Chapter -V

CONCLUSION
“One’s daily distress, one’s daily knowledge of homelessness, placelessness, one’s lack of representation in the world, one’s lack of status. (...) These, for me, are not just ideas; when I am talking about being an exile or a refugee, I am not just using a metaphor, I am speaking literally”.

(Interview by Rowe- Evans P.59)

Post-colonialism looks at colonialism as a phase in the world politics that is assertively ravaged in the exploitation, rampant corruption of the classes as well the masses. In the post-colonial literature, it gave rise to the themes such as suppression, oppression dehumanization and de-feminization. Post-colonialism suggests the view that some perverted historical views inherited from colonialism must be abandoned. The former subalterns must no longer stand in awe of history. Colonization provided the subalterns with false identities. Therefore, they must not be afraid to shed their false knowledge of history. Endowed with their own personal fragmented histories, they can now embrace the modern world, even at the risk of losing themselves. The sense of historical loss is paradoxically the actual proof of their existence as individuals. Thus the historical amnesia and other ill- effects of blurring colonial and post- Independence histories become the theme of it post-colonial literature.

The literary circumnavigators of contemporary times, Naipaul writes about colonial Schizophrenia, , ethnic identities, cultural identities Confronting his own status as the colonized, as a man whose origin lie in the marginalized and dominated state of Trinidad, and then dealing with his own experience as a post-colonial man- this struggle takes on a particularly post-colonial twist for Naipaul. This may be treated as diasporic that forms on displacement of an individual or race, shipwrecking and the consequent alienation. Such alienation leads to sense of loss, disillusionment. This rediscovery is Naipaul’s
recurrent theme. Naipaul’s writing are themselves a post-colonial interpretation of colonialism. His protagonists grow away from their native culture and their growing up depends on their growing away. The theme of dislocation and consequent loss identity has been a recurring theme in the literature of Diaspora. Naipaul is a strong advocate of this issue. Ganesh’s search for roots takes him to various stages of transformation and finally the face that he could discover was that of G.Ramsay Muir. Ralph’s quest for identity leads him to the state of recluse, to get a way to salvation. Biswas’s search for a house is a metaphor for his search for own place. Salim feeling of rootlessness leads to the quest identity. Half a life is a record of Willie’s quest for identity.

In one of the seminars at Bareilly, Prof. Mohit Ray suggested that quest for identity is going to be a major recurring theme in literature the world over for some years to come. This quest for identity appeared in post-colonial literature in various ways taking various names, myriad faces. Ganesh, Ralph, Biswas and Salim, Willie All the characters of Naipaul are in search of identity.

Limbo is a state suffered by the uprooted, the marginal and the exile. Women have been long considered to fall in this category but women are not the only suffers. The displacement and dispossession that immigrant are subjected to bring them into limbo tic position, the agony of which aggravates when all efforts of assimilation are thwarted. Caught up in limbo, the immigrants lose not only their native place but also their identity. All their efforts in life are directed towards their search for identity. Naipaul’s Ganesh, Ralph, Biswas, Salim, Willie are suffering from this state of limbo since they are immigrants. The sensitive like Ralph Indarsingh are aware of such state. The others like Ganesh, Willie negate the history and go on
creating the worlds of falsehood. Willie goes to London in order to discover himself but ironically in his search for completeness, he loses even the half a life that was within his reach.

Thus ‘Naipauliana’ is a post-colonial interpretation of the colonized by the Nobel Laureate Trinidadian writer V. S. Naipaul. The present study critically examines the five novels of Naipaul under consideration with reference to the post-colonial theory that is anti-colonial and the advocates of this theory are Edward Said, Frantz Fanon, Bill Ashcroft, Gareth Griffiths, Helen Tiffin, Aijaz Ahmad to mention but few. In The Introduction the terms ‘colonization’ and ‘post-colonial’ are discussed along with its theoretical parameters. The historical phenomenon of colonization is one that stretches around globe and across time. The imperial mission to colonize the whole world persisted until the beginning of the 20th century. By that time, most of the colonies became farce from the clutches of the British colonizers. However, colonization has influenced the colonies so much so that even after Independence the colonized are suffering from mental slavery striving for independent existence. In the post-war period, the process of decolonization followed. The European empire started losing the power, its political and economic hold over the world. Chronologically this was the beginning of post-colonialism. Hence, post-colonial does not mean post-independence or after colonialism, for this would be falsely to ascribe the end of colonial process’ says Bill Ashcroft rightly. The chapter takes note of various considerations that have been done by the post-colonial critics, e.g. Edward Said in his text ‘Orientalism (1978), The Empire Writes Back and Culture and Imperialism pays attention to the violence of imperialism elaborating a unique understanding of imperialism/colonization and culture attitude which accompanies the habit of
dominating ruling distant territories. Frantz Fanon’s *The Wretched of the Earth* is an account of the consequence of colonization and reveals the crippling effect of western colonized attitudes on the colonized telling us many psychoanalytic notions of the alienation of the colonized. Thus post-colonial essentially is related to past, but is being reinterpreted with the future. ‘Post’ does not, cannot, shut off historical process. Naipaul’s post-colonial products are essentially the products of colonization. Naipaul’s novels primarily deal with the experience of the colonized and hence all his writing is a post-colonial interpretation of the colonized. The study points out that Naipaul is writing about *colonial schizophrenia*. Though imperialism has passed and the colonies have attained an independent status, these nations of the third World face a lot of problems like economic, social and political. Damage is also done to the psyche of the colonized through the subtle process of cultural colonization. It seems that Naipaul concentrates on major themes related to the problems of the colonized. He belongs to the Indian ancestry. He is deeply conscious of his Indian ancestors migrated to Trinidad. He is acknowledged through the world as a writer of Diaspora because his creative domain reflects the spirit of cult and cultures. As he has the career of a writer, he suffers from Diaspora as well as problems of emigrants all over the world and, those in the Caribbean in particular. His visits to various continents such as Africa, England and India provided him everything of the people, their cultures, their different ethos and their views regarding economy, religion and social structure and provided subjects to his novels that consist of very identities, ethnic identities and cultural identities.

*The Mystic Masseur* is an attempt made to bring out how colonial influence can alter the individuals and make them move away from their own culture. The novel is set in rural Trinidad around the
time when colonisation of the Indian community has not yet started and. It also gives comic study of life in Trinidad, in fact, the post-colonial rise of politics smacking the mutual self-deception. Generally, Naipaul’s fiction deals with the individual problem and reveals him as a social historian. The Mystic Masseur portrays how self-government and the veneer of self-rule have led to mimicry of the European ways. The protagonist Ganesh is an outcome of the picaroon society and his corrupt career. The analysis of the character in the novel insists that his unscrupulousness stems from the fact of the “philistine society” he lives in which indeed demands a certain amoral attitudes from individual who wishes to achieve success. There is a method of symbolic action, which has developed in Naipaul’s later novels, creating powerful colonial works. In spite of their lives as emigrants their relation are always with their Motherland. The novel is set in a decade (1940 to 1950) related to the emigrant protagonist Ganesh who is from the second generation in Indian community in Trinidad. He does not forget to take the benefit of every opportunity and elevates himself from M.L.C.to M.B.E. The protagonist is a frustrated writer of Indian decent (Ganesh Ramsumair) who rises from poverty on the back of his doubtful talent as a mystic masseur, a masseur (Pundit Ganesh).

The Mimic Men is set in post-war period, the period of transition when many countries became free from the clutches of the British colonizers. It presents a cynical exposure of the post-colonial situation. It has also autobiographical elements. Situated in an imaginary island called Isabella; it has the framework of memories of Ralph Singh, a disgraced higher-up exiled from the island of his birth living as an expatriate in London. The autobiographical portion covers his London days, his meeting Sandra, their marriage and the breaking of it. The people are all demoralized and degenerate and Naipaul calls
them ‘Mimic Men’. It is devoted to the protagonist Ralph Singh as a product of the Third world countries and throws light on a specific phase of time in the post-colonial world. Although, this is an extremely cynical view the story reflects ‘suppressed Histories of the colonial countries. Unlike Ganesh of Ralph Singh, have multiple colonial problems. Born in India, living in Trinidad he at last finds a protection in London. He marries Sandra an English girl but their marriage like his dreams, is also broken. His colonial dream is shattered by the sense of insecurity, as a result of political power. He is shocked to find that everywhere there is mimicry. He tells about the corruption and rootlessness, which denies the possibility of living life itself. He tries to change his name, pretends to be a Sikh though he is a Rajput. These are horrible tortures of the colonized people. The Mimic Men evokes a colonial man’s encounters in a world transmuting from a colonial milieu to a Post-colonial one to “mimic men” of “New World.”

A House for Mr. Biswas describes the East Indian Society before colonization and explains the change that has overcome the East Indian population after colonization. It shows the struggle of an Indian emigrant toward acculturation. It depicts an exile desire to strike roots and attain an authentic selfhood. In the process, the novel reveals the ethnic and social history of a community. His marriage in the rich Tulsi family provides him a greater security than he has known before but in return, the family demands strict conformity and anonymity. Due to this, Biswas strikes out with desperation and idiocy utilizing his meaningless often-malicious surrounding reality. On one hand, he shows a courageous individual struggle, and his story is an allegory dramatizing the legacy of colonial paternalism in a post-colonial world on the other. For the first time Naipaul portrays a middle class hero with no ambition except of having own house. The novel in the recent
study is treated as one of the great hundred novels after the Second World War. Mohun Biswas’s life in school, different jobs, and his marriage with a girl from the dominating Tulsi family and in the end dry letters from his son abroad show tragic plight of a hero who wishes to realize dream of a house in the colonized world. Mr. Biswas is a rare hero in the post-colonial literature. The novel narrates the marginalized East Indian community in Trinidad. The story is a comprehensive analysis of the colonial situation as in post-colonial literature. It discusses the life of Mr. Biswas and Ralph Singh as delineated heroes. Naipaul examines their success, both at the personal and the social levels.

**A Bend in the River** starts with the account of Salim’s drive from the East Coast of Africa. The protagonist, Salim leaves his family and community and starts a new life in the town at the bend in the river. Salim is the member of a community, which had settled on the Coast of East Africa. Through Salim’s recollection, one thinks to acquire access to the history of his people, as he understands it. One thinks and learns that Arabs, Persians and Indians were once the master of East Africa, but have lost their power to the Europeans who have taken control of the region. ‘Africa is my home country. My family is a Muslim.’ **A Bend in the River** is probably is Naipaul’s highest picture of consciousness of the Protagonist Salim and his strange relations with different people as he encounters at the town. There are two sets of characters that have a close interaction with Salim, Metty, and Zabeth, her son Ferdinand, father Huisman represent the African history and civilization, and the other set consists of the Indians Nazruddin, Mahesh his wife Shoba and Indar who are also from, India. **A Bend in the River** is a political novel of colonized man. Naipaul effectively reports the African setting torn by the foolish violence. He
also suggests that the settlement at the bend in the river is natural meeting places where in spite of the violence, men return to that world. The recent rains are relics of a long dead civilization. They are like father Huisaman’s mask, they carry to date though they could be one thousand years old. He may illuminate the dark present but it is not a political novel. Naipaul in A Bend in the River tries to describe colonized people Arabs, East Indians, Africans and even Europeans. The novel presents a post-colonial hero who has no future, no hope and no place. Salim is Naipaul's first hero from the minority (Muslim in India) and he suffers a lot due to post-colonial prejudices regarding colour, race, religion and nativity.

In Half a Life Naipaul goes back to his favourite theme of haphazard and alienation, the dilemma of and immigrant but with a very significant difference. The novel is set in post-independent India, at the politically protected court of the Maharaja later in London and then in the pre-independent Africa. The novel presents two sets of father son stories each of whom has own fears of his own solitariness but sadly there does not exist any channel of grandfather. Despite having strongly influenced, the novel is really an invention about the countries, periods or situations if it does not exactly appear to describe them. Willie is reflected in his trans-cultural environment. Naipaul has also exposed the much-abused case of the oppression in the colonial India. His intolerance of the corruption in different sectors in India is also manifest in Half a Life. Naipaul for the first time uses the funny name Willie Somerset Chandran which itself is a fun, almost a black humour on the lives of the colonized people. His surname is Chandran (Indian) his father has met Somerset Mougham who was inspired as his father tells, to write a story. The hero's second migration is to Africa from where he moves to Europe. He is the greatest victim of the
colonized world for he moves from Country to Country, has sexual relation with different women but still he is lonely and tragic. The effects of post-colonial world have deep impact on pre-and post independent India and Africa. The novel is haphazard as far as sexual relation and migration from Country to Country, as well as Continent to Continent are concerned.

Thus the study makes an attempt to conclude that 'post-colonial' is not the end of colonization, colonization still persists. The study discusses the various modes of exile, the condition of an expatriate, mimicry, hybridity, alienation, sense of place, homelessness and rootlessness, place and displacement, disillusionment, melancholy of victor-victimized relationship. It appears that in his novels Naipaul deals with the problem of the uprooted colonized people. The problem related to their nativity and their transplants into various continents in general, and the Caribbean and the African in particular, the uprooted heroes’ tragic dilemmas regarding their limited ambitions, as well as their half-failures and the sufferings of the colonized people and their troubles in post-colonial situation. It seems that in all these novels Naipaul tries to deal with various aspects of the life of the post-colonial society such as socio-cultural, political, psychological, educational marital etc. The society that Naipaul describes in his novels seems to be lacking homogeneity and a sense of personal as well as cultural identity. The society depicted in The Mystic Masseur is a picaroon society of simpletons and charlatan. It is only in such a society that a hypocrite like Ganesh can emerge successful. The society in The Mimic Men is a disordered one and Ralph the protagonist gets frustrated, and becomes a pathetic character because he goes in search of order in such inorganic, fragmented and multi racial society. The recurring theme is of disillusioned man, placelessness, wastefulness,
quest for order, mimicry, final pathos which is the inevitable outcome of colonization. Ganesh accepts mimicry in order to achieve material success. Ralph becomes a mimic man helplessly. Throughout his life Biswas is fighting against the Tulsis a vain battle. He is unable to build his own home and helplessly accepts the Tulsidom. This helplessness is the outproduct of colonization. Thus Ganesh, Ralph, Biswas are the essential outproducts of colonization. In one way or the other, they seem to be connected with the colonial politics of the Third World. They seem to be trapped between the tradition they cannot endure and modernity they cannot achieve. The blind uncomprehending parasitism of the colonized and the moral emotional predicament of those who find themselves placed in the expatriate situation due to it appear to be the recurrent theme in Naipaul. It appears that the colonial experience of these characters persists despite the withdrawal of political control, as a result of the continuing strategic and economic policies of the former colonizers. The characters articulate the impossibility of evading the destructive or submit to the topsyturvydom. Ralph is sensitive to the rampant corruption in the society and pathetically accepts mimicry. More interestingly, the colonized character like Salim and Willie Chandran are not helpless, not sensitive to the detrimental effects of colonization. Instead of lamenting the rootlessness, corruption and exploitation unlike Ralph, they seem to celebrate freedom forgetting the inherent degradation. The wheel has come full circle now. Hence Bill Ashcroft’s statement that the post-colonial does not mean after colonialism, this would be falsely to ascribe the end of colonial process, is a case in point.

With reference to the five novels under consideration, the study is the post-colonial interpretation of the colonial schizophrenia, the colonial complex that is invariably reflected in the post-colonial
literature in general and the novels of Naipaul in particular. Naipaul’s interpretation seems to suggest that the colonized modern man should overcome this feeling if at all he wants to survive or how long he is going to suffer with this complex.

One of the features of Naipaul’s writing is that in post-colonial literature there are no hero’s but only protagonists, which of course is the result of colonization. The study makes an attempt to show how the themes, the characters, the man-women relationship, the place of individual in the society, politics and economics in the post colonial period is but the result of the colonial complex. Naipaul’s Caribbean characters are victims of the crippling effects of the politics of post-colonial attitudes, values and behaviour.

It appears that the Hindu characters of Naipaul like Ganesh Ralph, Biswas and Willie feel frustrated in their native Caribbean settings. They think that the social reality around them is too complex to have a happy adjustment with it. Ganesh changes his name and rejects his Hindu cultural heritage. Ralph escapes in fantasies and accepts mimicry, another way of escapism. Biswas reads philosophy in his own life-struggle in building or buying a house. It appears that in spite of these escapist gestures, they are not able to solve their basic problems. Ganesh seems to be the only exception, since his sole concern appears to be material success alone. The other characters like Ralph and Mohun Biswas are sensitive enough to suffer the spiritual crisis inherent in the society they live in, Naipaul seems to have found, through the colonized world. In the protagonist, Salim depicts the native Africans colonialism. The characters Ralph, Indar and Salim suffer from ‘homelessness and rootlessness’ caused by the colonisation. This rootlessness in Naipaul’s works in typically representative of the
colonial situation and the character fail to achieve the desired end. As the West Indian Hindus do not treat Trinidad as their ‘mother land’, though they were all born there, only their grandparents had shifted from Indian villages. These Indians did not rejoice in Trinidad’s liberation and freedom from colonialism in 1962 as they felt it to be a mere shifting of power from colonial British to the local West Indians. Their emotional alienation is cultural, religious and racial, as they did not make any sincere and purposeful efforts to merge into the local Trinidadian environment and be one with the native community. Naipaul’s dominant themes have invariably been rootlessness, homelessness and identity crises, escape and revolt against environment and they all suffer end in disillusionment.

The causes of this rootlessness depend on the conditions and situations that produced them. For the Hindu Indians, the surrounding and environment have not been hospitable, if not necessarily hostile. The Hindu Trinidadians are also partly responsible for this due to their susceptibility to imitation of the Western style. Trinidadian Hindus deny any affinity with the island though they have been too long away from India to have any vital roots there. They live in the island recollecting their ancestors and their stories and life styles. It is a sort of imaginary nostalgia. A great critic Robert D. Hamner says:

“It comes to me that the great novelists wrote about highly organized societies. I had no such society; I couldn’t share the assumptions of these writers; I didn’t see my world reflected in theirs. My colonial world was more mixed and second-hand and more restricted.” (Hamner, 1979, p. 35)

Naipaul obviously seems to be impressed and influenced by Joseph Conrad and his An Area of Darkness is like Conrad’s Heart of Darkness. Naipaul realizes that the geographical setting described by Conrad and many others was very similar to what he himself saw and
felt about and then described in his novels the world the Africa. However, Naipaul felt Conrad had reached sixty years earlier in the time of peace to all the places, Naipaul visited and wrote about. Naipaul values Conrad for the simple reason as someone who meditated on his world a world recognized today. Conrad’s fidelity to truth scrupulously agrees with Naipaul’s feelings. His admiration for Conrad is due to the fact that Conrad made the same journey sixty years before him. The protagonist in A Bend in the River is Salim. Both the novels have African dark forest suggesting European colonizers at the background. The river is in complete darkness, he escapes the post-colonial chaos of the town, and it is a strong indicator of the post-colonial. The world at present is divided in three sections: Britain, France Portugal are suppose to be the first world; America and Canada are suppose to be second world and India Pakistan and Bangladesh, Caribbean Island are in the third world.

They all constitute the developing Asian continent and the underdeveloped dark world of Africa. The protagonist of Naipaul lives and works in far off countries such as Africa, England, Germany and Caribbean island and other places. However, they are never free from the plight and predicament of migrated person. There had been former colonizers like the Arab, the British and the Portuguese yet the native and the original people stick to their own tradition and cultural heritage. In Naipaul’s novels, there are references to Igloos, Ghettos and voodoo Gods. From African past, there are Mobutus, king, ministers, and secretaries modern administration heads to rule over the immigrant. The feeling of rootlessness and search for identity are their constant problems. They Willy-nilly accept the work, the life but are always restless and forlorn. Salim is an Indian Muslim shopkeeper
though he spends most of his life in Africa. The novel typifies a colonial rage Willie is a storyteller as sense in English literature.

As for as male-female relationship is concerned there are, Leela and Shama and Mohun Biswas are Indian wives. Ralph has an English wife named Sandra. Ralph Singh fails to settle in Isabella, and decides to settle down in London. Salim’s wife Kareisha is a daughter of Nazruddin who is both his master and patron who helps to settle his life. Willie has an African wife named Ana. Leela, Ganesh’s wife is sincere and submissive. Shama, the wife of Biswas is very practical and at times warns her husband to careful. It seems that in the post-colonial situation the women character in Naipaul are the common women having simple problem. Being immigrants male characters are meek, mild, having no great ambition. In case of Salim and Ralph there are extra marital affair. Before his marriage Willie is engages various affairs and he marries the waiter, he is dependent on her economically. At Tulsi Dom, the women are more dominant and decisive. Willie sister’s Sarojine is assertive and remands Willie of his owes positions threw her letter. Ralph, Salim and Willie have two or more women in their lives. Ralph has Sandra and Wendy, Salim has Yvette and Kareisha. Willie has Ana and Graca. Naipaul has created the dominating Hindu woman like Tulsi clan. He has created very co-operative African woman Ana. Sandra an English wife, Yvette is English man’s wife and Ana is an African, wife of Willie. They are beautiful examples of Naipaul’s imaginative power and his study of different continental women.

The crisis between the colonized and the colonizers is the central theme of Naipaul’s fiction. However, his dealing is at times central and at times peripheral. His novels present the crisis between the East and the West, the white people and the black people the master or the
workers, labourers or in general, the developed and eloping and under developing world. The post-colonial literature tries to pose the problems of the people and wishes to establish a rapport on the one hand, and the contemporary people on the other. There is always a dilemma between their memory of belonging and their ambition of becoming. As the result, their sense of being either is disturbed or turns to be a haphazard course. Whether Naipaul’s protagonist is a Hindu or a Muslim or a Rajput, he is unable to forget his past and tradition of India. Nextly, in order to face the condition, the protagonist changes the names of houses at times and their own names. His Ralph Singh becomes Ranjit Singh his house becomes 'Crippleville' instead of 'Kripalville'. His Pundit Ganesh Ramsumair to G.Ramsay Muir the other side of this aspect is Willie’s curiosity about his middle name Somerset. He cannot be free from his clan of Chandran though he belongs to a mixed race. Ganesh Ramsay Muir taxi-driver sticks to the Indian Hindu culture and with new tactics becomes a Pundit, Sadhu or a Saint. He thinks his Indian culture fails and in the end, he is M.L.C. (Member of Legislative Council) and later M.B.E (Member of British Empire) with the name G. Ramsay Muir. Mr Mohun Biswas whose first name Mohun is give after the name Lord Krishna that is give by milkmaids. Salim is helpless, dependent but shrewd and selfish shopkeeper who has at last moved from the Caribbean to Africa. Willie goes from Trinidad to Africa and in the end to Germany. Willie and Mohun have an understanding of English literature and references and citations to English poets, dramatist and novelists. Willie wants to be a storyteller while Mohun wants to become a revolutionary colonist.

Naipaul deeply studies different places in the Caribbean country, South Africa and England. He has deep study of Hinduism and Islam and Christianity and Negro culture-Metty is the name of man
named 'Ali'. However, he has courage to tell the fact in the presence of his patron Salim. Though Ana provides a great revealing to Willie, she hides a lot. However, clever Willie is able to understand reality about Ana’s past. That her mother married again, her stepfather had attempted a rape on her, and the tragedy is inevitable in every woman’s life whether she is English or African. Yvette is worried because she is married to her husband Raymand who is old, with the difference of 20-30 years. The sexual adventure Willie experiences with prostitutes are never complete and satisfying and he frankly tells about it to Ana in Africa and Graça in Germany. There are typical English women such as the countess Primrose. There are also women like Leela and Shama who are true Indian cultural wives, who share the joys and miseries of their husband.

The elements of politics in Trinidad as well as in South Africa have been ambitions of Ganesh and Ralph, Willie and Mohun wish to establish their credentials as English Writers. The only exception among Naipaul heroes is Salim who is more worried about his routine existence and lives helplessly, changes himself as a weathercock. Naipaul’s five protagonists are both individual and ambitious having different dreams but the common feature is their tragedy is their own rootlessness. Almost all women Leela, Shama and Kareisha, Sandra and Ana are honest in their love and try to provide a sense of physical and mental relief to their husbands. Naipaul never paints negative type of women, at times neglects the dark side of their lives.

The post-colonial situation is related to classes and difference between the colonizers and the colonized. The colonizers possess distractive weapons and economic monopoly. The present world consists of the richest U.S.A (America) as well as the poorest Ethiopia. The western countries have been able to exploit the continent as Asia
and Africa. To some extent Asian countries like China, India, Pakistan, Srilanka and Bangladesh Japan and Caribbean Island have been able to solve most of the problems such as food clothing and shelter. However, the Western Industrialization mechanism and technical progress are still not within the reach of the developing countries completely. As a result, the Africa remains the darkest continent in the world. If the west is technically advanced the tradition of India, china and Africa as well as Australia have their rich tradition associated with glorious history and cultural tradition. Australia’s Bush culture and African oral and nationalist culture have preserved their ancestor’s heredity and heritage. Every nation all over the world has new aspirations and urge for development. There are problem of education, re-habilitation and preservation of the primitive art. Unfortunately, the cultural conflict between the colonized and the colonizer is continuously going on.

In spite of cultural differences, there is religious fanaticism in the world neglecting the less religions such as Hinduism, Buddhism and Jainism the entire world is divided between two religions, Islam and Christianity. The problem with post-colonial struggle has been painted with the dark colours of religion- based countries dreaming of pan - Islamism or the Christian world. Writers like Naipaul try to pose very gently the situation and problem of the developing countries. Most of his protagonist like the author are born in India but settled in other countries. They constantly feel a sense of rootlessness. They strive to search and establish their own identity to create amicable rapport with society they live in. With the advent of time they are forced to accept certain adjustments and compromises in life for they seem to be a burden as far as sense for belonging is interrogated and the sense of becoming or achievement. This tragic dilemma contributes to their lives to be rather haphazard. All protagonists live in Trinidad for a
long time but there are a couple of attractions before them. They wish to settle peacefully and comfortably in the western world and the countries like England and America. Nextly, they plan to reach Africa with the purpose of lessening the miseries of the African people, to provide their services to bring rays of hopeful light in their dark and tragic lives. Naipaul’s Mr. Biswas is the only protagonist who has no ambition to reach and stay in London. On the contrary, he has only a limited dream of having his own house in the Caribbean island. His Ganesh is in pursuit of monitory gains, tries to find in the end a solace in England. Naipaul’s Ralph Singh has education in England but chooses to work in political field of Isabella at Port of Spain in Caribbean Island. However, in the end he also returns to England. His Salim goes from Trinidad to Africa and at last moves around the river Congo. He has neither education nor any interest in literature. He is after money and his lust for money at last ends with his arrest and imprisonment. However, with the help of his contacts and friends in Africa, he is able to be free again and plans to marry Kariesha and stay, in his father-in-law Nazruddin’s shop. Salim loves Bohemian life and creates many problems before him. He gets involved in adulterous relationship with the wife of an English officer. Naipaul’s Willie has a split personality. His birth from orthodox Brahmin and a low-caste woman trouble him. His wife Ana and his sister Sarojini try to advise him from time to time but whether it is in Trinidad or Africa and at last Germany, he is always restless for sexual adventures. The life of Biswas is haphazard because in spite of his ‘six house’ (four purchased) (two built) he is unable to turn the house into a home in the real sense of the term. Throughout his life, he is disturbed and restless. The life of Ralph Singh is haphazard because his English education and his English wife fail to provide him a life of happiness. His Salim
is haphazard for his ambition of money remains unfulfilled forever. He has extramarital affairs in Africa and they bring in his life a great storm. Naipaul’s Willie Chandran is haphazard primarily because of birth and later on with affairs in Africa and Germany and their consequence. Life seems to him like his love and both are only half. It is clear that the protagonist are victims of post colonial world and a kind of haphazard temperament is created due to vague and false ambitions.

Post-colonial problems of his protagonist becoming victims of their rootlessness and as a result their lives being haphazard disturbed and like montage pictures is the recurring theme in Naipaul. The most tragic character of Naipaul is Mohun Biswas because he is neither like Salim nor like Ralph, neither like Willie nor like Ganesh. Ganesh plays tricks and earns money by writing book related to Indian mythology and Indian history. In fact, Ganesh is only collector of information and compiler of useless, question, and thoughts. Neither Ganesh nor Biswas nor Willie has capacity to establish himself as English writer and like marriages, they are failures in writing in English language. Ganesh and Ralph also have no child. Mr Biswas has three daughters and one son who have settled abroad. His daughters are married except Savi, none is interested in him after his illness. Ganesh uses both the Eastern and the Western ideology and religious views suitable for his own purpose. However, in the end, in order to win fame and position, he compromises by changing his name and by almost purchasing a juicy position to dabble in politics. The man who sends telegrams to Mahatma Gandhi fails to drive his ideas home in rally of workers who shout and cry, as his speech is full of confusion and self-contradiction. The hero of Mr Biswas has a limited ambition of home. He tries to have a small piece of land in his name. All his six houses are partial
failures. This half dozen experiences and desires to own a house occupy his mind. He gives his daughter Savi the ‘Doll’s house’ ‘Ibsen’s’ drama ‘Doll’s house’ has problem about the doll the door and house. It is symbolic of the problems of the A House of Mr Biswas, itself. The theme of Naipaul’s The Mimic Men is related to the adventures of Ralph Singh. Naturally, he has Bohemian English taste but controls and displays language of English people. In fact, it is like mimicry of imitating the English ways of life. It is something like the half statement of Eliot, the suggestive style of Graham Greene and William Golding, the Nobel Prize winner. Ralph is reserved and non-committal and keeps secrets from his wife Sandra. For his selfish and sophisticated purpose, he changes the name of his house as Kripalville, which indirectly suggests the meek and mild mind of the mimic men from India. They remain Crippled in both language and life. His next hero is Salim and there is an additional theme of cross-cultural encounter. Luckily, Salim has a patron like Nazruddin’s true loving girl in Kariesha whom later on he marries but it is to be noted that there are three families from three religions. However, in his life in Africa he painted Zabeth who works as a merchant connecting the old with modern goods. She offers Ferdinand’s guardianship to Salim in the end- Ferdinand helps Salim to get freedom again from the prison Mobutto and the king have their own rule. The novel has in some respected the theme of Joseph Conrad’s ‘Heart of Darkness’ in Conrad’s novel, Kurtz is mad after ivory. Naipaul’s Salim is almost mad after money. The steamer and Congo are similar in Conrad and Naipaul’s fiction. Marlow wishes to reach the central of Africa where as Salim is only interested in peripheral journey on island on township near the bend in the river. Naipaul’s Willie is a man last novel (selected for present study) is a man with a funny name Willie
Somerset Chandran. He is from India born in orthodox Hindu Brahmin family with only the blight on clan that his father had married a low-caste woman. The concocted story of his father’s visit to Somerset Maugham’s *Razor’s Edge* is supposed to be inspired by Willie’s father’s visit to the author. He is Chandran with all orthodox tendencies of Hindu Brahmins. However, there is mystery of first his name Willie and Naipaul does not give explanation. His friend Indar wants him to write in the style of Earnest Hemingway. Willie goes from Trinidad to Africa and at last, to Germany. Naipaul at time blames the Domain and Mobutto or the rule of king of tribes. In addition, he loses his passport but lawyer Roger helps him, to go to Germany.

The Language aspect in the post-colonial literature is very importance since it is the language of the immigrant, the people of mixed culture. Naipaul uses different terms from other languages who originate from different countries. In *The Mystic Masseur*, he uses ‘Gaddaha’ Ganesh. One very strange coinage is social linduism in *A House for Mr Biswas* is A-A-A (Awarcas Arayan Association). One character uses Chamar caste type, similarly BAP- MAI; MAN-PPOP, Mummy-Daddy are different among different tradition and economic class structures. In Biswas the word are Raksha and Chana. In *The Mimic Men*, the Negroes term for the white women whitely pokey uses a moman in white dress uses terms like darshan and sanyashi. In *A Bend in the River* the Urdu word Kafar, the Latin term ‘Simper a liquid novi’ (always something new) the African girl tells Metty (originally) 'Ali’ about the health of POP Boby there are also terms like ‘Azande and Bapande’ related to rubber business. There are terms such as professor/ director from the Negro people. The Africans use strange French words ‘Citoyens’ and ‘Citoyennes’ monkey smarts. Similarly,
there is the African words maitre (Lawyer) Marchande (Merchant) Petit people (friends of people). The president poster has 'Discipline Avanti Tour' Discipline above all. There is reference to ‘Kama Sutra’ potpol position (Spanish term) sexual athlete for half hour there are many abnormal characters whose behaviours is sometimes unpredictable and astonishing. The post- colonial world and a haphazard life of the heroes as well as justice to the third world of Africa and Caribbean island along with the problems of rootless immigrants may be summed up as achievements of Naipaul.

“Pidgins and their creolization have great bearing on social and historical background of speech communities. A Creole becomes fully developed language, having more lexical items and broader array of grammatical distinction than pidgins. In time, they become language as complete in every way as other language.” (Prasad, 2003, p. 42)

A pidgin becomes creolized when generations of speakers learn it as their first language. This particular socio-linguistic entity becomes relevant when the parents of different linguistic background have only pidgin as a common language and their children hear it in conversation. Naipaul, through the variety of style and speeches shows the trouble of the rootless of the colonized or the immigrants face in other countries. In The Mystic Masseur Beharry and his wife, speak the Pidgin English where there is no rule of syntax and concord and sentence structure.

They use word ‘they does’ and commit many grammatical mistakes that create a of humour along with sense of pity. One of his characters, Salim (A Bend in the River) goes in his journey from Trinidad to Africa to Germany and loses his own language. His is originally a Muslim growing under the patronage of Nazruddin who is himself an immigrant. Although they are Muslims, they had earlier
close relationship with Indian Hindu culture. In Africa, he meets the African girl ‘Ana’ who has seen victim of her stepfather’s sexual advances. She gets a mental relief in relationship with Willie. Willie has casual affair with Graca and June. However, it is Ana whose love and language have a deep impact on his minds and his trouble of language. The problems of language become more complex when he loses his passport. It is Ana who advises him to get a passport. With the help of his sister, he gets it. Neither colour nor language creates any problems for Willie. In The Mimic Men the hero Ralph Singh had changed the name of house 'Kripalville to Crippleville', a change to accept other language. He is an Indian Rajput by birth but being in England he has to some extent become Crippleville as far as the language and life are concerned. In the development of the intercontinental point of view he has married an English girl named Sandra, but has created the problems of language as well as life. The reason is the Indian writer’s confessional tone. They never think they can write English like the English. With an English wife and English education, he is helpless and becomes man mimic in spite of his original fighting spirit. The most significant work of Naipaul is (A House for Mr Biswas) that helped him to get Nobel Prize in literature 2001. In 2001, only Naipaul published novel Half a Life to show the imperfection of both human life and English language. Mr Biswas speaks middle class English though he has dream of becoming journalist like hero Willie (Half a Life) whose ambition to be a great story writer remains incomplete. From epilogue his death is declared as only a journalist.

His dreams of house have remained incomplete though he has six houses. Some are purchased, some are built and some he got with loans. The language of Tulsi clan is orthodox one, but it is strange for
him to find that his own son uses dry and formal language for him in the end. Mohun Biswas is a character with revolt in mind but mildness in action. He speaks a language, which conceals and, reveals. Since his childhood he is a neglected boy, after his marriage also he is under the influence of Tulsi clan and at the end except his one daughter, he seems to be neglected by all people of his next generation.

As far, the linguistic aspect is concerned, Naipaul uses different styles in his novels, The Mystic Masseur has Pidgin English. ‘A House for Mr Biswas’ uses lucid and formal English. In The Mimic Men the hero Ralph Singh always fumbles and stumbles for words and ideas. A Bend in the River has Salim for whom language is not an important matter as he an opportunist and selfish shopkeeper and in his last novel Half a Life the hero Willie exemplifies the limitation of mixed race, mixed idiom, and mixed heritage. However Naipaul’s ample reading is expressed in the words of Mohun Biswas and Willie Chandran who frequently refer to great English novelist, dramatists and poets. Naipaul’s prose is lucid and his humour is never stinging. His narration is brief and straightforward. At times, he uses stream of consciousness of Mohun Biswas and Willie Chandran. In some of his works, he narrates the innocent kids with their mischievous tendencies.

The post-colonial reflects the human weaknesses such as lust for money, lust for position and lust for itself. Naipaul characters become his mouthpiece at times he is indifferent, the third personal narrator allowing his characters to grow naturally. Naipaul’s writings are all inter-connected because the experience is heavily based on personal background. Thus, the rootlessness and loss of identity are essentially his own. It has now become a universal phenomenon felt by almost every modern human being. The causes of this rootlessness,
homelessness and loss of identity may differ from person to person, community to community but the essential fact remains that every modern human being is in search of his real self. However, the recurring themes suggest that in the post-colonial. Ganesh Ramsay Muir, Mr Mohun Biswas, Ralph Kripal Singh. Salim, Willie Somerset Maugham all have Indian origin and they are representative of Indian sense and sensibilities and the foreign unfamiliar soil. They are representative of all immigrants in the world. Through the recurring themes Naipaul seems to suggest that is post-colonial situation, one most come out of colonizer- colonized relationship if at all we want to overcome various problems that we are facing. The study tries to suggest that all the other novels, besides the novels under consideration, can be interpreted in the post-colonial terms.