Chapter IV

Style and Discourse

Naipaul is, without hesitation, a grand master of literary genre and style. His creativity dwells in lessening the complications to direct images and making innovative narrations that are conceived with symbolic potentials. Naipaul attempts consistently to realize human situation. He seems to be anxious about the tendency of human being towards misleading and delusion in his novels.

The accomplishments of Naipaul outdo his weaknesses. Only few authors may equal his creative ability. The directness, charm and nobility of his non-fiction, the regard for factual accounts, the wit and magic of his early novels, the excellent sense of satire, the orderliness and accuracy of his composition and most importantly, his merciless honesty, all held together, show him possibly the most luminous witness of a world in the agonies of spiritual and moral anxieties.

In all his works Naipaul has highlighted the people trying to flight doom. For Naipaul, destiny is connected to a world of magic, myth and custom where only the past lives but not history. According to Naipaul, it is
history that gives a feel of completeness and belonging to both country and crowd. As such his protagonists starting from the boy-narrator of *Miguel Street* up to Willie Chandran of *Half a Life* plod through various stages of life and experiences in seek of their missing past. In *Miguel Street*, the boy-narrator is only too conscious of limited knowledge about his origin and past so that he guards it by declaring,

> A stranger could drive through Miguel Street and just say, ‘Slum’ because he could see no more... Popo is a philosopher and Morgan is our comedian. (15)

*Miguel Street*’s essence is comprises of such emotional tragic-comic experiences that only a genuinely open-minded artist like Naipaul can be certainly conscious of them.

In general, Naipaul’s style of writing and the traits of his prose in varied stages of his career are extraordinary. He incurs loyalty to no system, religion, doctrine, or institution. Therefore he does not have bound to exempt anyone else. His faithfulness is to his own vision of life. His brilliant prose, aptness of expression and the clarity of language award him a unique status in the literary world.
In *The Suffrage of Elvira*, Harbans are imposed to consider beyond the importance of his society during his electoral campaign. When he travels Elvira after winning the election and becoming an M.L.C., the Elvirans instantly learn that,

he isn’t the candidate they knew. He is in a double-breasted gray suit... He looked preoccupied, kept his eye on the ground... in the fussiest way. (196-97)

It is the language that delights the readers even when they contradict from the novelist on some of his perceptions.

Naipaul is engaged with ‘the here and now’ of his realm, for he regards the escape from reality revealed all around him – chiefly in the disorder which bother the day-to-day lives of common Trinidadians and in the mental balance of the Indian traits. His disgust for the gap between the spoken and written English in the West Indies is highlighted in the conversation between Ganesh and his wife in *The Mystic Masseur*. The masseur, Ganesh, is guilty of his spoken language. He says his wife,

‘Leela, is a high time we realize that we living in a British country and I think we
shouldn’t be shame to talk to people language... (71)

The difference between Ganesh, soaked with literary goals and his wife cowering on a muddy ground, is a true remark on the pretended lives lived by the ordinary Trinidadian. Naipaul is upset by the dreams which the Trinidadians live out in their mundane lives.

For Naipaul, writing is fundamentally an ordering of experience. The imagination of a writer to him constantly engages and processes in the ordering of his experiences. In *V.S. Naipaul: A Critical Introduction*, Landeg White asserts that “Naipaul’s is a shaping rather than an inventive imagination” (24). Experience is transformed into fiction and fiction itself is view as a comprehending of the reality. Life and literature interpenetrate, non-fiction and fiction complement and contrast each other. Most of his works are well external the limits of what one foresees from a established work of fiction. Some are traditionally novelistic, some historical and some personal. The fiction of Naipaul is of maximum relevance in the present world in which everyone is an expatriate, in one sense or the other.

The only English hero of Mr. Stone of Knight’s Companion manifests the anguish and rootlessness of
contemporary life. With a sense of barrenness, Stone sees, the mists heaped in the school ground; the day fading with the sense of the death of the vacation, it appeared that the world is in fragmentation. The imagery of Naipaul invokes a forlorn lifelessness and calmness which captivate the mood of Stone of absolute isolation. The experience of being an expatriate in his own homeland makes the means for an excelling insight and consciousness in Mr. Stone. In Naipaul, it has determined a clear-eyed evaluation of his status as an artist.

The stimulus behind the works of Naipaul is to perceive his own condition. It is through his works he reaches at a vision of modern homelessness as the output of historical factors and to a recognition of his own homelessness as ultimate. He has also reached an opinion that his own trouble is not singular but is emblematic of the post-colonial race. The understanding and agony at his own rootlessness and dislocation is essential to his artistic genius and it has been the catalyst as well as the material of his fiction. Unlike those who fantasies of imaginary native lands to adapt to the pain of dislocation, Naipaul has gone for homelessness. He opted to inhabit this insecure region as a complacent spot to speak from. As a person without
a country, selecting home in a country that is not his own, he eludes ‘nationness’ itself. He is the mimic who turns the tools of his master both against the master and his own people. He is the man without a home, an outsider, at home in a homeless world.

In Naipaul’s vision of the world, despair may be pronounced to be a main stress, while his obligation to truth is determined. As his vision ripens, it becomes gloomier with his own increasing feel of disappointment. As an exponent and viewer of ex-colonies, he is generously critical and reveals the defects of such communities, which he trusts to be the result of the innate acceptance of the values and norms of the colonizing tradition.

The early works of Naipaul appear to be the liveliest of all his novels. Still one can feel in them the agony and pain even in the midst of laughter. It is the personal character of agony encountered by him that explains his attitude and fixes the tone of all his works.

Yet there is much laughter in Miguel Street, the novel manifests that the world is an irresponsible, bitter place and the narrator comprehends this through the character of the prostitute, Laura. She is the most lively and happy woman in Miguel Street, but when her
daughter becomes pregnant before marriage, her defences crumble and she begins to cry: "And for the first time I heard Laura crying. It isn’t ordinary crying" (115). The remark of the narrator displays that laughter is only one of the masks of bluster that the characters cover to conceal the harsh realities of their lives.

Landeg White quotes the comment of Naipaul in an interview, "If through the comedy you can’t see the central tragedy, then the comedy isn’t very good" (33). Sincere to his statements, Naipaul never admits his readers to fail view of the key tragedy in the comic lives of the dwellers of Miguel Street. The Swedish Academy of Nobel Prize admired the unique style of Naipaul in which the usual difference between non-fiction and fiction are of lesser significance. The genre and thematic facets of the novels of Naipaul show a harmony of borderlines. The themes of his travel-writings and fiction are the endless negotiation of where the individual is placed: city or country, within culture or outside, inside the society or outside and in the colonized societies or postcolonial communities. The reality that evolves out of these works is the viewpoint of Naipaul on dislocated individuals, uprooted
and without a specific place called ‘home’ but yearning for it all the same.

Most of the characters of Naipaul are at the kindness of political and social factors and also their own personal preoccupations. They endure ‘unhoused’ in themselves and are, thus, placed on the frontiers of temporary and permanent identities, living half-lives recommended by the postcolonial and colonial encounters.

The first authentic accomplishment of Naipaul, *A House for Mr. Biswas* begins with the image of a desolate old man wholly at the kindness of what he considers is his fate:

Bipti’s father, futile with Asthma, propped himself up on his string bed and said, as he always said on unhappy occasions, ‘Fate. There is nothing we can do about it...’ No one paid him any attention. Fate had brought him from India to the sugar estate, aged him quickly and left him to die in a crumbling mud hut in the swamplands; yet he spoke of Fate often and affectionately, as though, merely by surviving, he had been particularly favoured. (15)
The attitude of Naipaul is gentle but sarcastic. Living is the only aim of the old man and he does it with the passive acceptance, which Naipaul views as the appealing characteristic of the Indian identity.

The absolute effect of *A House for Mr. Biswas* cannot be weighed in a void but must be viewed against the environment of the social factors he explores. Naipaul purposely conjures comedy in order to tell something intensely and acutely suffered considering a communal dilemma. He defends in an uncharacteristically careful tone that his novel focuses the communal remark and critique. He does not look for producing the social hype but views the process of creativity as being genuinely committed with the dream to make examination of a sociological disposition. According to him, the writer moves towards results of which he is often ignorant; and it is better that he should be.

The narrator’s duel role as a wise observer and affected witness gives Naipaul with absolute power and copious scope to portray his characters in an intense and skilful way. Many of his characters are become accessible to the reader precisely as the narrator invades their consciousness and reveals them. There is a sarcastic difference between what the characters
ponder and sense and what they speak and do. Further to the glance that one goes into the mind of the characters, they are also subjected to further evaluation through their viewpoints about one another.

The narrator of Mystic Masseur intertwines the story of Ganesh, the masseur-cum-writer-mystic-cum-politician. He exposes that the career of Ganesh from the phony masseur, to a false mystic, to a fraudulent writer and ultimately to a crooked politician documents a parable of "the history of our times" (18). At every angle, the reader faces the sarcastic, still genuine remarks about of Ganesh’s pursuits on his travel towards triumph.

It is simple to understand that the restlessness of Naipaul is guided towards the cultural and intellectual parasites and the mimicry of the Western world, which are the disorders prevalent to all the ex-colonial communities of the post-imperial era. In the early works the same drawbacks are observed kindly but in the later ones his criticism becomes distinctly sharp.

It is as though Naipaul has begun to sense that it needs something more forceful than compassion to soothe the ex-colonials out of their contended mindset. Two conflicting remarks asserted by him defend such a
hypothesis. It is clear that the merciless study of Naipaul of the postcolonial world is signified as a sort of shock treatment which he determines essential to take the ex-colonials out of their contentment and demand them take duty for themselves because it is only then that de-colonization in its original feel can become achievable.

The serious consideration of Naipaul up to *A House for Mr. Biswas* appears to be to rediscover his past and create his home identity because a home is then viewed as a main restraint. Following his disillusionment with India, Naipaul starts to view the ideas of home and identity in a new angle. Homelessness is now regarded as an advantage rather than a disadvantage because entire world of potentials starts to people without a side. It is the great accomplishment of Naipaul that he has contrived the Caribbean experience an elemental strand in the order of human nature.

The novel, *A House for Mr. Biswas*, presents its protagonist’s success story within the confined situation of Trinidad. The novel, in a way, depicts the social history of the East Indians in Trinidad. It is epic in outlook and says the story of Biswas from birth to death. There is a common acceptance among critics that
Hanuman House is a model of the plantation method established by the colonizers. The narration of Hanuman house’s organization in the novel substantiates the correlation:

The organization of the Hanuman House is simple. The daughters and their children swept and washed and cooked and served in the house. The husbands under Seth’s supervision worked on the Tulsi land, looked after the Tulsi animals and served in the store. In return they are given food, shelter, and a little money; their children are looked after. (97)

Here Naipaul recommends that cultural institutions like the joint family are evenly answerable for bolstering passivity and dependency by quelling individuality. They are the crucial impediment to the growth of personality. He has once explained the extended family in which he brought up as “a microcosm of the authoritarian state where power is all important” (108) says Charles Michener in “The Dark Visions of V.S. Naipaul.”

A same touch of the sarcastic aloofness as well as the third person omniscient perspective that Naipaul embraces, serve to reveal the sins of the society and
earn the condemnation of readers in *The Suffrage of Elvira* too. *The Suffrage of Elvira* is an uninterrupted piece of fiction, while the works earlier of it are loose-knit and episodic. His finesses as a writer flares up in the passages where Naipaul elegantly reveals the sins of the society and directly aims the reaction of readers. The portrayal of the characters is such that none of them, other than Foam, evoke a concerned reaction from the readers.

While presenting the fragmentation of the East Indians, Naipaul gives a precise glimpse of the society. In a community monopolized by worldly ethics, it is unavoidable that accustomed conventions should pay to political benefits and his effort is to reveal the extensive impact of social ideas on political changes in Trinidad. While the perspective of Naipaul about tradition is dynamic, at the same time there is a concern at the perishing of the old customs. In *Area of Darkness*, he admits that, “the thought of the decay of the old customs and reverences saddened me” (36).

It is not as though Naipaul does not notice any extenuating traits in the colonies. He admits the high-minded traits of kindness and loyalty in the characters of Herbert and Foam in *The Suffrage of Elvira*. The
loyalty of Foam to Harbans and kindness of Herbert towards the dog would never have raised a spot in the novel alternatively. The belief Naipaul pursues to convey is that yet dignified human traits are as much pose in Trinidad, as anywhere else, they cannot prosper in the impeding colonial condition of places like Trinidad.

After the first four works, there appears to be a new outlook in Naipaul about the commitment of a novelist. Therefore, there is an apparent difference in tone, approach and subject-matter in the later novels. One can see a widening of vision as Naipaul flights outside himself and probes other societies and traditions. In his later novels the well-acquainted Naipaulian treatments of identity crisis, mimicry and alienation are perceived in a wider viewpoint. Meantime Naipaul is obsessed with the wider postcolonial themes of liberation, neo-colonialism and power in the developing countries of the Third World and thus one can uncover these later works to be acutely political.

A compelling trait that distinguishes the later works of Naipaul beginning with The Mimic Men up to A Bend in the River is its strongly political landscape. There is an evident change of spotlight to the
post-imperial Third World condition so much so that individuals are diminished to political existence and social condition as a complete is explained in forms of power politics.

In all the novels of Naipaul, inferiority of postcolonial communities prevailed as a permanent concept. One can see a repetition of this concept in *Flag on the Island* too when Blackwhite says Frankie that had Churchill been born in the Trinidad island, still he would have lived by exporting cocoa and importing sewing machines. Naipaul tries to show it apparent that the community performs a crucial part in shaping the capability of an individual by making ways for growth. Ralph Singh in *Mimic Men* also receives the message in tough means. When he evolved as a politician it is too late that he is aware of the inexperienced crowd cannot be the source of true power.

When Naipaul determines to move his look towards post-colonial communities other than Trinidad his works become more and more dreary. This attitude makes its culmination in *A Bend in the River* and *Guerrillas*. These works give a totally barren vision of the world. In *Guerrillas*, barrenness is commanded abundant in the landscape itself. Located in a poverty-stricken Caribbean
island, the novel begins with what looks like “Waste Land” of T.S. Eliot. The people who live in this ‘Waste land’ are contented with it. They are derelicts, rationally and morally vacuum.

In difference to the dreary sterility of the background portrayed in Guerrillas, the setting of A Bend in the River has a congesting virility even the vision of the world sustains basically similar. It is the vision of a world banning itself. A Bend in the River also gives a little promise and results on the alarming notion that “nowhere is safe now” (282).

In the work there is a major contrast in Naipaul’s perception of Africa. Not only is he more compassionate but there is also a genuine effort on his side to examine and come to the knowledge of the issues that clutch post-independent Africa. The depiction of African characters engrossed the slipstream of past has also been fixed in a reliable way. The character of Jimmy in Guerrillas is created as a counter to open the humour and uselessness of the Black Power Movements in the Caribbean isles. The title of the work brings a sarcastic nuance. It is clear from the impotent manner the guerrillas portrayed in the novel function.
Naipaul does it clear that in insensible and racially broken societies like the Caribbean, there is no legitimate internal source of resources. In a pirate community like the one showed in the novel, everyone is a guerrilla – a pirate – battling for his own puny cause.

The guerrillas one gathers in the story – Jimmy, Jane and Roche the guys at the Commune – are destitute who have no sense of intention in life and only just “carry-on.” The temporariness of the world is augmented through the understanding of Jimmy that, “there are no more mansions. I suppose like everyone else, I fooled myself that there is a mansion waiting somewhere for me...” (87).

Like their search for identity and liberation, characters’ quest for power also faces with setbacks. For Jimmy the search ends in a catastrophe and for Jane it results to be ruinous. Roche only just fares to flight from the island and free himself. To Naipaul, the post-imperial society owns no capital. Both the ex-colonizers and the colonized are at the edges of power but each realises the centre with the other.

The vision of Naipaul, accordingly, gives little hope to the Third World communities that have been
injured beyond rehabilitation. Through his description of London in *A Bend in the River*, he advances the vision that alienation and dislocation are a worldwide dilemma in the post-war world. One should determine to live with this final revelation. Salim, the protagonist of the work, appears at this piece of wisdom the tough approach and he determines to reunite the world because, “the world is what it is: men who have nothing, have no place in it” (143).

In the terms of Naipaul the answer is to be acquired at the individual level through self-decolonization - by winning the colonial outlook of absurdity and laziness. The contrast between Jimmy and Salim rests in the factor that the former cannot escape from the colonial condition of dependency and outlet his disappointment in a barren signal of violence, whereas Salim, due to his inherited nature of self-appraisal, indentifies where accurately he poses and his acumen drive him to make the positive start of reuniting the world.

In *A Bend in the River*, the farewell promises of Ferdinand to Salim summarise Naipaul’s vision of the world. Despite the pessimistic vision it sets, *A Bend in the River* is a much more valuable work compared to *Guerrillas*, because of its human interest. Through the
elegant line-up of characters, Naipaul victoriously outlines the complications of present-day life and shows his ingenuity in his keen styling of the characters.

As the creativity of Naipaul ripens, an intensifying significance is presented to beliefs and he becomes more attentive with context, ideology and thought. At the same time, structure and style suffers its priority. For the most segments, the spirit that obsesses his later novels is one of existential anguish. In *The Novels of V.S. Naipaul: A Study in Theme and Form*, Sashi Kamra examines that “it is similar to existential absurdity; of anguish at living in an unrelated meaningless world; in a void” (37).

Overall, the later works of Naipaul offer little hope for the third World nations and what comes out is a dreary apocalyptic vision of the world. The slight gleam of hope noticed at the end of *The Mimic Men* perishes out in *Guerrillas*. At the climax of *The Mimic Men*, Singh has reached a self-knowledge and is planned to start life anew, while *Half a Life* ends with Chandran’s confident signal of responsibility. In *Guerrillas*, nevertheless, hope is completely departed. *A Bend in the River*, in spite of its pessimistic depiction of Africa, ends with a positive sign of Salim uniting the world.
In fact, Travel has proven to be a significant impetus for the further progress of the art of Naipaul. For, it not only aided him to win his anxieties but also allowed him to discover his vision. This exposes the notable change in stress from the earlier fixations of a little personal trait, to the wider and more common ones that comes out in the novels belonging to the second stage of his career. Further to the widening of vision, there is a vital distinctness in the way that marks a evident line between the works of the two stages.

Actually, the works of Naipaul in the post-independence era looked to be contemplative and serious. He analyses the postcolonial world and the results he reaches within to discover a reiteration in his works. In these novels, Naipaul emerges as a novelist of the post-imperial dilemma. His anguish is efficiently transmitted in the bleak and dreary fashion one uncovers in the later novels. His vision of the world, in future, becomes more and more grim and the tone, subsequently, more and gloomier.

Naipaul is a traveller, a metropolitan with a ubiquitous philosophy. He is a professional when it appears to depicting social intolerance and changes,
religious fundamentalism and extremism and downfall and setbacks. But he is also the least hope for the fragments of a tradition’s self-respect and self-esteem. He compiles tales that become picturesque memoirs in his novels. They are the pictures drawn out from reality and are also the explored past united with vision as is exhibit in the portrayal of the world hitting with life in his pages. Wickramagamage and Dissanayake in *Self and Colonial Desire: Travel Writings of V.S. Naipaul*, document about his competence in observation in *Among the Believers:*

He has the well-trained and sensitive eye of the artist with which to record the breath-taking beauty of these short summer landscapes in the mountainous regions of Himalayas. His eye for the telling detail is extended to his descriptions of the people too. So it is that he manages to outline vividly a portrait of the Afghan herdsman whose manner and physique obviously intrigue him. (84)

Before, during and after his travels, Naipaul has contrived open and clandestine observations on races countries, traditions and societies which have strained universal recognition on him and his fiction. His works assert to his influence as a sharp delineator of people,
contexts and backgrounds. They express his unique power for the striking detail and perceptive scrutiny of his literary life.

The travelogues of Naipaul consist of literary images and ethnographic details, penned in a journalistic manner. In his travelogues, he offers both literariness and authenticity to his narration and implants them with shadows of sarcastic tones of condemnation.

The extract from *Free State* affirms his treatment of narrative competence and ethnographic accounts in a very authentic and original manner:

At a twist in the road ahead, where the bare verge widened and rose and fell away, half a dozen domestic animals stood together, silhouetted against the sky. But two turned out to be naked children. Dull-eyed, disfigured with mud, they stood where they are and watched the car pass. (205)

The bizarre description thrives in sarcasm and pessimism. It may be observed that the images of Naipaul, raw and obsessive, are also exceptionally and richly wrought out. There is no chance for humour. He is more critical and trenchant and prefers to use gloomy shades of pessimism.
Without doubt the tone has changed since Miguel Street. One can notice the new tone of severe cynicism entrenched very rigidly in his travelogues. He has consolidated his travel paradigms into novel. He has also incorporated threads of sarcasm, themes of cynicism and dissolution of his fiction into his travelogues. The extract from Middle Passage describes his new style apparently:

Pursuing the Christian–Hellenic tradition, the West Indian accepted his blackness as his guilt. He never seriously doubted the validity of the prejudices from which he suffered, for he had inherited the prejudices of the culture to 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)

The new Naipaul has evolved into more critical and blunt. The ideas are condensed, sentences are simple and the prose is powerful. On the back-cover of An Area of Darkness, Nicholas Mosley lauds his incomparable technique, “A highly skilful writer... he spins his
webs, his patterns, not so much to entrap the reader, as to make him think for himself” (22).

In established conditions, Naipaul experiments along the frontiers of non-fiction and fiction in his travelogues. While his novels are distinguished by his own experiences and the spirit of the society he belongs to, in his travelogues he often attempts to keep himself out of the scene but still comprises the spirit of the story. He shows his ability of narrative by leading his readers share the undeniable sarcasm and absurdity of contemporary life shattered by its typical mental clash and self-division. Thus his travelogues reveal different facets like his consideration for the weak, destructive approach of assessment, accurate observation, empathy for the suffering and his honest judgment of human, approach and growth of the nation he tours. And most importantly, they convey in fervent terms his intolerance of laziness, passivity and irresponsibility.

Naipaul’s first travelogue, Middle Passage, also argues to the reality that he is no longer tolerant but has become more critical and blunt. The extract from Middle Passage adds up a clear representation:

So we started tramping through the hot dust.

The smell of dog-dirt is inescapable, as is
the sight of starved mongrels locked in copulation, their faces blank and foolish.
Few of the children I saw are without some skin disease; one or two are deformed. (111)

Naipaul ruthlessly grants here the journalistic succinct remark – the detail and the fact. His factual, brief, condensed and right to the point style perhaps looks harsh and upsetting.

In Area of Darkness, the first travelogue of Naipaul on India, he adapts a similar approach of containing literary images and ethnographic details to highlight his views of disappointment about his native land. The words, “A child is squatting in the mud of the street; the hairless pink-skinned dog waited for the excrement. The child, big-bellied, rose; the dog ate” (215), show vigorously Naipaul’s panic and hostility of grime and unhygienic which he encountered in subcontinent.

Another moving extract reveals his disillusionment and agony at the loss of a dream that is subcontinent. When Naipaul visited India subcontinent in 1975, he calls it “a wounded civilization.” So, Naipaul claims in India: A Wounded Civilization, “No civilization is so little equipped to cope with the outside world; no country is so easily raided and plundered, and learned
from its disasters” (8). Naipaul points his fingers at the Indian custom of passive acceptance of rejection, demolition and depravity. Discussing the intellectual exhaustion of Indians, Naipaul asserts that it is the result of the injustice and ignorance of the natives. The words, “It may be said, rather, that for too long, as a conquered people, they have been intellectually parasitic on other civilization” (134), highlights the intellectual flaw of India. Naipaul’s inherited bitterness serves in inflaming his rage towards the land which he prefers to see with a western vision.

Among the Believers: An Islamic Journey is acclaimed to be his highly-crafted travelogue concerning the unification of travel techniques and strategies along with fictional aspects. The book defends Naipaul’s theory of universal civilization elegantly. Here, he analyses the western biases against the alternative political and cultural beliefs extended by Islamic fundamentalism.

The creative and imaginative adoption of caricatures sustains as a significant trait of the works of Naipaul. He utilises it as a socio-critical devise. Throughout his career, from his early Caribbean novels to his latest Indian, Asian and African ventures, the adoption
of caricatures has been one of his powerful signatures. His sense of humour is obvious even in the midst of torture and terror. It is one of the techniques in which a pure artist can present and civilise his anger and vent his thought in a world of chaos.

It is Naipaul’s robust belief that in the background of his themes, the adoption of caricatures teeming in satire and irony would aid more than the proponent attitudes followed by many of the West Indian authors.

In the works of Naipaul, there is a consistent consciousness of the past of the West Indies submerged in slavery. But it is only one of the many threads that update his larger vision. Still, it has allowed him to assure a position among authors of the mainstream. He has conceived many interesting episodes and characters. Biswas’s determined struggle against an rigid destiny, Mr. Stone’s fruitless quest for desire in his autumn of life, Ralph Singh’s final scene as an almost crushed hermit, Jim’s immorality and Salim’s helplessness are some of the fabrics which deny to quit the psyche of the readers.

The prose of Naipaul is greatly legible and his style is different to the spot of being incomparable. An alluring trait of Naipaul’s prose style is its moderate
and impressive rhythm. The measured tone manifests artistic density and gifts to it the position of reality. Naipaul crops up for his self-control and virtue of style in corresponding with the unrestrained exuberance of some of his contemporaries.

The achievement of Naipaul rests in the factor that he has competently built a unique authorial voice of his own through his wide-ranging, empirical play with varied literary genres. This has ended in his triumph in pass on his own genuine manner of viewing which varies from work to work.

Naipaul works in transparent modes, recording factual particulars in a free style so that he gives his readers with instant access to concrete circumstances. He does not think in making them work their way through levels of interlacing images to get meaning. It is this modest grandeur of his prose style that has gained him the fame of being an agile and astute witness. The press release of the Nobel Prize remarks, that he revamps anger into accuracy and admits affairs to address with their own innate satire.

Naipaul firmly thinks that literature is an expression of society. His fictional world is regarded with the sensible depiction of individuals, societies
and cultures. His repeating themes are conflict of cultures, colonial alienation and quest for identity. But this honest depiction of the various impairments of the society does not lapse in art. His novels are appealingly intertwined with poetic style and splendour.

Naipaul is of the notion that an artist is to conceive something purposeful out of sheer reality. Hence, his key interest as a creator is to disregard totally the fantasy and dream of idealistic elation and appeal their place, the sarcastic and ruthless reality of day-to-day life. One can very well view that his novels are the proof to his triumph in achieving his vision as a writer in undisputable terms.