

**A STUDY OF SOCIO-CULTURAL TURMOIL IN
THE TRAVELOGUES OF V.S.NAIPAUL**



Summary

Of the Thesis submitted to Jiwaji University, Gwalior

In fulfillment of the requirements for the degree of
Doctor of Philosophy in English 2018

Supervisor

Dr. Rishi Pal Singh

Professor , Dept of English

Govt. S.L.P Post Graduate College, Morar

Gwalior, (M.P.)

Research Scholar

Ms Deepti Bhargava

Research Centre

GOVT. K.R.G. POST GRADUATE (Autonomous) COLLEGE, GWALIOR.

CHAPTER I

INTRODUCTION

This chapter shows that V.S. Naipaul diffuses and orients varied ideas and suggestions through this novel. He gives information about Columbus' discovery of the islands as well as he gives accounts of the origin of the name of the island called Trinidad. V. S. Naipaul's fictional world is a living testimony to such survival, power, optimism and identity in the arena of creative literature in the contemporary world. As a social critic of the manners and morals of decaying communities as well as developing civilizations, V. S. Naipaul analyses the destiny of disillusioned individuals from the point of view of a comic observer. He expresses his views about the instability, dislocation and anxiety prevailing in the colonial and post-colonial societies in the Third World. His novels concern not only with the questions of identity, rootlessness, cultural difference and displacement brought about by migration but also with his own dilemmas as an expatriate about self survival, home and the psychological and political aspects of alienation.

It is seen that V. S. Naipaul's inability to identify with his past makes him aware of homelessness and identity crisis of the Indian expatriates as an existential absurdity but during the fourth phase these problems of displacement alienation and homelessness are recognized as a global phenomenon of the modern world. Now he propounds that fluidity of existence and exile are the bitter realities of the post-colonial period as the entire world is in the hold of turmoil and flux and there is no promising land - not even England or America - that can give any shelter or consolation and hence one should inculcate capacity to cope with the prevailing oddities and challenges to survive in the world.

It is depicted that in V. S. Naipaul's fictional world the process of writing is seen to be a progressive, creative effort leading to the nourishment of the sensibility to survive amidst the wilderness of the postcolonial conditions of the world. Naipaul as a child lived in his grandmother's house. The pillars of the prayer room were carved with the pictures of the Hindu deities. And this was done by people working from the memory of the things in India. Naipaul depicts the people's quest for freedom and identity in *In a Free State* (1971). This book comprises the stories of some of the characters from Africa, India and America. The narrative is

partly fictional and partly documentary. Through the experiences of some of the characters, Naipaul wants to reveal that there is no 'free state' anywhere, and the quest for it is futile. Naipaul's novels, up to some extent, are autobiographical or biographical. In most of his novels, he describes the comic pictures of the island life.

This chapter also shows his personal life and stated that Naipaul met a young girl Patricia Hale at Oxford and intimacy began to grow between the two. They married in 1952 when both were just twenty two. But Naipaul's habit of prostitution and his sexual dissatisfaction made her life pathetic. Patrick French, the authentic biographer of the author Naipaul describes his first marriage life as the one of the reasons for her early death as Naipaul remained busy in travelling and writing, and he had a mistress too. Patricia knew everything and it was painful for her, especially when the newspaper published everything.

During the first phase of Naipaul 's fictional career he lays down the Trinidadian memories and analyses the East Indians' experiences in post-colonial scenario on the island and their enigma of survival. His early novels - *The Mystic Masseur*, *The Suffrage of Elvira*, *Miguel Street* and *A House for Mr. Biswas* - present a poignant picture of the enigma of survival of the dominant characters as well as of author and their struggle to preserve their past identity in alien environment.

The masterpiece of V. S. Naipaul, *A House for Mr. Biswas*, records the struggling journey of a third generation Indian Hindu for an authentic identity and his enigma of survival within the alien environment of Trinidad. V. S. Naipaul has revealed the nature of the generation of Ralph Singh and of his island society through Ralph Singh's observations and failures. Being born on the barbarous island Isabella Ralph Singh with the mindset of disorder and lack of power comes to miraculous city London to seek order in his life. But with all experiences and affairs in this city he is completely disillusioned. The protagonists of Naipaul's novels find their way in the post-colonial world by negotiating their political, cultural, national, religious and racial identities through journeys not back to the roots, but their routes become the positioning of their concept of home. Naipaul further establishes in his travelogues that after being twenty years in England, he still had that nervousness as one has in a new place, the rawness of response. A semi autobiographical Book: *The Enigma of Arrival* is also published in 1987.

CHAPTER II

HIGH ACCLAIMED INDIAN TRILOGY OF NAIPAUL'S TRAVELOGUES

V.S. Naipaul, a modern historiographer has made a critical commitment to contemporary chronicles of the post colonials. He sees the significance of history in moral psychological terms. He is definitely not a disconnected authentic specialist who is keen on the past for the past, or inquisitively for somebody who puts such a great amount ever. He investigates the documents in the British Museum and somewhere else to get the genuine feel of the history of the settlement. He visits India in light of the fact that there was nobody to reveal to him what sort of India his grandparents had originated from.

At his India tour Naipaul sees India with a history specialist's eye and witnesses an extraordinary loss of chronicled brilliance. For Naipaul India progresses toward becoming "archaic" because of consistent misfortune. Naipaul in his third piece of book, "*An Area of Darkness*" starts with the chapter 'fantasy and ruins', he talks about destruction of Vijaynagar Kingdom and sees significantly that life is a challenging and shocking battle with more to persist than to appreciate. In *An Area of Darkness* "Emergency" presents Indian reactions to the Chinese assault on India. In this he shows the real image of India during that period.

Naipaul held the view that India ought not to separate all association with the past, which is justifiable, similar to his confinement opposite this view. *An Area of Darkness* is a record of Naipaul's visit to India from where his grandparents had relocated to Trinidad. He doesn't just record the experience yet reproduces it to light up the past of India. He also talks about "Medieval City" in *An Area of Darkness*.

Naipaul has delineated the history of Shiv Sena in his Trilogy with a dynamic approach. According to him The Shiv Sena had its own particular political intricacies. He watches that despite the fact that the real development in Bombay appeared to be urbanization - the coming up of high rises and ventures, the real development was occurring at a lower level. He has gone by Goa and portrayed the chronicled evidence of Portuguese. Goa understood the past of Portuguese domain in India on the Mandovi River. He also gave his views on 'Periyar movement', 'anti-brahmin movement' and 'movement of Shiv-Sena'.

Naipaul first shows that he is becoming irate, and after that looks at the occasions of his first visit with the essayist's last separation and tranquility in *India: A Million Mutinies Now*. His exceptional enthusiasm for history may, in past, clarify the genuine energy for nationalism. He has seen diverse mutinies in history as various renewals.

Further Naipaul says that- India, the place where there is religious extremes and political changes is the genealogical home of one of the best living essayists, Sir V. S. Naipaul. It can't be denied that his "brilliant fixation is India." He was a Hindu Brahmin. While experiencing his works one can watch that he evaluates Indian life and culture with the Hindu standards of Karma, Dharma and Moksha; and the western standards of individuality and opportunity. His mom's families were religious.

Naipaul first went by India in the 1960's. He conveys in his mind a precisely developed picture of India. . He conveyed with him his own beloved recollections of an old India, the Brahmanic universe of rituals and fantasies that had been painstakingly protected in Trinidad. According to him Brahmins had been an extraordinary target in that period. His book has outlined its opportunity just because of its literary virtues that sound straightforward yet are hardest to accomplish: trustworthiness and unequivocal quality.

India, according to Naipaul, not only suffered an intellectual depletion but also a crass intellectual perversion that failed to identify the true cause of its backwardness and thus hampered progress.

As we have seen in the past section on *An Area of Darkness*, the literary/spatial representation of India in that early travelogue recommends the uncertainty between the picture of India as a hetero topic counter site to youthful Naipaul's self-distinguishing proof as a metropolitan "outcast", and that as a wellspring of uncanny disclosures of lost connections with the genealogical past. Accordingly the textualized "India" of *An Area of Darkness* could be said to have assumed a key part in starting the entire procedure of self-investigation.

In *Reading and Writing*, Naipaul talks about "two spheres of obscurity" youth universe of a mythic Indian past kept alive in memory, and the multiracial pioneer setting of Port of Spain as the subjects of his develop works.

India: A Million Mutinies centers on the legacy of imperialism and its result. Naipaul calls attention to that the Indian political pioneers and gatherings take after the legacy of the British colonizers in negative terms. *India: A Million Mutinies* is a travelogue that depicts the political and social states of contemporary India. As opposed to his before books, *An Area of Darkness* (1964) and *India: A Wounded Civilization* (1977) in which Naipaul's tone about India is inconsiderate, in this he shows sympathy. In this book he additionally uncovers the changing progression of Indian framework when he calls attention to the part police has come to play in India.

Naipaul trusts that mutinies are a positive advance for rebuilding and development; in the meantime in any case, he doesn't overlook their negative impacts. He thinks about corruption as the greatest hazard in India. The issue of corruption has been a consuming inquiry in the Independent India. His coming in wording with India in *India: A Million Mutinies Now* might be seen as Naipaul's disregarding off his past originations for India. He has neither love nor hate for India. In this travelogue he perceives his biases and pre-considered thoughts amid his past visits as accounted in other two books of the set of three. The subjects of Naipaul's novels watch and present the fragmentation and alienation of the general public which happen to be the widespread issue of man in the contemporary world.

From the earliest starting point of his third travel-record of India, hence, Naipaul intentionally embraces a technique of disjoining the possibility of nationhood approves to the belief system of hostile to provincial nationalism. *India: A Million Mutinies*, Naipaul cast a revisionary glance on his past observations and investigate of India. He presents the clear picture of the decay and retreat of Indian civilization.

Naipaul basically is a descendant of Hindus who emigrated from India. The work investigates about Indian attitudes and civilization itself. It portrays an individual's intricate relationship with the nation of his ancestors. In this chapter Naipaul wants that India comprehends its past and advances towards its future.

CHAPTER III

EXCURSIONS ACROSS THE MUSLIM NATION

In third chapter of this study he gives a detailed discussion over the excursion which is spread across the Muslim nations. The idea of traveling to Islamic nations came to V.S. Naipaul amid the time of Iranian Revolution when he was in U.S.A. He saw and heard Iranian individuals talking on the media. He observes, investigates and explores each and everything; he meets and ponders them.

This chapter portrays the content of travelogue “*Among the Believers*”. This has an exploratory air about Islam. It is a travelogue that is worried about Islam. V.S. Naipaul begins with a particular inquiry, how do Muslims anticipate that Islam will encourage the making of an ideal Islamic state and what kind of solid shape is the last liable to take? This book is primarily a collection of stories or accounts about those whom he met.

V.S. Naipaul is of the conclusion that Islamic creed is impenetrable to the managers of social and political changes. The travelogue *Among the Believers* uncovers that Islam does not oblige itself with any sorts of progress.

He gives his views on Islamophobia which at first originates from his own hypochondria did not enable Naipaul to thoroughly consider crafted by the Muslims in the four nations and he clarified the works in a turned and twisted way. His Islamophobia originates from his family foundation since his Indian Hindu family migrated one hundred years back from a North Indian town to contracted subjugation in Trinidad. The incidence of Babri Masjid at Ayodhya in North India was another motivation behind why Naipaul was harrowed with Islamophobia.

Naipaul’s two books *Among the Believers* and *Beyond Belief* have showed themselves and introduced a double opposition amongst Muslims in the West. Naipaul has delusion with fundamentalist traditions. His protagonists endure bafflement. He has been criticized by his detractors like Selwyn R. Cudjoe who in his book: *V.S. Naipaul: A Materialist Reading* fairly recognizes the writer's failure to trust that the colonial subject could turn out to be in excess of a mimic man.

Being a post colonial author, if Naipaul's beginning books draw his encounters as a tenant of a colonial society however his later books. *The Mimic Men*, *A Flag on the Island*, *In a Free State*, *Guerrillas* and *A Bend in the River* are set in ex-colonial social orders natural to such social orders. He demonstrates the predicament of modern men in the present day world. In this chapter his main focus is on colonial and post colonial condition. In the post colonial world they introduce a man and their disappointment, tensions, feelings of trepidation, issues, mental injury, frailty, rootedness, mediocrity or superiority are of modern man. Aside from this the novel displays the state of decolonized nations in an all the more striking way. In the grim and comical tone of the novel Naipaul extends the tone of mimicry by applying it to both colonized and colonizers alike.

Further in this chapter V.S. Naipaul's view on Vociferous against Egocentric Glorification of Religion is also discussed. Naipaul seems to have taken the view that Islam appreciates the benefits of a general human progress while withdrawing from rationality into faith. He also attempts to impart a general inclination which embraces the Orientalist belief that Islam is a sound, transnational solid power that has been occupied with a uni-linear confrontational relationship with the West.

Naipaul's prior book on Islam that communicates his disagreement with the treatment of Islam, saying that Naipaul has composed about sixty pages on Pakistan. He talks about Islamic fundamentalism in Pakistan and Iran and the way he sums up the issue has brought incredible bustle up in the literary world. He makes a statement that Islam request individuals abrogate their singularity.

Naipaul's Islamic travelogues endeavor to denounce Islam as a savage religious framework that attempts to oppress different cultures. His polemics appears to serve the Western scholarly people who need to make a cleavage between the Islamic world and the West. It appears that Naipaul is attempting to impart to his pursuers, his own particular assumptions and knowledge about the world he visits. Naipaul seems to be a spectacular narrator of religious loyalties turned into instruments of collective subordination, as observed in Islamic states like Malaysia, Iran, Indonesia and Pakistan.

Naipaul also presents his views on Politically Incorrect but Non-aligned Dissenter in Islam nations. According to him development of Islamic/Muslim identity is by all accounts in view of shallow data and in the meantime, a round of words and expressions. He said that Islam in the past prevailing with regards to mixing the cultures and traditions of numerous people groups in ways that have demonstrated productive to all, and this component of Islamic society ought to be reestablished.

In Truthful Scrutiny of the Suppressed History Naipaul's travel stories that the content may have a sequential premise as one understands it. He utilizes a 'story authority,' a method for persuading his people/group of onlookers of his perspectives and points of view, a method for offering 'authority' to his travel account a 'goal reality. It is said that history in a travelogue not just satisfies the pursuer's curiosity about the past, however changes his perspectives of the present and his estimate without bounds. Also, a travelogue treats a diverse scope of things from workmanship to science, cookery to logical disclosure. In his view this Islamism includes grasping an incredible/deceptive country.

Naipaul's anecdotal world is situated in the between play of sensible outside circumstances and individual lives. He expounds on majority rule government, flexibility and independence in an amusing mold.

Rushdie's view on Naipaul is also given in this chapter. Rushdie is the counter Naipaul. He is exuberant and unreserved where Naipaul is stern and hesitant; he is a standard liberal where Naipaul is a heterodox conservative. His way to deal with Islam and Muslim fundamentalism in non-Arab lands has relatively stunned the world making critics like Salmon Rushdie and countless. Rushdie said the perspective of Naipaul that what he is extremely assaulting to Islam is a specific attribute that it has just the same as all cultures that heroes bring along, has a tendency to devastate the former culture. Naipaul does not blame all Muslims; he criticizes just obsession and colonialism of existing world. In this way, through his distinctive works, he is introducing the change on the planet caused by colonialism.

Naipaul's Authenticity and truthfulness is also described in this chapter. V.S. Naipaul has developed as one of the elitist minorities in the twentieth century who have a place with the

classification of fulltime writer. As a rule each person imbibes different traits and patterns from various marvels. V.S. Naipaul isn't exemption of it.

Naipaul's feeling of separation can best be comprehended with regards to these conditions which were very nearly 'a second Diaspora' in his life. The initiation of Naipaul as the writer was not a simple one in light of the fact that the West Indian tradition of writing did not exist. His literary vocation might be advantageously characterized into five progressive stages. The travelogue is a varied frame that enables Naipaul to seek after his fact, or his dharma as a writer.

CHAPTER IV

NAIPAUL'S TRAVELOGUES IN THE WESTERN WORLD

This chapter talks about the travelogues in the western world. Naipaul can be compared to Joyce as a cultural exile as both had left the constrictions of their native lands, both had settled in European metropolises and both used their self-imposed exile and their visions of the societies they had left behind. Naipaul's relationship with Conrad is a difficult one Conrad holds a special place in the making of Naipaul as a writer and his later paradigm shift from fiction to non-fiction.

Colonialism started in late fifteenth century in various parts of the world and left the impression of colonial society in West Indies and South America. The center of V. S. Naipaul's mind boggling specialty of fiction is an examination of the complexities of the relationship between the colonizer and the colonized. Naipaul's protagonists in his prior four books have a place with a 'denied' society of Trinidad, which even in a post colonial set up is a completely disorganized, empty, demoralized society as are its inhabitants.

Naipaul additionally brings up that colonialism united impoverished gatherings of individuals together to get them autonomy from their ruling colonizers and subsequent to understanding that since quite a while ago yearned political opportunity. The individuals of in these colonial and in addition post-colonial social orders feel displaced, transitional and marginalized, resulting in their dysfunctional, hypochondriac and vastly tragic personality which is with no dignity.

Naipaul's protagonists endure thwarted expectation. They share an indistinguishable inclination from Naipaul felt in his bitterness in confronting India in *An Area of Darkness*. He has been condemned by his detractors like Selwyn R. Cudjoe who in his book: *V.S. Naipaul: A Materialist Reading* fairly identifies the author's powerlessness to trust that the colonial subject could turn out to be in excess of a copy man. His initial protagonists escape to Europe keeping in mind the end goal to discover a place in a requested society however the hero of his later fiction.

In this Naipaul is presented as a surveyor, an analyzer and a visionary investigates in his books the effect of Colonialism, regardless of whether indiscreet or expulsive in contemporary man's scrape in a continually changing social and chronicled situation. He additionally ridicules at the legal arrangement of the colonial island through the scene of Mrs. Morgan's trial of her own

youngsters without paying any regard to their clarifications. The limits amongst colonizers and colonized, between Imperial forces and underdeveloped nations.

Naipaul in his third novel is more compassionate and less satirical in nature. His originality and individuality lies in the reality of his claim in which he denies to have a place with a specific conviction, society, place or race. This makes him an all inclusive essayist and his faith in humanity, not in nationality advocates his situation as subject of the world. Colonial awareness is the undercurrent theme of Naipaul's fiction that keeps running in the hero's declaration in a Post-colonial evolving society.

During the study of new world history V.S. Naipaul's movement compositions are to a great extent partitioned between two camps: his protectors and detractors. Conflict of sentiments between these two gatherings of observers has remained a potential wellspring of contention around his travelogues since the late 1980s.

Further in this chapter V.S. Naipaul shares his experiences of travels in Argentina, Trinidad and the Congo. He involves a special place in English with his seven travelogues. His travelogues encompass, India, South Asian, Latin American, Mid-East Islamic countries and the Caribbean nations.

In *The Middle Passage* (1962) Naipaul utilizes the procedure of social authenticity. It isn't simply documentation and reportage. He additionally enjoys personal reflections. The Middle Passage is about customers and consumers who have purchaser's individuals by swinging them to slaves. He headed out to the Caribbean islands, India, Iran, Pakistan, Africa, America, Argentina, the Congo, Malaysia, Indonesia and the Deep South of America.

Naipaul's travelogues are the noteworthy parts of his true to life. Combined with letters and daily paper and magazine articles, the travelogues as novels contain his non-fictions. He examines the Trinidad society, while remembering its history of colonization. As indicated by him, Trinidad had next to no offer to its occupants as far as the feeling of belonging. He had for the longest time been itching to escape from Trinidad in view of the futility introduce in the society.

In Naipaul's journey of Deep South of America, the novel "*The Enigma of Arrival*" (1987) divided into 5 sections tries to trace Naipaul's attempts to forge a voice of his own, his ordeal

and evolution as a writer. The arrival of protagonist or narrator in English countryside is the hope of deriving meaning to his long cherished self-esteem and position. He diffuses and orients varied ideas and suggestions through this novel. He gives information about Columbus' discovery of the islands as well as he gives accounts of the origin of the name of the island called Trinidad.

The Loss of Eldorado: A History (1969) represents the results of Naipaul's diachronic historical perspectives about the West Indies from the time of the discovery of these Caribbean Islands in 1498 to the time of his writing this book. *The Return Of Eva Peron (1980)* contains with Naipaul's previously published four essays written at different times during 1970s on Michel X and the Black Panthers in Trinidad; an account of Eva Peron's Argentina; a study of mobilization in Zaire; and a critical essay on Joseph Conrad. *A Turn in the South (1989)* describes the visit of V.S. Naipaul in the direction of South American countries. Naipaul here recapitulates a revision of his old idea about that country and its civilization.

There is a lot of struggle and emergence with a decolonized profile. V.S. Naipaul has emerged as one of the elitist minorities in the twentieth century who belongs to the category of fulltime writer. As a rule every human being imbibes various traits and trends from a number of phenomena. V.S. Naipaul is not exception of it. Owing to their geographical separation in the countryside of Trinidad these Indians could hardly come in contact with the outside world and remained insular for a long time.

Amidst such agonizing situation Naipaul was desperate for his own identity. The indefinable fear of extinction haunted him from the very beginning of his life. With this enigma in his mind Naipaul had gone to England and after the completion of his education, he came to London at the B.B.C. and got on to a real take off as a writer. His final phase of creativity begins with the turning of the 21st century. By this time he has acquired an international status and has become a legendary figure with a decolonized profile in the fast growing globalization on this earth.

So, Naipaul is a novelist with diversity of assertions and enormity of controversy, because by his wry assessment of the post colonial societies he has always been arousing contrasting responses. He has emerged as a decolonized cosmopolitan and in his delineation of the colonized as well as colonizers he is not even a little bothered about his fame of criticism at all.

Naipaul as a traveler citizen of the world considered as, a born traveler so that attention goes to his travel literature. He travelled in various countries and presented travelogues like *The Middle Passage* 1962, *An Area of Darkness* 1964, and *India: A Wounded Civilization* 1977, *Among the Believers* 1981, *Finding the Center* 1984 and *India: A Million Mutinies Now* 1990. Travelogue is a work of art like any form of literature. It is a genre of historical-realistic-fictional work. It is a light work but valid and interesting enough to read and enjoy it. It is said that history in a travelogue not only gratifies the reader's curiosity about the past but also modifies his view of the present and his forecast of the future.

Travel as motif has occurred repeatedly in the literature produced in England. The call of the sea has been a constant motif in British literature even in the earliest work such as *Beowulf*. Novelists like Richardson and Fielding who chose to write after the seventeen forties chose to let their novels pass as histories or biographies.

V.S. Naipaul has emerged as a leading exponent of the travelogue writing. Naipaul first used his form in *The Middle Passage* and has, over the years perfected it to serve as a vehicle for his narrative mode and his gradual shift from fiction to travelogue. Naipaul travelled to England from Trinidad and settled down there yet the distant lands continued to enchant him for various reasons. He travelled to Islamic countries from August 1979 to February 1980. This travelling became a source for his next travelogue, *Among the Believers* which was published in 1981.

CHAPTER V

HIERARCHY AND POWER IN THE HISTORY OF CIVILIZATIONS

This Chapter shows The Hierarchy and Power in the History of Civilization. Naipaul's work, fictional and otherwise, is a serious, some might say almost compulsive engagement with "history", extracting any coherent view of history out of his corpus is fraught with difficulty. A civilization consists not only men and women, but also their beliefs, customs, assumptions, living style, manners and achievements in literature, science, art, politics, economic development and so on. Since the Indian civilization is one of the oldest, there are many more paradoxes and contradictory ideologies in its civilization.

Naipaul asserts that he had a sense of the ridiculous for this thread ceremony. As he has described this ceremony, it is likely to produce this sense of the ridiculous. He does wish to hold on to the racial identity that he had preserved in Trinidad, but it did not have any importance in the Indian context as he felt that Indians did not consider themselves as a single race as they felt the country was divided into smaller kingdoms. The need for Indian culture to exist as homogeneous without seeking contribution from external sources does not pave the way to any development of the civilization.

The Indian identity as seen from this comment was not that of knowing each other, but the people's identity according to Naipaul, was that of being a social group divided based on caste, region and family. On the vision of India in Naipaul's narrative: "This cyclic pattern of unbelonging to the Caribbean, India or the West has been voiced as the undoing of Naipaul as a writer by many fellow. His India series of travel narratives could be seen as shifting its focus from the descriptions of the Indian religion, beliefs etc., political, economic and racial crisis is documented in the narrative as the reason for India's underdevelopment. Contact between individuals is less with the intervention of religious belief and caste system.

Naipaul's observation of the 'cultural fracture' that occurred to India is represented through the images of the destroyed 'monuments' of Vijayanagara empire. They are presented by him as a burden for human memory. After the presentation of the physical depletion that India suffered from the Europeans, he is focusing on the intellectual depletion of Indians. He does not stand by

to interrogate or interpret. He merely presents. And what is presented could lead us to suspect the quality of travel narratives.

Naipaul's presentation of India in his travel narratives was as a land of diverse beliefs and customs. According to him Colonization has given a platform for India and its citizens to contemplate on the country's position in the world. He could be seen as leading the readers to view only those aspects that he felt had created 'cultural decay' in India.

In this novel, he is concerned with the depiction of what happens in those unfortunate countries that have just freed themselves from colonial rule but unable to attain the uncertain blessings of modernity. This conviction of his is eloquently expressed in almost all his later novels and his non-fictional works in which he seems to affirm such values as rationalism, historical analysis, social inquiry. He might have called this novel "Hollow Men" if T.S. Eliot had not already used this title for one of his poems.

Naipaul's later novels deal with the subject of migration and its aftermath which involves the questions of identity, rootlessness, cultural difference, assimilation, unconquerable status and futility. The latest novel, *The Mimic Men*, directly portrays the new order and completes the model of an emergent country. The subjects Naipaul has been concerned with are representative and typical of a post-colonial world. His approach is direct.

In the later part of the chapter Corruption, Terrorism and Intellectual Deficiencies in Ex-Colonies are discussed. Naipaul's third novel *The Suffrage of Elvira* (1959) is about examining the political dimensions of the Trinidadian rural society during the second general elections in Trinidad (1950). In these novels through the lost and in-secured protagonists, Naipaul as a visionary shows the predicament of modern men in the present day world. This provides universality to these novels. He touches another point in rendering post colonial societies. He presents a threatening picture of these countries after colonial rule is over. This novel of V.S. Naipaul reflects inability of a newly independent country to develop in real sense because of inherent deficiencies of ex colonial society.

This chapter shows that the Intellectual Parasitism led to Marginalization. Naipaul's protagonists in his earlier four books belong to a 'deprived' society of Trinidad, which even in a post colonial

set up is a totally disorganized, hollow, demoralized society and so are its inhabitants. He also points out that colonialism brought together impoverished groups of people together to get them independence from their ruling colonizers and after getting that long aspired political freedom, they could not come out from the feeling of failure as an individual.

Naipaul, a surveyor, an analyzer and a visionary explores in his novels the impact of Colonialism, whether impulsive or expulsive in contemporary man's predicament in a constantly changing social and historical scenario. He has been criticized for his severe indictment of post colonial societies in his later novels. He is impatient towards the intellectual and cultural parasitism and mimicry of the colonized people mildly in his earlier novels and sharply in his later ones.

Analysis of Naipaul's colonial consciousness in modern context without analyzing it in the historical perspective in one sense may be depicted as a relationship of Domination vs Subordination which is still persisting in our world where developed countries are using resources of undeveloped countries and all developing and underdeveloped countries are still under neocolonialism.

The quest for order and identity is remarkable in the writings of V.S. Naipaul. He, himself a colonial with an ambiguous identity, portrays the lost, rootless, homeless and alienated individual. This chapter clearly suggests the necessity to establish one's self and one's identity in a society which had no pattern. The novel *A Bend in the River* like several others by Naipaul is predominantly pessimistic in tone. He aptly portrays the ordeals and absurdities of living in the new Third-World countries. He uses Africa as a text to preach magnificently upon the sickness of a world losing touch with its past. He might have called this novel "Hollow Men" if T.S. Eliot had not already used this title for one of his poems.

The Mimic Men is a novel wholly pessimistic. Hardly any character in the novel has any ideals or any values beyond grabbing whatever one can get for one. In *The Mimic Men* the narrator functions as a moral consciousness which analyses, evaluates and thus adds a new dimension that had been lacking in the earlier novels. It also marks an important phase in Naipaul's career. Though Naipaul writes about societies he cannot belong, he is not detached and non-committal.

V. S. Naipaul's *The Suffrage of Elvira* presents the political dimensions of Trinidadian society in the period of the postcolonial upheaval. During this time of emerging social and political awareness after the upheaval, the East Indian society experiences the new dimensions of democracy. The novel aptly describes the cultural confusion, the breakdown of traditional values and religiosity of the rootless East Indians as well as exposes the social tension and a bickering of a heterogeneous society in Trinidad. In his next novel *Miguel Street* deals with the theme of cultural disintegration of the East Indians and demonstrates the marginal position of them in the Creole dominated Port of Spain. In this novel Naipaul is deeply involved in the colonial people's struggle for order and identity in the colonial flux of the New World. The third phase of his career is devoted to African world and the meaning of freedom in the ex-colonial world. He illustrates the perilous politics of the postcolonial period through the perspective of the third person narrator and by moving through the consciousness of his characters.

Need of Hour, Cultural Decolonization is also depicted in this chapter. It shows that language plays an important role in the society or culture. A particular language is the cultural indicator or identity of that particular culture or society. Unfortunately, terrorism has become the most challenging global issue today and it is a severe threat to the emerging civilizations of the world. Therefore, the future of both civilization and world peace, undoubtedly depend upon understanding and cooperation among all civilizations of the world.

Finally, we concluded that Naipaul has originality and individuality lies in the reality of his claim in which he denies to have a place with a specific conviction, society, place or race. Naipaul's novel covers and adventures from pioneer mimicry and illiteracy to the existential injury lastly the colonized governmental issues in the period of decolonization. The novel along these lines closes by presenting a futile push to battle for the individuals who don't have enough sense to judge who is their well wisher.

Naipaul in this travelogue perceives his preferences and pre-considered thoughts amid his past visits as accounted in other two books of the set of three. The travelogue gives a captivating record of an immigrants thirst to look for a dock and the connectedness. The travelogues composed by Indian Diaspora authors give more extensive dimensions to comprehension of their complex relationship with India.

CHAPTER VI

SUMMING - UP

This analytical investigation presents Naipaul's fictional world focusing on the worries of a displaced man who in a socially denied society, battles to keep up and save his existence. Naipaul's originality and individuality lies in the reality of his claim in which he denies to have a place with a specific conviction, society, place or race. This makes him an all inclusive author and his confidence in humanity, not in nationality, advocates his situation as subject of the world. He opposes all barriers of country, religion, culture; race, station and dialect thus do his heroes. Therefore, Naipaul's novel covers and adventures from pioneer mimicry and illiteracy to the existential injury lastly the colonized governmental issues in the period of decolonization. Naipaul's heroes in his prior four books have a place with a 'denied' society of Trinidad, which even in a post colonial set up is a completely disorganized, empty, demoralized society as are its inhabitants. They all worry about the concern of being colonials on their shoulder since they have lived under a psychological colonialism physically as well as mentally. In spite of the fact that they have liberated themselves from political colonialism, yet in their conduct and additionally in their desire and aspirations, these individuals still duplicate their Imperialists and progress toward becoming 'impersonates'. The present section connects with the investigation of travelogues, *India: A Million Mutinies Now (1990)* and *A Place Within: Rediscovering India (2008)* composed by V. S. Naipaul and M. G. Vassanji separately. Both the scholars, Naipaul and Vassanji, have been recognized as the masters in the realm of fiction and additionally nonfiction. Naipaul in this travelogue perceives his preferences and pre-considered thoughts amid his past visits as accounted in other two books of the set of three. India had changed amid those 26 years so has Naipaul left his apprehension and has developed as an author. In Naipaul's vision of the world, negativity might be said to be a focal strain, while his commitment to truth is uncompromising. As his vision develops, it turns out to be progressively pessimistic with his own particular developing feeling of disillusionment. As an eyewitness and translator of ex-states, he is unsparingly basic and uncovered the insufficiencies of such social orders, which he accepts to be the result of the oblivious acknowledgment of the standards and estimations of the colonizing culture. Naipaul's initial books happen to be the livelier of every one of his works. In

formal terms, Naipaul analyzes along the limits of fiction and true to life in his movement compositions. While his books are described by his own experiences and the ethos of the community he has a place with, in his travel writings he often tries to keep himself good and gone yet at the same time constitutes the spirit of the narrative.