caste, ideological persuasion and occupation. He has argued that India’s intellectual life is not nullified, but strengthened by extremist religious, sectarian and regional loyalties. He concludes the book with affirmative generalization which does not match the portrait of the society he has provided. It was a period when resurgent fundamentalism had threatened to fragment the secular Indian state. His book *India: A Million Mutinies* differs from *India: A Wounded Civilization*, as it assumes a more affirmative outlook about India’s future, but both deal with political worries.
Naipaul has dealt with a variety of intertwined subjects and contexts; these contexts range from personal history to the historical determination of culture and society, from colonization to the constitution of post-colonial status, from the complexities of racial groups, religious communities and nationalities to the broader concerns of human spiritual needs, intellectual life, political ideology, from fiction to reality and from fantasy to truth. Naipaul while expressing his views on the Third World remains irrespective of others' appreciation and criticism. But Naipaul's works are assessed as high quality works and he has always remained conscious as being a writer of books and constantly attempts to attain completion and perfection. In all his works he places himself at distance objectively. Naipaul has always used realistic narratives in his novel because he has selected universal criteria in engaging with different societies and contexts.

Naipaul has been successful in illustrating that the study of Third World literature has become the study of post-colonialism. Post colonial originally signified the historical period of decolonization and the independence of new nations between 1947 and 1970. At first, some writers – Derek Walcott, V.S. Naipaul, Wole Soyinka, Ngugi Wa Thiong'o and Chinua Achebe presented the criticism of post-imperial governments, but when Marxist New Left theorists began to influence the study of Third World literature, postcolonial came to mean resistance to the West.

Naipaul has admitted that the colonial rule has maintained peace and developed modern thoughts in those areas of world that were
weakened by continual local wars. It may be taken as a variation on a central theme in Naipaul’s writings in which the postcolonial world wants the benefits of imperial order and production but are not ready to realize that their own countries lack the means to sustain order and progress. The world wants to follow the West and such industrialized and modern countries as Japan for material prosperity but reject their culture and mentality.

The writings by Naipaul, Sam Selvon and George Lammings were thought as an expression of the politics that had led to decolonization and the formation of newly independent nations. Lamming dealt with the issues of racial identity and politics while Selvon realized the need for the Indians to adjust themselves to the Negro-Creole world in Trinidad. But Naipaul was not satisfied with the political and racial solutions provided by Lammings and Selvon. His novel, *The Mimic Men*, shows how independence led to racial politics, while economic power was still with the colonizers and the Americans. The Caribbean was a place where people belonged to different races and had no sense of cooperation. Naipaul thinks that politics in such a region could only be brutal and disillusioning.

It is evident that Naipaul has observed chaos, injustice, rootlessness and self-deception as the effect of colonialism and he has treated such themes in his writings. It is because of his sceptic nature, experience of the world and ability to judge others, that his opinions seem just. He has criticized British colonialism for its effect on its colonies, but he sees Islam as the worst kind of imperialism which wants to wash away the
tradition or civilization of its conquered people completely and his views on Islamic imperialism seem influenced by his awareness of Indian history.

In his novels, there appear contradictions in his views. He feels that it is necessary that people should accept the liberating effects of a modern universal civilization, but he always dreams of a complete traditional society and appreciates Hindu revivalism. His works express tolerance, compassion and impatience for those who claim that they are the victims of colonization but he has no sympathetic outlook for those who are trying to adjust themselves to the changing situation. His later works reveal his nostalgia for an ordered life and he thinks that he can find such life only in India, but he is disappointed. In almost all the countries he visited, he has noticed chaos and fears resulted from the modern world of freedom.

His views of West Indian independence have influenced his views on many other regions of the world. When Naipaul presents his analysis to other revolution, such as in the Islamic world, he offers a portrait of actual situation. His writings make it clear that the formerly colonized nations are not united against a racist West. Naipaul has dealt with the themes of alienation, mistrust, rootless ness, mockery and self-deception. Thus it is clear that he continues to write and will continue to be a prominent writer, whether his main concern may be the post colonial countries and its subject or not.