

## ***CHAPTER IV***

### **TRAVELOGUES IN THE WESTERN WORLD**

#### **4.1 Overview**

The restoration of Israel is an exceptional case of realization of the Diaspora's dream of a return to their homeland. Generally, the Diasporas can never return to their homeland because homeland for them is a series of mental images, often highly eulogized. Therefore, when a physical return to the homeland lays bare the chasm between their image and the visible reality, it fails to produce a mental equivalent of their physical return. Their alienation is thus doubled. Hydra-headed questions of ethnicity, nationality and migrancy only add to its complications.

One of the favorite words in the 20th century lexicon applied to the Diaspora people is cultural shock. People from one country who are propelled into a different environment without sufficient mental preparation are apt to experience great difficulties in adopting themselves to new ambience. The frustration and insecurities that flow from such disorientation are especially acute in immigrant groups. Many immigrants have found it impossible to integrate them into the new society even though some may have spent decades there. The Diaspora dimension of Jewish life shows that both individually and collectively they have been concerned with problems of deracination and alienation. The Jewish were in fact again the first people to suffer cultural shock on a large scale. Their isolation from the gentile world exacerbated the feeling of rootlessness that planned everywhere.

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. He can be compared to Henry James as an extra-cognizant exile because like James, his distance from his native land had worked towards making him 'extra-cognizant' of its realities. But it is

only Conrad with whom he shares his world and his material. 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.

#### **4.2 Impression of colonial society in West Indies and South America**

Colonialism started in late fifteenth century in various parts of the world as a power catchment of little, undeveloped, underdeveloped countries by solid created countries of Europe. Amid this power diversion, the ruling country exploited all the common resources and additionally labor for their self intrigue and this ruling class was called Imperial power/colonizer and the ruled ones are called colonized. After roughly a lead of around three hundred years by Imperial powers, the voice was raised against them by the locals of the colonies and colonizers begin subsiding from the colonies in the second 50% of twentieth century.

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, regardless of whether they are his prior skilled comedies about racially perplexing and culturally insecure groups of Trinidad, or the solemn genuine work of his later stage depicting English social orders. In the center period of his profession, he mirrors the torments produced in the life of ex-provincial individuals by the collision of their old and their new rulers. Consequently Naipaul's novel covers a trip from pilgrim mimicry and illiteracy to the existential injury lastly the colonized politics in the period of decolonization.

A similar view is shared by Stefano Harney when he compose, "Imperialism and the wicked consequences of colonialism are the central theme of Naipaul's work."<sup>1</sup>

He is unquestionably a typical post colonial voice talking of the 'marginal' and 'displaced' dealing extensively with shifting personalities, roots, homes and changing realities of the individuals who are homeless and rootless. Having a place with triple identity (West Indian, Indian and British) with a feeling of non belongingness, Naipaul does not depict

legend, rather develops protagonists in his fiction where they wind up instrumental in overflowing their maker's voice. Naipaul, being an exile essayist develops in his observation in his fictions. There is a gradual move in his state of mind from his initial misconception of his homeland and its kin, to the comprehension of the general population and thus of himself. From an initial disdainful, hostile state of mind towards his nation, he makes his protagonists to feel at home. As Trinidad was a previous British settlement and the general public in which Naipaul was conceived and raised was a colonial society and as Naipaul is a relative of indentured worker class, there runs an under-current note of colonial awareness in the greater part of his books, be it works of his apprenticeship period or the books of his developed stage.

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. They all worry about the concern of being colonials on their shoulder since they have lived under a psychological colonialism physically as well as rationally. Despite the fact that they have liberated themselves from political colonialism, yet in their conduct and also in their goal and aspirations, these individuals still duplicate their Imperialists and progress toward becoming 'imitates'. These individuals with a colonial awareness which is a whole of their encounters through political, social, ethnical and cultural experience amid the ruling time frame or even subsequent to getting freedom force the locals of the state on the very edge of losing their individuality and identity turn out to be more copies both in conduct and additionally in their point of view. This sanitization makes them at some point to get associated with the battle (it might be internal or external both) for flexibility, expatriation, cultural confrontations, evacuating and transplantation, estrangement (from self and society both) and to be engaged with scan for identity.

Bruce King is correct when he calls attention to that Naipaul's imperialistic bowed of brain in condemning the general population of Third World nations was essentially to establish a place for him as an author. Naipaul was very much aware of the way that his

initial books were for outside pursuers as in Trinidad, there were insufficient pursuers for an author. This made him to embrace parody as a medium to reflect life of colonial and additionally post colonial time of this of West Indian island.

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, they couldn't turn out from the sentiment failure as an individual. They couldn't well set up their general public and neglected to give enough opportunity to themselves. They get themselves absolutely unfit to give their country strength of political robustness and they lost those human esteems which were important for their adherence as a man. These individuals felt disinherited from their society culture and their presentation to the outsider culture, its esteem, its writing, and its socio-political speculations which make them suspicious of their own reality. During the time spent restoration of their 'new thought of human' greatness, makes them to meander in the huge region of obscurity. This forces them to end up copies of that culture against which they waged a war. Naipaul's analysis of these colonial and post colonial social orders in the vast majority of his fiction is his very own aberrant overflowing insecurities and conflicts and individuals like him. To cite Bruce lord, "What starts as a vision of the West Indies, at that point the previous colonies, turned into the way he saw all grounds and history."<sup>2</sup>

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. Such a man has no feeling of association or dependability to a specific culture, culture or nationality. He winds up narcissistic and now and again tries to remunerate it through gaining getting status, power and security of the new request parts in another general public. On the off chance that he neglects to accomplish it in his own general public, he escapes to another. In any case, even this place where there is his imagination gives just brief relief to him and therefore

prompts homecoming. This is finished by numerous hero of Naipaul K. I. Madhusudan Rao fittingly comments:

“He (Colonial Individual) lives more in the memory of the past or in the desire for the future, rather than in the vivid focus of the present. The psychology of the colonial individual is of a piece with that of his community which in its turn oscillates between narcissism and nihilism. So his perception of the reality is rendered more confusing and complicated. The individual resorts to over simplification of his situation, as seems to view himself as a member of a wounded civilization.”<sup>3</sup>

Naipaul's individuals in this colonial ethos react in an approach to secure themselves, either through their activities or through their coming into with 'masterful potentialities'. Ganesh, Biswas and Ralph Singh need to end up essayist, as composing is an instrument to attest their freedom, identity and satisfaction, a treaty of sensibility against hostile world. In making his individual a trying essayist, Naipaul's own sentiments of exclusion from every single past convention hit at first glance. As he communicates his gloom: "Living in an acquired culture, the West Indian, more than most, needs authors to reveal to him his identity and where he stands"<sup>4</sup>.

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* when he comments "Substance to be a colonial, without a past, without predecessors"<sup>5</sup>. The outrage, disappointment and feeling of uselessness among Naipaul's characters in his fictional world stems from their sentiment exclusion. Indeed, even underneath the comedy and the dissatisfaction (In *The Mystic Masseur* and *Miguel Street*), there is an agonizing mindfulness of being colonial conceding neither identity nor bond. The confounded universe of his colonial and post colonial nations like Trinidad and Africa makes the individual to be pounced upon continually by the most noticeably bad dread of being deserted, Naipaul alludes to such society's 'realist' one and a 'second hand world' of

copy men. To cite K. I. Madhusudan Rao, the African world (in books of Naipaul) is a mysterious, faceless world denied a voice ever. The Latin American world is a world 'instructed, however invalid', parasitic, another and innovation of other."<sup>6</sup>

Naipaul 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 men. He is remotely worried about the developmental potential outcomes of Third World individuals who need energy and excite and they shackles Naipaul's vision. This perspective of Cudjoe holds water and can be discredited on the ground that Naipaul's national identity is sketchy. Being an ostracize, he has the freedom to tell unpalatable truths and being a realist he delineates what he saw, experienced, saw and broke down.

Naipaul is particularly mindful of neo-colonialism as help which post colonial nations require for sustainment in the changed circumstances after autonomy. Ralph Singh in *The Mimic Men* understands the reality when he acknowledges, "There was no obvious interior wellspring of energy and that no power was genuine which did not originate all things considered."<sup>7</sup>

Naipaul's 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-*A Way in the World*, *Half a Life* discover it similarly disordered and anarchic. Dishonesty, unethical behavior, misrepresentation, double-crossing, viciousness and disloyalty are the attributes of the ruling imperial class and these qualities are received by the inhabitants of *Miguel Street*. This reflects gloom and futility of their life.

"Life is a helluva thing", says Hat. "You see inconvenience coming and you can't complete a damn thing to avert it coming, you just got the chance to sit and watch and wait."<sup>8</sup>

The haphazard Creole society of *Miguel Street* reflects the declaration of manliness through abandoning, beating and tormenting ladies, and kids, who enjoy ill-conceived relations, keep pets, play cards, and have a fixation for watching cricket. In such a general public each individual is focused on 'I' feeling. Be that as it may, these individuals additionally demonstrate the attention to give training to their kids. George, an ignorant has high desire to make Elias a specialist. The kid storyteller's flight to London for assist instruction is circuitous portrayal of colonized individuals of their colonial cognizance. They it well that they can coordinate with their ruling class just by picking up training. Every one of the inhabitants of *Miguel Street* have a place with same class yet English man's one-sided mentality towards colonial individuals is reflected in the discussion of latent individuals of this crippled society. In their unfulfilled aspirations and thought processes, because of absence of opportunity in the colonial set up makes them to lead a shadow less life. Their feeling of meaninglessness in the slenderness of their general public makes these individuals mentally sick. They don't realize what they think or do. Amid the procedure of colonization, colonizers instigated in their mind a sentiment being insignificant in these way individuals begin emulating; impersonate conduct, state of mind, and way of life of colonizers. Bogart, the strange and withdrawn polygamist is given his mane after the American film *Casablanca*. In such an asset less, impoverished colonial society characters like Popo, the craftsman enjoys making nothing and Elias, a genuine understudy neglects to pass any examination. Man-Man, B. Wordsworth who needs to be equivalent preferences 'Whites', end their lives grievously. Titus Hoyt enjoys fraud to set up his situation as the promoter of colonized. Uncle Bhakcu has, have ability of devastation as opposed to that of development. Edward needs to end up an American to pick up notoriety. Cap the absolute entirety of *Miguel Street* winds up his life in jail. The eccentricities of these characters make their survival very nearly termination. Imbecilic George, spook Big Foot, scholar Popo, entertainer Morgan - all constitute a composite picture of portrayed failures, appear to incline toward "Imperialism- to some degree. This demonstrates Naipaul's cosmopolitan state of mind.

Naipaul, 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. This trademark was of 'European personality since the Renaissance.'<sup>9</sup>

In his standpoint Naipaul is to some degree one-sided as in his before fiction, he is his very own sharp comedian Trinidadian culture. Be that as it may, the failure of his protagonists is a colonial and unsurprising failure. Individuals are an aggregate of what social orders make them in this way a general public which is absolutely without any managing guideline, without a center of disciple esteems gives its inhabitants only an 'obtained eye' and a feeling of engrossing themselves in dream. Indeed, even in his perspective of the fantasized universe of England, Naipaul feels similar torments of dispossession, ambiguities of flexibility and non-acknowledgment. The ineptitude of an individual is an inward shortcoming which makes him insecure. It might be said everyone is colonized briefly in a condition of decolonization when one needs to free himself.

They point the finger at 'English man' for Elias' failure in the examination. Unmistakably understood of prevalence of colonizers over colonized. Colonial individuals take their rulers as their optimal that is the reason Black Wordsworth mirrors 'White' Wordsworth's style of verse yet flops in his endeavor as he has a place with an alternate foundation yet he isn't prepared to acknowledge this reality. Besides he envisions past his ability. Bogart's American intonation, his Rex Harrison's style is another case of mimicry. Police in such a general public isn't intended to keep up lawfulness. Pay off makes police-men to close their mouth. Individuals in *Miguel Street* are lessened to 'earth'. The snapshots of misery just reach each other. Profound quality loses its incentive according to the general population and they are very much aware of their shameless conduct. Popo's detainment makes them express that after every one of that was a thing this could happen to any of us. Individuals likewise allude to "London", England as perfect places Errol's reference to England in fourth story, 'His Chosen Calling' and the reference of Elias' failure in examination and additionally the story indicates Imperialistic mentality of colonizer when

they send out each better thing from England and this demonstrates genuine rulers are not in West Indies but rather the administration is being from England "Everything's Elias compose not staying here you know. Each word that kid composes going to England. Boyee responds on Elias' failure, what else you anticipate? Who redress the papers? English man, not really? You anticipate that they will give Elias a pass? this demonstrates the contempt of the colonized towards for their rulers colonizer, as they didn't enable colonized individuals to develop their ability.

Man-Man's refined English articulation is another case of mimicry. His comments about degenerate government officials and their degenerate ways is a circuitous reference to the degenerate practices embraced by colonial rulers. He comments that these days you hear, every one of the government officials and them looking at making the Island self sufficient. On this island everyone is occupied in keeping up his own particular individuality. Man-Man's false torturous killing act likewise demonstrates the mimicry of colonized.

Naipaul 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. A similar attitude is appeared by the colonizers towards their colonial individuals. In XIV story again we go over a critical comment on colonizers' tendency of making a little issue into a major one. The kid storyteller says that these individuals are ace of propaganda. At this junction when the general population of *Miguel Street* praises the finish of Second World War, his comment communicates the disdain of locals on the accomplishment of their rulers. This is a joke on the behavior of the colonized when they commend the accomplishment of their silencer, Stupidness! Stupidness! How dark individuals so inept?

Individuals of *Miguel Street* don't blame anyone for their failures. In spite of their high aspirations, they have reconciled to their parcel. They all are very much aware of the way that the colonial society is opportunity-less and resource less for them. Individuals like

Bolo, the stylist understand this reality and the realization of his weakness makes him to live in entire condition of uncertainty. Bolo's initial aspiration to leave Trinidad and his takeoff to State in the wake of increasing/winning cash demonstrates the easy routes, these sit out of gear colonized individuals need to receive and when they flop in their endeavors, they blame the Rulers for that, they just need to get all the dark individuals money. Naipaul's feedback is clear when he assaults on the propensity for faulting of colonized individuals without recognizing their own particular lack of ability to stroll with society.

Material pick up is the main quest for these individuals as the society offers no dignity to them so they figure no one but cash can furnish them an equivalent position with the rulers. Standards living standards and qualities have no significance in their lives. This colonial society is brimming with con artists was swindled by the advertisements which showed up in two driving News papers-The Guardian and The Gazette. He builds up a hatred for news papers and furthermore chooses to stop from this place that is known for "evildoers" to Venezuela. Be that as it may, once more, he is swindled when he neglects to satisfy his desire to get away. This position makes him not to stop his propensity for wagering and betting. He winds up suspicious, responsive and a non-devotee to a society of liars. He says, These Trinidad individuals do just lie, lie. Lie is all they know. He is confounded when he comes to realize that his sweepstake ticket has won hundred dollars for him. He takes it another trap of Street to befool him. This demonstrates an attitude of suspicion pervasive in the society which is a result of the hole of correspondence and confidence in the general population. Edward, a fizzled painter and his desire to portray, dark colored hand catching a dark one, reflects his colonial cognizance. This unfulfilled desire calls attention to the yearning of a colonized to set up a relationship with colonizer. His demonstration of gifting attaches to others and his outrage at not wearing it by others in another indication of mimicry as colonized impersonate dressing feeling of their colonizers. His comment when he gets cash from Americans for his work is likewise another case of his colonial awareness. His comment demonstrates that colonizers don't

give individuals enough wages consequently of their work. However, incidentally when he gets opportunity he begins copying, rather emulating Americans and begins acting like them. Prior he used to censure a similar sort of behavior. In the event that one gets a possibility one begin carrying on with a feeling of prevalence over the individuals who don't have it. For Edward, America turns into a place that is known for dream. This influences him to rebuke the society he lives in like manner as is finished by Naipaul. Naipaul's own particular colonial awareness makes this shifting of fantasized world from London to America. On the off chance that he had not done as such, this book would not have gotten acknowledgment in Trinidad. He didn't join Trinidad and Britain together yet he attempted to analyze Trinidad and America.

The limits amongst colonizers and colonized, between Imperial forces and underdeveloped nations, the confinements of the setting and racial contrasts make universe of Trinidad in which Ganesh lives. His East Indian, post indentured, transplanted identity makes him to embrace misrepresentation, fraud, unscrupulousness and demands as the apparatuses to get accomplishment in a hindered Colonial society. Ganesh's excursion, his mirroring colonizers are displayed through setting, symbols, books that he peruses or cites. The frantic endeavor of modernization is the consequence of befuddled starting point, loyalties, traditions and convictions in the colonial society. Like Naipaul, Ganesh neglects to connect disconnected strings of rank, shading, ideology, and birthplace in a Creole society. Having discovered a society with no controlling standard and perfect, he swings to his colonizers in mirroring them. His life, his possessions, his vision - all is blend of Indian (colonized) and Western (colonizers). He feels oscillated amongst superstition and objectivity. His utilization of vernacular and English, his faith in his religion and his sharp desire for emancipation, his conservatism and revolutionary soul influence him to escape from the static environment of the society (Trinidadian). In doing as such he misses his ability of befooling superstitious populace of Port of Spain by utilizing Hindu customs, rituals and religious services. He embraces Western approaches to get accomplishment as colonizers did.

Naipaul in his third novel is more compassionate and less satirical in nature. The novel is brimming with veritable rebels of Port of Spain's road individuals where the main any expectation of individuals lies in escape. Be that as it may, in spite of discouraging environment of the society, the soul of its inhabitants is unstoppable. In 1960 Naipaul returned to West Indies in inquire about material for his first travelogue, for which he was asked by Eric Williams, the Prime Minister of Trinidad. Naipaul's fourth book, one of the finest to have been ever composed by a West Indian writer and considered by numerous to be among the best novels in English writing is, obviously *A House for Mr. Biswas* (1961) is a tribute to his dad's life. The novel catches real West Indian life. In any case, past that it rises above commonplace limits and evokes concepts called an Epic and its hero an Everyman. Biswas' edgy battle to possess a house is representative of man's have to build up a valid identity. In *The Middle Passage* his first travel book, where he judges the West Indies to be a forsaken arrive. Tourism, another sort of subjection, keeps on corrupting the populace, changing over it in to a materialistic, outsider society without substance and Naipaul rejects this land as his home. Naipaul's fifth novel, *Mr. Stone and the Knight's Companion* (1963) gives off an impression of being an entire break with the West Indies. It is a tranquil story of a maturing Englishman who weds without precedent for his days of yore to keep away depression and furthermore with an imaginative plan to have a sidekick in his seniority. His concept of the arrangement is stolen from him and popularized to the point of being indistinguishable. Every one of his endeavors to recapture his last self finished futile. From his failure, he takes in the more profound estimation of survival for its own particular purpose. For this book Naipaul won the renowned Hawthorneden Prize in 1964. Before this in 1958, Naipaul was granted Rhys Memorial Prize and Maugham grant in 1961 and Phoenix Trust grant in 1962. In 1965-66 Naipaul purchased his first house in Stockwell, South London and instructed in the University of Makerere, Uganda where in the organization of Paul Theroux, he flew out to East Africa.

In 1975, Naipaul went to Zaire and returned to India. The yield of his encounters appeared his next two works. His second on India: *A Wounded Civilization* (1977) and a novel-*A Bend in the River* (1979). The novel marvelously reproduces life in a contemporary Central African state under tyranny, where race, training and clashing belief systems uneasily coexist with customary African culture. The political battles are played out against the foundation of waterway, jungle and backwoods individuals impenetrable to the changing cycles of history. In 1980 Naipaul got Bennett Award (Hudson Review) and furthermore distributed his second accumulation of articles-*A Congo Diary*. *Among the Believers: An Islamic Journey* (1981) is a controversial travelogue of Naipaul which depends on his journey record of numerous Middle East and South Asian Islamic nations. In this work he focuses on ascent of Islamic enthusiasm. He was granted Jerusalem prize for this work. Naipaul moved into the cabin close Salisbury in the English nation of Wiltshire. He additionally influenced a journey to The Ivory to drift in 1984. Naipaul distributed finding the Center, two stories, one indirectly about his initial encounters in London, the other a travelogue, portraying the African scan for identity among the changes of the contemporary Ivory Coast. In 1986, he was granted T. S. Eliot grant. The exceptionally individual utilization of movement personal history to investigate issues of culture and identity arranged the route for *The Enigma of Arrival*, his eleventh fiction, beginning with Naipaul's encounters of coming to England from Trinidad having Indian roots. The work develops a summoning of life in provincial Wiltshire, where the storyteller goes to his very own natural comprehension issue in this world. *A Turn in the South* (1989) is another travelogue depicting his movement record to United States. In 1990, he was presented knighthood by Queen Elizabeth and granted Trinity Cross (Trinidad). Around the same time Naipaul distributed his third book on India-*India: A Million Mutinies*. Following a pass of seven years, with a restored soul, Naipaul came back to the class of the novel and composed *The Way in the World* (1994). The theme of the novel is European contact with the Caribbean which he had dependably investigated in his before work *The Loss of El Dorado*. However, in this work history is introduced in multi layered work of fiction and collection of memoirs.

Naipaul returned to the Islamic world, to gather material for *Beyond Belief: Islamic Excursions* (1998). It is a critical assessment of Muslim fundamentalism in non – Arab nations, for example, Indonesia, Iran, Malaysia and Pakistan. In 1999 Naipaul distributed *Letters between a Father and Son*, an accumulation of his own letters which demonstrates the close security that he imparted to his dad. This work was trailed by *Reading and Writing: A Personal Account* in 2000. In 1993, Naipaul won David Cohen Award given for an existence time accomplishment by a living British author. He was granted Nobel Prize in 2001 for his commitment to writing. Around the same time came his novel that undertakings half existence of current man in this rootless environment *Half Life* 2001. His accumulation of papers entitled *The Writer and the World* reflects his vision as an author. Other than numerous honors and prizes, Naipaul has additionally been granted honorary Doctoral and D. Lit. Degree by numerous driving colleges affirming his most astounding artistic position. He was given D. Lit in 1975 by the University of the West Indies, by St. Andrews University, Fife, Scotland, in 1981, by Columbia University, New York, in 1983; by Cambridge University, in 1988. He got honorary cooperation from University College, Oxford and some more. He distributed *Magic Seeds* in 2005, and still keeps on composing retaining his situation as controversial yet most commended essayist of our chance.

Naipaul's originality and individuality lies in the reality of his claim in which he denies 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. He opposes all boundaries of country, religion, culture; race, rank and dialect thus do his protagonists. Toward the finish of their fictional journey the hero understand the brutal truth of non-belongingness. “These aides in making their reality more reliable. It's valid in Naipaul's own particular words that he needs to discharge "the world contained inside him" (myself).”<sup>10</sup>

His steady realization of substandard position because of colonialism makes him and additionally his hero self faltering constantly. Indeed, even after the finish of colonial

period, the solid line of demarcation between Imperial powers and decolonized nations, (now called Third World Countries) exists particularly in his works. The worries, issues, circumstances and arrangements of his fictional protagonists have an immediate connection with the modern man and this makes his (Naipaul's) fictional world more realistic and near modern man. Naipaul tries to join man and essayist in his fictions.

Colonial awareness is the undercurrent theme of Naipaul's fiction that keeps running in the hero's declaration in a Post-colonial evolving society. Post colonial social orders of Caribbean islands in his prior fiction indicate mimicry of colonial individuals and their inadequacy to protect their autonomy. His initial three novels *The Miguel Street*, *The Mystic Masseur* and *The Suffrage of Elvira* demonstrate purposeless existence of Trinidad individuals, amid and toward the finish of colonial run the show. His later novels mirror the state of decolonized nations. Decolonization of a nation was a benefit for the local individuals who endured and lost themselves under Imperial run yet these nations after autonomy couldn't adjust the changed circumstance and from one issue they entered to the and that was more chaotic than past one. They couldn't over toss the shrug of their colonial forces neither in methods for living or in considering. They couldn't disregard off their propensity for taking everything readymade. They neglected to start, produce and to lead. They built up a propensity to carry on with an acquired life. They all are living in a domain of finish emptiness. They are simply pictures and have lost all enthusiasm. Their political freedom has neglected to give them autonomy of the self. The political power increase diversion has brought about giving them nothing as they were not prepared to acknowledge it and their readiness was not finished. They didn't disciple amid colonial standards and the outcome is every one of them feel a feeling of cynicism and nothingness. The blame isn't on colonizers yet on the circumstances and on the colonized. To defeat this colonial cognizance, his protagonists relocate to the place that is known for their fantasies however there too they don't get anything considerable. Their unclear personality stays unidentified there moreover.

The distinctions in birthplace and foundations brings about obvious holes between the two sub cultures, the African and the Indian, the West Indian and the Indian, The Indian and British and The West Indian and the African and the West Indian and the British and the African and the British. There emerge tensions and conflicts during the time spent combination resulting in loss of self in such a dysfunctional culture. With a specific end goal to keep up one's own particular individuality and to adjust one's own particular integrity, one needs to kill his acquired attributes and obtain the qualities of their prompt blended culture. Naipaul's protagonists are emphatically influenced by the rot and confusion common in their culture. They live under incredible stress and tension. They are very much aware of their excruciating individual failures, dreading the loss of status and identity. They have opportunity as their and self is the specialist of experience. They, notwithstanding their diverse foundations, are not moved by affection but rather are overwhelmed by voracity, shortage, strife and futility. They are displayed as detainees of their own pride. All are self - focused and self encased individual, opposing the correspondence of other people. Cultural encounter likewise offers ascend to unpredictability of sentiments as far as prevalence and mediocrity. The dominating sophisticated and capable West overwhelms feeble culture of East and the outcome is degeneration of the weaker one and the individuals who have a place with that weaker culture regardless of its inadequacies stay in a steady flux to spare it since they feel that their own identity is in threat when their culture is in peril.

### **4.3 STUDY OF NEW WORLD HISTORY**

Critics and reviewers of V.S. Naipaul's movement compositions are to a great extent partitioned between two camps: his protectors and detractors. The critical perspectives of his protectors are by and large thankful to the point of being tendentiously celebratory of Naipaul's claim to target truth and comprehensiveness of vision. Those of his detractors are guided against his brazen responsibility regarding Enlightenment philosophies that, as indicated by them, lie underneath the racist-imperialist narratives of Naipaul's movement records of the Third World nations. Naipaul's admirers lay accentuation on his

wide satire and melancholy experience of humanity in the post-colonial social orders. They have much of the time alluded to Naipaul's cynical charge over the delineation of the harming impacts of imperialism on decolonized countries in Asia and Africa. Naipaul's worry with the all-inescapable display of political brutality, deracination and alienation in the human experience of Third World nations, has made them, as a general rule, contrast his virtuoso and the dim vision of Joseph Conrad. Contrary to these individuals, Naipaul's ideological critics have blamed him for colonialist sympathy, solid doubt for mainstream protection from hegemonic manages in the creating countries of the Third World, hypochondriac fixations on turmoil and ignobility in non-Western social orders, and purposeful mutilation of verifiable realities to hand the influence of prominent sentiment over his support. Conflict of sentiments between these two gatherings of observers has remained a potential wellspring of contention around V.S. Naipaul's travelogues since the late 1980s. In addition, such an enthusiastic critical civil argument has rendered the gathering of Naipaul's works, especially his travelogues and journalistic compositions, by the post-colonial scholarly community an exceptionally dangerous issue. Keeping this critical legacy at the back of our psyche, let us now quickly disregard a portion of the delegate discourses separated from every one of these fighting gatherings that assistance us take up the investigation of Naipaul's Indian set of three as a fascinating errand of reappraisal on the present event.

Notwithstanding the valiant endeavors made by the champions of Naipaul to guard him against his detractors, it is hard to set aside this last gathering of Naipaul critics and post-colonial learned people and their unpalatable judgments on Naipaul. Best known among Naipaul's detractors are George Lamming (1960), Derek Walcott, 6 Wilson Harris, Edward Said (1986), Rana Kabbani (1986), Selwyn Cudjoe (1988), Robert Nixon (1992), Wimal Dissanayake (1993), Fawzia Mustafa (1995) and Helen Hayward (2002). In his *Pleasures of Exile* (1960), George Lamming solidified his assault on Naipaul's "maimed satire" and blamed him for unsympathetic treatment of "his cultural foundation and striving like distraught to substantiate him through promotion to the pinnacles of a

'predominant' culture whose esteems are gravely in question."<sup>11</sup> Lamming's line of contention built up a critical mold to be sought after later on by Derek Walcott, Edward Said and other post-colonial critics of Naipaul. Edward Said has mocked Naipaul's supporters as metropolitan learned people whose turns and turns have gone ahead in spite of the Third World. He has likewise summarily rejected their records of the Indian murkiness or Arab quandary as ignorant, unskilled, and buzzword ridden. In the "Presentation" to his *V.S. Naipaul: A Materialist Reading* (1988), Selwyn R. Cudjoe reports Naipaul's "expanding identification with the predominant imperialist philosophy and supremacist distraction of the time" as the essential focal point of his critical record of the creator."<sup>12</sup> It so creates the impression that Cudjoe's "realist" analysis only gets the job done to estimate Lamming's own grievance against Naipaul and starts an ideological tirade against the writer to be produced into a standard polemics of perusing Naipaul's works amid 1990s. It clarifies the growing threatening vibe of post-colonial critics to Naipaul's non-fictional works amid the most recent few decades and the consequent decrease of the creator's reputation in the contemporary scholarly community. In his *London calling* (1992), Robert Nixon has delivered what may legitimately be known as the most devastatingly sharp record of Naipaul's non-fictional works till date. "It is my desire", pronounces Nixon, "to represent and challenge Naipaul's particular specialist by investigating the logical character and political circumstances of his verifiable."<sup>13</sup> Expelling the adulatory examinations of Naipaul by Irving Howe and Conor Cruise O'Brien, Nixon tries hard to set up Naipaul's shrouded affiliations with the abstract inheritance of colonialist-supremacist talk in the compositions by such Victorian explorers as Anthony Trollope, Charles Kingsley and James Froude. Fawzia Mustafa has scolded Naipaul for his misperceptions and unseemly request of Third-World issues. With regards to Naipaul's movement works on the Third World nations, Mustafa researches the creator voyager's system of social request in the accompanying way:

“[His] engagement with the social and cultural friction caused by ethnic traditions forced into proximity, and the disintegration or failure of old and

new systems and rituals in the face of economic modernity's, repetitively leads him to conclusions about the cultural and political poverty that seems to characterize an increasingly destitute greater Third World. "14

Like Selwyn Cudjoe and Robert Nixon, Mustafa involves Naipaul's creativity unhesitatingly in colonialist discursive practice. Just his accentuation shifts from the thematic and expository distractions of those ancestors to Naipaul's over the top privileging of the Word and Book and the "cognizance" and "request" prompting information they speak to". In his view, "Naipaul's "bookishness" can with avocation be perused as Orientalist" and here, Mustafa appears to impart a typical critical landscape to Rana Kabbani who 10 years prior blamed Naipaul's Indian records for Orientalist narratives in her *Europe's Myths of Orient* (1986): "No contemporary European essayist would have challenged such a [stereotyped] portrayal yet Naipaul feels inside his rights to offer whatever portrayal suits his bias for all things considered, he is 'included' with this East, having risen up out of it and having made great."15

Be that as it may, above all, aside from these two confinements, what is lamentably lost in the critical controversy over Naipaul's non-fictional engagement with the non-European "other" is Naipaul's own particular reflections on his method of cultural request, his comprehension of the contemporary post-war world and the crucial relationship his travelogues share with the fictions. Conversing with Ian Hamilton in 1971, Naipaul stresses the requirement for "more noteworthy and more noteworthy comprehension of the world, more prominent growing up."16 That movement composing is fundamental to this "more prominent" advancement of his innovative personalities is apparent from his ensuing remarks to different questioners. He admits his profound respect for news coverage, a solid and prompt reaction to the world to Adrian Rowe-Evans. Without a doubt, Naipaul does not mean artistic news-casting, but rather a sort of critical reportage in light of his voyaging encounters of the more extensive world outside Europe. It gives him a thought of worldwide modernity particular to his circumstances and influences him to instill alternate authorial morals for himself:

“You might go on endlessly writing ‘creative’ novels, if you believed that the framework of an ordered society exists, so that after a disturbance there is calm, and all crises fall back into that great underlying calm. But that no longer exists for most people, so that kind of imaginative work is of less and less use to them. They live in a disordered and fast-changing world, and they need help in grasping it, understanding it, controlling it. And that is how the writer will serve them. “<sup>17</sup>

It is in this inventive ability to move past the illusory appearance of culturally encased social orders lies the way to what Naipaul recommended before as "more noteworthy growing up" and his movement compositions have essentially added to this procedure of self advancement. Comparative reflections on the establishment heterogeneity of cultural arrangements happen in Naipaul's discussion with Aamer Hussein in 1994. In any case, what's more, Naipaul takes care to call attention to that each culture gets its distinctive subtleties from its genetic impurity ever:

“History is interplay of various peoples, and it’s gone on forever. I can think of no culture that’s been left to it. It’s a very simple view that borrowing just began the other day with the European expansion. Think of all that was brought back by the crusaders from the Middle East. The titles in churches, the pulpit, all that comes from the mosque. Think of the food we eat and the Arabian coffee and Chinese tea and Mexican chocolate we drink. There’s always been this interplay. It continues, but there remain areas of particularity. If you take some literary form without fully understanding its origins and apply it to your own culture, it wouldn’t necessarily work. You can’t apply George Eliot country society to Burma, or India, for example, but people do try. It’s one of the many failures of the literary novel today. I can’t help feeling that the form has done its work. “<sup>18</sup>

We should recall that the late eighteenth and nineteenth hundreds of years, which for Foucault, cover the time of spirally expanding level of regimentation and specialization of the western social the truth, are additionally generally known to be the time of the solidification of colonial administration in whatever is left of the world outside Europe. The imperial forces of Europe went out in the colonial world with the message of alleged "cultivating mission" not just to justify the historical backdrop of savage misuse, mass slaughter, and each other kind of fierce barbarities did for the sake of racial domination over different races yet in addition for that of creating and imitating a "carceral" space of dehumanized and fundamentally "vagrant" colonial subjects. In his *The Mimic Men*, V.S. Naipaul splendidly totals up the wonder of the colonial generation of another world-arrange that brings forth displaced personalities:

“I have read that it was a saying of an ancient Greek that the first requisite for happiness was to be born in a famous city. It is one of those sayings which can appear flippant, except to those who have experienced their truth. To be born on an island like Isabella, an obscure New World transplantation, second-hand and barbarous, was to be born to disorder. From an early age, almost from my first lesson at school about the weight of the King’s crown, I had sensed this. Now I was to discover that disorder has its own logic and permanence: the Greek was wise. Even as I was formulating my resolve to escape, there began that series of events which, while sharpening my desire to get away, yet rooted me more firmly to the locality where accident had placed me.”<sup>19</sup>

In an alternate context of building "collective homes from home", Mary Louise Pratt portrays the re-allocation of colonial scene and its corollary rehash of the colonial "self" by the tip top Spanish pilgrims in the New World of America, as "creole self-forming" at the "contact zone". Practically, these previously mentioned scholars of "travel" and "diaspora" are locked in social masterminds who favored a "constructivist" idea of "home" and "identity", and upheld for an innovative re-conceptualization of displaced

subjectivity as integral to the creation of a radical talk of "voyaging culture". Rendering the thought of "home" simply unexpected, delocalized and provisional, they have substituted its exacting implications by allegorical undertones. "Homecoming", for these post-structuralists, never again implies undertaking a physical journey to a settled goal of tribal birthplace, but instead happens on the emblematic level of self-revelation in the host nation. Thusly, they have likewise moved to an extraordinary position, where it winds up hard to separate between two concepts of "diaspora": "diaspora" as a heavenly body of hypothetical talks given to the reason for decentering the essentialist thoughts of "home" and "identity" from one perspective, and "diaspora" as a "lived" social arrangement loaded with tensions of belonging on the other. Along these lines, even inside the "constructivist" talk of diaspora there are further potential outcomes of problematization. Up 'til now, it is a fragmented venture and leaves the questions open for us: What is "home"? In what manner would it be advisable for us to imagine "homecoming" in diasporic writing? Should "return narratives" like Naipaul's Indian set of three be fundamentally considered regarding a Safran-like essentialist worldview of diaspora talk, and in this way a marginal issue in the relocation research of postmodernist cultural politics? "Home", as per Alison Blunt and Robyn Dowling, is a "complex and multi-layered geographical idea", "both material and inventive, a site and set of implications/feelings."<sup>20</sup> It can't completely be a representative development or a legendary scene of imagination. In this regard, the constructivists have legitimately empowered a verbal confrontation with the humanist/essentialist thought of "home", as a securing point through which individuals are focused. Characters and belongings, related with the thought of "home", are not regular or pre-given, but rather must be arranged and reconsidered. In migrant reimagining's, the phenomenological status of "home" is fundamentally challenged. It is imagined not as a goal of lasting entry or settlement, yet as a take-off point or a position of flight towards new geographical disclosures of genuine and imagined spaces. This plausibility of reconstructing "home" and "identity" in diaspora has fundamentally adjusted our impression of "social space" too. Contrary to the post-Enlightenment "carceral" economy of room working on premises of verifiable

linearity, cultural homogeneity and binaristic "contrasts", diasporic cultural politics advances a liquid and dynamic thought of social space, which is heterogeneous, versatile, thickly finished and persuasive. Seen from this point of view diasporic heterotopology, migrant verbalizations of identity and belonging are dependably de-essentialized, and thusly posture genuine dangers to the sovereign specialist of nation state. Following Lefebvre, we may state, diasporic cultural topographies are significantly political. However, at that point, for what reason would it be a good idea for us to not de-essentialize the thought of migrant "return" also? How might it be hypothetically hostile to arrange the "arrival narratives" (i.e. migrant records of transitory return to genealogical homeland) inside "constructivist" talks of "voyaging culture"? For what reason should the vision of rethinking "self" and "space" be constantly viewed as a cultural right to those migrants who would prefer not to return? Is there no chance the migrant "returnees" reconfigure the nationhood and "modernity" of their hereditary homeland regarding their transnational awareness, and urge us to re-arrange their records of "homecoming" inside the radical talk of Third space? The constructivists have completely ignored these arousing issues inside diaspora talks of room and cultural topography.

Regardless of "old" and "new" diasporic characters, the inquiries of "home" and "homecoming" stay vital to the very conflicted talk of diasporic belonging. In her investigation of outskirts crossing and transnational identity-development in diaspora, Avtar Brah seems sufficiently hesitant to draw any straightforward parallelism between "homing desire" and "desire for a homeland"<sup>21</sup>, and sets us on prepare for any essentialist sustenance of the ideology of "return". Be that as it may, as we as of now have talked about the issue at some length, we are similarly allowed to de-essentialism the thought of "return" or "homecoming" as transnational developments and multi-locationality of migrant subjectivity. Diasporic "homing desire" in the narrative demonstration of impermanent "return", in this regard, suggests not just a psychosomatic reaction to the authentic state of relocation from the genealogical homeland yet in addition a powerful urge for taking part in the transformative talk of migrant "voyaging culture" too. Hence,

our re-conceptualization of migrant "homecoming" in the more extensive suggestively of "homing desire" contains no sign of supporting any retrogressive ideology of a nostalgic "thinking back" to one's lost homeland. Unexpectedly, it sounds consummately tuned in to the contemporary diasporic cultural politics, which follows in the historical backdrop of colonial and post-colonial Diasporas the persisting legacy of an inventive staff, rendered "half breed", portable and multi-highlighted by the imaginative "execution" of movement rehearses crosswise over time and space. These travel practices hold every one of the side effects of a migrant's conflicted relationship with tribal homeland or the signifier of "home", by and large, evoked through such arrangements of resistance as recollections of solace and brutality, security and relocation, stay and flight. In the meantime, such practices are the potential hotspot for producing what Brah calls destinations of expectation and fresh starts, which supplement a political measurement to the thought of "home" and "homecoming" as in these real and-envisioned yet profoundly "different locales" are critically educated by the migrant returnee's multi-pivotal subject positionality crosswise over regional, cultural and clairvoyant "outskirts", and in that capacity consistently upset overwhelming talks of the sovereign country state. Acting as spaces of "cultural contrast", these "locales" of migrant reinscriptions question such basic highlights of the "given" homeland (i.e. country state) as the "official" history and the ethno-cultural homogeneity, and problematize the cultural geology of the country state by starting a politics of fracture at the core of the country space. From this viewpoint, migrant "return narratives" show withstanding imaginative potential outcomes of re-diagramming the cultural geologies of nationhood and "modernity" by the noisy introducing of option authentic cognizance and socio-cultural customs in the place where there is the returnees' progenitors.

#### **4.4 EXPERIENCES OF TRAVELS IN ARGENTINA, TRINIDAD AND THE CONGO.**

V.S. Naipaul 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. It loans to his works a monstrous scope of perception. Naipaul watches, identifies, investigations and after that depicts the genuine, philosophical, social, mental and individual issues of the underdeveloped nations. Naipaul with his attentive and puncturing eyes recognizes the general example of life that empowers him to follow a relatively comparing join in the life of the general population of these nations, where he had voyage. This part will think about the style and narrative method in his travelogues, to be specific: *The Middle Passage*, *An Area of Darkness*, *The Loss of El Dorado*, *The Overcrowded Barracoon*, and *India: A Wounded Civilization*, *The Return of Eva Peron*, *Among the Believers*, *Finding the Center*, *A Turn in the South* and *India: A Million Mutinies Now*. One of the amazing highlights of his travelogues is that he never goes for sights and sounds, yet he goes on a theme, thus he can infiltrate through the privileged of the social orders and their kin in a way which is typically his own, his own particular style and he depicts it to us with his own particular narrative strategy. V.S. Naipaul's travelogues are great, illustrative, intriguing, honest and provocative. They are shifted and beautiful. Nicholas Mosley comments about Naipaul's movement compositions: "A profoundly apt author.., he turns his web, his example, less to capture the peruse, as to influence him to have a problem solving attitude."<sup>22</sup>

Naipaul's real piece of composing sways and tilts between the regions of experience and development that have formed his creative and intellectual reactions. Journeys to Trinidad, Islamic nations, India and South America opened up another wellspring of experience and perception. The shape he picked was travel works, which are an adventure of individual's spirit's request, addressing, cheering, thinking back or more all account in a style which is tasteful. In composing these travelogues he gains a worldwide persona on occasion discussing Pakistan and Iran, at different circumstances of India; at that point all of a sudden changing on to South America.

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 a confirmation of his prior perspective of Trinidad; it develops as

a repetition and a confirmation of his prior desire to leave Trinidad. Naipaul utilizes the procedure of description, reflection and perception. He puts his view here as an eyewitness of cultures and individuals. He likewise includes description of himself and his responses. He additionally picks up legitimacy for his perceptions by recording his outrage at the ruthless histories of colonial servitude and misuse. He additionally goes to a degree of giving an unsympathetic analysis of the in proficiency and offensiveness of contemporary social orders.

*The Middle Passage* is about customers and consumes who have purchaser's individuals by swinging them to slaves. Naipaul isolates the book into six sections and the book depicts the colonial West Indian and Caribbean social orders: Trinidad, British Guiana, Surinam, Martinique and Jamaica. In every section he puts the socio-cultural, socio-clairvoyant, financial ills of these colonial social orders in connection to their colonial history. *The Middle Passage* affirmed his situation as a movement essayist.

It was with such a foundation, to the point that Naipaul headed out to India. He was feeling rootless and was looking for establishes in India. As he headed out to India he found that the India about which he had known was just a place that is known for his imagination, it was a "fanciful homeland". The sentimental picture of India was inserted somewhere down in his cognizance, the India of the fantasies of his youth. He had developed a fantasy India. He desired to see was an India revived, restored and in the meantime it saved its antiquated culture.

Naipaul headed out to the Caribbean islands, India, Iran, Pakistan, Africa, America, Argentina, the Congo, Malaysia, Indonesia and the Deep South of America. Venturing out to these different spots advanced his non-fictions. The majority of his movements were on commission and he dedicated his opportunity amid movements to sharp perception and documentation. As Naipaul starts his movement we see a checked contrast in him. The youthful Naipaul who tried to be an author was somewhat uncertain of his subjects for the novels, while once he begins voyaging he turns into a surer essayist:

In 1971 he told an interviewer that he had made a vow at an early age never to work for anyone. 'That has given me a freedom from people, from entanglements, from rivalries, from competition. I have no enemies, no rivals, no masters; I fear no one.... His attempts to separate himself from the consequences of his own behavior, and to present himself not as a person but as solely 'the writer', a figure who could in theory be studied objectively....opposing other, following his unique vision, apparently convinced his literary calling was hereditary and noble, was central to his idea of himself. He once said to me, 'I was not interested and I remain completely indifferent to how people think of me, because I was serving this thing called literature.'<sup>23</sup>

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. The key focuses inspected in this section are: (a) subtleties of 'home' and roots as found in Naipaul's true to life; (b) the distinctions in themes and style of composing as found in Naipaul's fiction and true to life; and (c) Naipaul's involvement of going to his familial homeland, 'India'. Going to document occurred by chance in Naipaul's life. His hesitation is articulated in his own particular words:

“In September 1960 I went back to Trinidad on a three-month scholarship granted by the Government of Trinidad and Tobago. While I was in Trinidad the Premier, Dr Eric Williams, suggested that I should write a non-fiction book about the Caribbean. I hesitated. The novelist works towards conclusions of which he is often unaware; and it is better that he should. However, I decided to take the risk.”<sup>24</sup>

Naipaul had never needed to come back to Trinidad to remain there. The feelings of trepidation that Naipaul had as an offspring of not having the capacity to escape Trinidad

came frequenting him when he could see the scene from his ship on his visit to Trinidad in 1960:

Travelling for and the writing of *The Middle Passage* were undertaken with a combination of uncertainty and nervous exhaustion after the completion of *A House for Mr Biswas*. As *The Middle Passage* unfolds, these predispositions rapidly make themselves evident as Naipaul's narrative voice almost immediately takes refuge in a nervous energy that fluctuates between petulance and disdain."<sup>25</sup>

Robert D. Hamner depicts *The Middle Passage* as an 'uncover travel book'<sup>26</sup>. Naipaul examination the Trinidad society remembering its history of colonization. In his initial fictions, Naipaul had not attempted to analyze the history of Trinidad. It isn't too outlandish to state that Naipaul was most likely not by any means mindful of the history of the Caribbean Islands. What's more, Naipaul, as well as the bigger area of the populace was unconscious of the history of Trinidad. Prominently they were not intrigued by acclimating themselves with the country's history. Nearly everybody residing in Trinidad tried to either escape from the nation or form oneself as per the world outside, the world that they had never occupied:

“Though we knew that something was wrong with our society, we made no attempt to assess it. Trinidad was too unimportant and we could never be convinced of the value of reading the history of a place which was, as everyone said, only a dot on the map of the world. Our interest was all in the world outside, the remoter the better; Australia was more important than Venezuela, which we could see on a clear day. Our own past was buried and no one cared to dig it up. This gave us a strange time-sense. The England of 1914 was the England of yesterday; the Trinidad of 1914 belonged to the dark ages.”<sup>27</sup>

Naipaul too had been a piece of this population, ignorant of his encompassing and enchanted by the world that lay a long ways past his range. Naipaul too had signals on his eyes amid his initial days in Trinidad. Nonetheless, Naipaul, as a guest, soon disposed of the signals. With a specific end goal to inspect his own feelings of trepidation of Trinidad, Naipaul deconstructs the futility winning in Trinidad. Self-examination of his feelings of trepidation causes Naipaul to comprehend why he can't consider Trinidad as his 'home'. Keeping in mind the end goal to feel at 'home' in a specific place one needs to develop a feeling of belonging to that place. The place where there is movement additionally assumes an immense role in making one feel that they have a place with that place and can assert it as their 'home'. As indicated by Naipaul, Trinidad had next to no to offer to its occupants as far as the feeling of belonging.

The country had a long history of being colonized. The population of Trinidad to a great extent included individuals who were either colonizers or the colonized. The inhabitants of Trinidad had isolate histories of their own, yet they were without a collective history. It is this nonappearance of a uniform history that outcomes in the disorientation of Trinidad. Naipaul comprehends that a feeling of belonging can't be built up until the point that one knows about her/his own history. For instance, however Naipaul had never gone by 'India', he felt an affinity towards the country since he knew that his progenitors had a history related with 'India'. Naipaul realized that he had a place with a family that was established in 'India'. Pondering over the activity of composing a book about the Caribbean, Naipaul understood that it was vital for the general population of Trinidad to know their history. It was critical particularly to make the diasporic population residing in Trinidad feel at 'home' in the country:

“Naipaul is concerned with the conditions that produced an exploited population of different races, denied their own history, ‘unanchored’ in Trinidad as members of a ‘materialist immigrant society’, whereas throughout the West Indies, ‘nothing was created, ... no civilization as in

Spanish America, no great revolution, as in Haiti or the American colonies. There were only plantations, prosperity, decline, neglect.”<sup>28</sup>.

Naipaul had for the longest time been itching to escape from Trinidad in view of the futility introduced in the society. In his fictions, Naipaul had officially recreated the futile society of Trinidad and every one of his fictions indicated how the general population residing in Trinidad gradually moved towards mimicry. Naipaul keeps on investigating his theme even in his non-fictions. *The Middle Passage* depicts Naipaul's return to Trinidad, his prompt 'home', among a blended horde of sightseers and his experience with new West Indian emigrants to Britain. From numerous points of view it denotes a full view to Naipaul's escape from Trinidad. He had let the nation well enough alone for give up and looking for a 'guaranteed arrive'. In the wake of being baffled, he comes back to Trinidad to see that there are scores of individuals who still leave Trinidad looking for a 'guaranteed arrive'.

Naipaul, as an 'outcast' in Trinidad, assesses the society. The characteristic characters of the Trinidadian society had not changed much from the time Naipaul had left the nation. Power was perceived, yet dignity was permitted to nobody. Each individual of greatness was held to be screwy and awful. We lived in a society which denied itself saints. In any case, there was a rapid 'modernization' that had occurred in Trinidad amid Naipaul's nonattendance. Such 'modern changes' did not escape Naipaul. These progressions helped Naipaul to convey forward the themes that he had attempted to investigate in his fictions. The progressions that crawled into the Trinidadian society at a disturbing rate authenticated Naipaul's perspectives of the outrageous stagnation of the society. Despite the fact that Trinidad had stopped to be a colonial country, it declined to surrender the impacts of colonialism. The 'modernization' of Trinidad was obtained from nations in the West. The general population still did not know, neither did they need to know, about their own country. As a tyke, Naipaul had encountered the impacts of colonialism through the instruction that he had gotten. He was abundantly affected by the writing of the West. The impact was profound to the point that Naipaul had felt that he would locate

his 'home' in England. On achieving Trinidad, Naipaul understands that very little had transformed from the time he had left Trinidad. Not every person could leave Trinidad and settle in an outside land. Henceforth, the endeavor was to copy the West in Trinidad itself:

"Modernity in Trinidad, then, turns out to be the extreme susceptibility of people who are unsure of themselves and, having no taste or style of their own, are eager for instructions. In England and America there are magazines for such groups; in Trinidad instruction is now provided by advertising agencies, which have been welcomed by the people not only for this reason but also because the advertising agency is itself a modern thing."<sup>29</sup>

*The Middle Passage* is, therefore, followed by an historical account of Trinidad in *The Loss of El Dorado* (1969). Naipaul's history of Trinidad is recreated primarily from extant documents and original historical collections of the former colonial overlords of the island, as well as from their imperial correspondence, news reports, court documents, travelogues, dispatches and letters. It is a formidable undertaking both for the volume of materials required to be sifted through and sorted out, as well as the method Naipaul chose to adopt in piecing his version of the island's story together: a novelistic compendium of a continuous narrative. Furthermore, as he states in his Preface, he was at pains to ensure that every quoted dialogue or exchange be strictly true to the original, thus appearing to rob himself of the novelist's license with free, direct and reported speech.

The result is a long, dense and tightly organized structure of episodes, each of which revolves around a principal figure under whose jurisdiction Trinidad once fell. By choosing to frame the narrative with two well-defined events, 'the end of the search of El Dorado, which contains lesser-known information about Sir Walter Raleigh's exploits in the Caribbean, and, 200 years later, the trial of one British Governor, Picton, for the

torture of one Luisa Calderon in the early nineteenth century, Naipaul seems to set up thematic guide-posts for the larger topics he feels constitute the region's actual history: 'El Dorado, slavery, revolution'.

Gide is traveling in the darkest recesses of Africa whether as a private citizen or as an official representative is not clear from his report. Officially, it was on some official fact-finding mission, and I suspect that this was also the way the excursion that lasted almost a year, was financed. But from his approach one suspects that it was more of a private indulgence of old fantasies than a regular commission. The book is written as a diary, and one suspects with very little final editing. This of course makes for freshness and immediacy, but also a certain amount of tedium. When you are traveling for a very long time, one day merges with the next and it is often hard in retrospect to tell them apart, as well as finding significant events worthy of written notice while you are recalling a day spent. It all accumulates, as we know, and only makes sense after a long time of digestion.

The itinerary of the trip is carefully laid out on a map, supplied with the Penguin edition. It takes Gide to the mouth of the Congo River, after a lengthy sea voyage from Europe, with many a visit along the Atlantic coast of Africa. That preliminary sea-faring phase of the journey is not part of the narrative, nor is the concluding one setting off from Douala in Cameroon. The inland phase involves going north along the Congo and its tributaries, then proceeding with cars until the roads are no longer passable. Further exploration involves the hiring of porters to carry all the loads necessary. Gide and his companions are carried in so called Tipoyes, which are seats suspended from poles carried on the shoulders or heads of porters. Gide avoids it as much as possible, and does most of his transportation by his own locomotion, partly because of the inconvenience and discomfort, the chair sways a lot making reading impossible, and partly because of a bad conscience visavi the porters. In this way the party makes nevertheless a lot of headway, passing through the present Central African Republic, then up into Chad and all the way to Lake Chad, in whose environs the expedition stays for an extended time, before slowly

heading south along rivers down into French Cameroon, before motorized land travel becomes possible again, and the last legs of the journey is processed at lightning speed.

Comes possible again, and the last legs of the journey is processed at lightning speed. The trip takes place in 1925-26. This is a few years after the First World War, the result of which had expelled Germany as a colonial power in Africa, and led to a division of the spoils by the two major colonial players on the continent, namely England and France. Two powers which in particular had subdivided the German colony of Kamerun. At the time Colonialism, which came relatively late to the African continents, was at its height, and there was little expectation that it would not last for a very long time, maybe even indefinitely. Africa in the 1920's was a very exotic destination, and tourists were more or less unheard of, especially as far as the interior parts were concerned, so Gide encounters in this way virgin territory. Except for officials, missionaries and traders, there are no white people around. Gide himself, born in 1869, is not exactly a young man, turning during the trip. Still he seems to be in excellent physical shape, and suffers little discomfort during ordeals which no doubt would have severely tried younger men. True, he suffers from the heat in the spring, when the temperature is at its highest in the northern equatorial Africa, but so does the Natives as well. Remarkably he is not seriously stricken with any disease, although disease is rampant in the jungle. Apart from pneumonia and other infectious diseases, there is the sleeping sickness carried by the tse-tse fly, indigenous in the regions into which Gide is penetrating, and also a variety of recurrent fevers, not to mention all the parasites and worms that attack the human body. There are brief mentions of the tse-tse fly as being very harassing, impossible to kill or drive away. As to wild life, there is not too much, and what there is, does not really present a serious threat. Gide is reminded to keep windows closed during the nights because of Panthers, but none is seen. Once they encounter a lion on an island in the river Lagone, but its presence provokes far more curiosity than fear. Gide is at first disappointed in the paucity of crocodiles, but reassured later on when he sees them in the hundreds. Crocodiles too, due to their lethargy provide no serious threat to their well-

being. The most exciting encounters with big animals are one with a number of hippos. He refers to them as monsters, and one of them is actually killed, and then with great difficulty retrieved and cut up for its hide and meat, providing a horrible stench as to make the whale boat in which he is traveling almost impossible as an abode. On the other hand the most dangerous animals in the tropics are, apart from mosquitoes, snakes, but Gide reports no close encounters with such. Against the advice of his traveling companion, Gide takes bath in rivers and lakes, provided the water is clear enough, and find the experience exhilarating, referring to the rapture he feels when plunging into its cool transparency. Gide would live on for almost a quarter of a century after the trip, and cannot thus have suffered too deeply from its potential aftereffects. True, Gide does not escape completely, but is affected by some bouts of fever at times. He writes that during the moments of respite between two attacks there is almost a voluptuous feeling. The mere sensation of being alive and existing is delicious.

Gide is also a writer, of course, and in spite of hardships and tedium he does keep up his journal. Concomitantly he is reading, having brought with him a number of books, presumably a mini-library. He reads Goethe in German, both *Wahlver* and *schaten* and the second part of *Faust* and then he quotes occasionally from them. He reads Stevenson as well as classical French drama and dispenses judgments. The occasions to indulge in such interests are not that many, after all there is little opportunity while on the move, and during nocturnal interludes, he tends to be rather exhausted, and there is a perennial difficulty to find light to boot. But of course conditions vary under an extended trip. Towards the end of the journey, when he has become accustomed to slowness, he confesses that he has never read better or more rapturously. The monotonous landscape soothing the mind without distracting it. Thus it may not be surprising that he manages an impressive list nevertheless. A crucial book is Conrad's 'Heart of Darkness' which he reads four times and concludes that you can only fully appreciate its greatness when you have been to country yourself, and seen everything with your own eyes. Not surprisingly Gide dedicates his book to the memory of Conrad.

But reading on travel is normally a distraction bordering on theft. After all as Gide notes, there is something magical with first impressions, because of the element of surprise they entail, and which can never be repeated, no matter how hard the mind tries. Objectively the beauty may remain, but, as he writes, the virginity of the eye is lost. It is also in character, that when Gide makes any of the above mentioned comparisons with French or other well-known landscapes; it is almost always to the detriment of the African. But when it reminds him of nothing he is able to find it marvelous. And here Gide points to something essential about the art of travel, that of seeing things for the first time. If it is also objectively true, i.e. that things are first seen by intelligent eyes, as by an explorer (then of course native eyes are discounted), the merely private experience is exalted and assumes importance. But of course, this is not necessary for the purely private sensation, and that is what counts for most. Surprise is as difficult to convey as it is to recall, and thus in a travel report, the most enduring and intimate experiences are usually never transmitted. To travel is to continually recall the wonder and magic of mere existence.

But his high-handed view of the mental capacities of the Natives does not prevent him from feeling a deep sympathy for them as well as empathy for their plight. This is of course by itself not remarkable; we tend to do it all the time for animals, whose intellectual level we have no illusions about but whose capacity for suffering we are willing to raise to almost human levels. Gide is aghast at the way the Natives are treated by traders. How they are constantly being abused and put in their place. No wonder that they live up to the expectations of their masters, he reflects. Indeed, if treated with suspicion and contempt, surely they will show themselves worthy of it. If instead they are treated with kindness and understanding, they will repay in kind, he concludes. He refers to downtrodden races, maybe not intrinsically vile in themselves but made vile by others. Constantly during his travels he marvels at their loyalty and fortitude. He is repulsed by the harsh treatment they are often subjected to by cruel and corrupt officials, and in the beginning of his trip, reports reach him of forceful recruiting to rubber plantations, low wages and cruel and unjust punishments in the form of hands being chopped off or down-

right executions. But what to do? He is fired with indignation and wishes that he was a journalist and not just a literary writer, so that his words may reach wider audiences and penetrate deeper into the corridors of power. He is adamant that the culprits should be brought to the attention of officials and ultimately to justice. However, his indignation subsides, not much more is heard of it as his travels continue, and is reduced to a low murmur of a distant thunderstorm raging beyond the horizon, incidentally a meteorological event of which he would have a lot of experience during his sojourn in the middle of Africa. His trip to the Congo may have opened his eyes to the abuses of colonialism, but its overriding theme is not the exposure of misdeeds. True, his official report later on resulted into colonial reform, and in this regard he drew his straw to the amelioration of colonial rule, but probably not in any radical way. His views on the prevalent prejudices are admirably put forward in a mere footnote. He refers to dinner companions, who remark that no women are really pious before the age of forty that their views on Negroes do not raise above their ignorance of women. He continues philosophically, that experience rarely teaches us anything. In fact a man uses everything he comes across to strengthen him in his own opinion and sweeps everything into his net to prove his convictions. In fact, he claims, that no prejudice is so absurd that it cannot find confirmation in experience. This is a forceful rejection of the Baconian view of science as based on unadulterated experience. There is no such thing. The world does not instruct us, it only sets limits to our actions.

#### **4.5 NAIPAUL'S JOURNEY IN THE DEEP SOUTH OF AMERICA**

*The Enigma of Arrival* (1987), a novel in five sections, tries to trace Naipaul's attempts to forge a voice of his own, his ordeal and evolution as a writer. The first person narrator in *The Enigma of Arrival* closely resembles that of Naipaul himself, with his residence in a village near Salisbury, his childhood days passed in Trinidad, education in England, an emerging career as a writer and the accounts of journey made by him. This work is a fusion of fact, fiction and non-fiction and is a marvelous oscillation between the voice of the narrator and the voice of the author. The novel portrays an individual journey from

one place to another, from the newly situated colonies to the ancient English countryside and from one state of mind to another. The arrival of protagonist or narrator in English countryside is the hope of deriving meaning to his long cherished self-esteem and position. But his solitude in the English surrounding haunts his feelings of morbidity, rootlessness and nothingness. He writes about the sources of his different kinds of pain and morbidity:

"In the most unlikely way, at an advanced age, in a foreign country I was to find myself in tune with a landscape in a way that I had never been in Trinidad or India (both sources of different kinds of pain)."<sup>30</sup>

Naipaul realizes the smallness of his life when he looks the house and garden of Jack. In such a gruesome situation he finds it difficult to come out of his despondency. But soon miracle happens and his efforts and reflections blossomed with beautiful flowers that his creativity started spreading in all directions: from Trinidadian to African people, South American and Indian to the dark areas of the Third World.

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. Naipaul has artistically mixed together literature and history i.e. technique of narrative and historical perspectives of time and space, drawing examples from Spanish and British Imperial History. There are a lot of autobiographical instances which throw a light on his past life through the protagonist or the narrative voice in the novel. For Naipaul, the entire world is a fictional arena pregnant with characters and stories ready to be experienced and textualized. He illustrates the ethnographic detail of the people as they are pale and black as hair and they exchange food, goods and news among themselves.

V. S. Naipaul belongs in the category of the travel writers such as David Herbert Lawrence, Graham Greene and V. S. Pritchett. His discursive books expose his expatriate predicament, his alienation and link with India, the condition of contemporary India and

the structure of his sensibility shaped by the societies and the culture of India, Africa and West Indies.

V. S. Naipaul through and over the West Indies and South America. It gives information about the new kind of slavery and the degradation of the people in the five islands- Trinidad, British Guiana, Surinam, Martinique and Jamaica of which Trinidad became an integrity and obsession with Naipaul. He depicts the West Indies as a derelict land and his dislikes regarding the condition of life in the group of islands. Naipaul's evaluation of Trinidad is not like detached observer but it is deeply rooted into his own unconscious mind. The book portrays an anguished quest for an understanding of the fragmented self. Naipaul has certainly caricatured the culture to comprehend his own exile and his own colonial subjugation of existence as about the problems of a client culture and a client economy. To Naipaul the history of these islands can never be satisfactorily told as nothing was created in the Caribbean: It was a Mediterranean which summoned every dark instinct without the complementary impulses towards nobility and beauty of older lands, a Mediterranean where civilization turned Satanic, perverting those it attracted. And if one considers this sea, which the tourist enlivens in his fantastic uniform as a wasteful consumer of men through more than three centuries.

*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. It focuses specially on the specific theme and myth of Eldorado, the South American city of gold. In this historical research-cum narrative, Naipaul uses British travel reports and early histories. Here he recreates the scenes, characters, and events which shaped the dreams and the nightmares of the Caribbean people. This book is a collection of information about four centuries of the life in the West Indies. It is an instance of scholarly documented piece of writing which exposes Naipaul's historical perception. In this book Naipaul has justified the dichotomous task of the historian who depicts individuals to illuminate historical process

or historical period, and the role of the novelist who is interested in individual physiology and morality.

*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. The documentary reports centers around the themes of homelessness feelings of insecurity, expatriation and the collision of conventions and the aftermath of modernity. Naipaul applies here the journalistic technique to textualise his travels. He has employed a pithy and factual style for the detailed documentation of these transcripts.

*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 He inquires the resistance of the black people in South America and reflects on their sweeping transformation with the white people. The black and white people come from different backgrounds and belong to various classes- politicians, preachers, agitators etc. live here together. By looking this way of life Naipaul also reminds his childhood days when he was growing up in a black and white country. To him South America is a place of voices, passions and hopes of the people who live on the land. He attempts to understand the ugly appearance of slavery in the South America and compares it with the slavery in the British islands like Trinidad and Tobago which was abolished. He highlights a slave is a slave; a master need not think of humiliating or tormenting him. In the hundred years after the end of the slavery, the black man tormented in the South.

Naipaul enshrined the moments of the discovery of his self in his autobiographical narrative, *Finding the Center (1984)*. He writes in an exhaustive way about the life he spent in Trinidad, his ancestors, the places associated with him during these days and the persons he met. The book contains two narrative pieces- 'Prologue to an Autobiography'

and 'The Crocodiles of Yamoussoukro' dealing with the process of his writing i.e. his beginning as a writer. However, *Finding the Center* reveals the creative process of Naipaul as an emerging creative writer. From his existence as a non-entity, he had to grow into a strong entity and finding the Center is a saga of this creative faculty. He stresses the origin of his ambition of writing career is passed on from father to son. In fact the son seems to have fulfilled in an ambitious way, the blasted literary career of his father. The vision of history is a very striking aspect of all the Naipaul's writing, whether it is fiction or just prose narratives. In *Finding the Center* Naipaul dexterously delineates the chronicle as well as mythical history of the life of Indian community in Chaguanas.

"I grew up with two ideas of history, almost two ideas of time. There was history with dates in Chaguanas, in the life of the Indian community, was almost unimaginable. It was a time beyond recall, mythical."<sup>31</sup>

*Beyond Belief: Islamic Excursions Among the Converted Peoples (1998)* presents Naipaul's perspectives on Islam and depicts his second visit J I in Indonesia, Iran, Pakistan, And Malaysia. Thematically and technically this book is a tag on of his earlier work, *Among the Believers (1981)*, about his travel to the same four countries. Naipaul divides this book into four sections - in Indonesia, Iran, Pakistan, And Malaysian postscripts. The prominent theme that occurs throughout these various parts is the emergence of Islamic Third World Countries and its encounter and understanding with modern world and the conversion of people. Naipaul describes:

"It is less of a travel book; the writer is less present, less of an inquirer... a discoverer of people, a finder out of stories. These stories make their own pattern and define each country and its promptings, and the four sections of the book make a whole."<sup>32</sup>

## **4.6 AUTHOR'S STRUGGLE AND EMERGENCE WITH A DECOLONIZED PROFILE**

V.S. Naipaul has emerged as one of the elitist minorities in the twentieth century who belong to the category of fulltime writer. Undoubtedly he is a prominent expatriate writer of- the colonial experiences who situates his work in both colonial as well as postcolonial societies to articulate a perceptive account of the complexities inherent in such societies. The record of his creative writing is varied and covers both fiction and non-fiction which complement each other and together become a live record of his progress as a writer. Much of his personal experiences as a displaced and exiled person have gone in enriching his creative writings. Naipaul comes to it spontaneously again and again: all his works have an autobiographical basis.

The long tenure of the imperial reign caused a grave damage of the soul and psyche of the people of the colonized countries and therefore in the post-independence era the third world countries found themselves under the traumatic stress of instability and poverty. Elbaki Hermassi in his book 'The Third World Reassessed' explains the nature of the crisis of these countries thus: "It is neither purely political nor exclusively economic for the political and economic are only aspect of a larger crisis that is at the heart civilization. A During this period the people with the denigrated history and culture have been labeled as 'Whitman's Burden'. The subjugation and its aftermath have inflicted unbearable pains and sufferings in the heart of colonized persons. More enraging became the glorification of the imperialism as a charity mission in the writings of Kipling and many others like - minded writers of the west. But It is a felt as a humiliation when the writers of our own ethnicity and place upheld the colonialism as an essential presence in the underdeveloped countries. V.S. Naipaul belongs to such a school of writers disillusioned and disgusted with their homeland and '*An Area of Darkness*' is his most critical indictment of his ancestral country. Therefore, the critics who attribute him nomenclature of a 'typical colonial Anglophile' on the basis of this severe indictment of the ex-

colonies, must first make an objective study of the milieu and experiences which went in shaping Naipaul's vision and sensibility.

As a rule every human being imbibes various traits and trends from a number of phenomena. V.S. Naipaul is not exception of it. He has grown into a prolific writer with a splendid vision and voice from the rootless fluid and insecure socio-cultural background. It will be in the fitness of things to have a bird's eye view of the multiple heritages in Naipaul's life and experiences which molded him into a relentless, truthful and audacious literary giant of the present time. Naipaul was born in the West Indian island Trinidad where he spent his childhood and formative years of adolescence in the colonial surroundings. He sprang from an uprooted minority of the traditional Hindus indentured there by the English colonial power from another colony -India long ago. The young Naipaul found himself in an odd indefinable situation where all the immigrants -Asian or-African were in a miserable predicament of rootlessness, dereliction, fluidity of life and existential despair on alien land. He was never at ease with this subjugated identity as a third generation Indian in Trinidad. This agony and restlessness is quite obvious when he narrates in his works his childhood memories to render an account of his lived experiences in the colonial and ex-colonial Trinidad. He relates that Indian experiences of the West Indies-a cheating contract, a long sea journey, an aimless dereliction, marginalization and isolation on alien land are no less than the Negro experiences there enslavement the middle passage and consequent disintegration.

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. Naipaul narrates that as a child he saw India scattered around him in physical objects - "string beds drums mats brass vessels and all the paraphernalia of the prayer room and all of these objects in varying state of extinction because there was no one with the caste skill to repair or replace them with the change of time. India, their ancestral homeland also became a distant illusion for the new generation of these exiled immigrants and the cultural power of Indianness continued bickering and diminishing day by day. On the

other hand their exposure to urbanization and Creole culture in the West Indies led them to cultural hybridization and gradually the insularity of these exiled East Indians was broken into. Thereafter the painful process of the deracination of this stranded Hindu community happened on a fast pace amidst the heterogeneous social groups in the West Indies. Though the East Indians struggled a lot to preserve their socio-cultural identity yet they were bound to ultimately succumb to the influences of the overpowering heterogeneous culture which reduced them to deracinated and anglicized immigrants and their Indianans was merely inadequate and irrelevant past. To Naipaul this passage and exposure to New World Marks a departure but not arrival; it is the perpetual journey of his community in time and space and that to a pointless one. Moreover the compromises that these stranded Indians born in exile and in a vulnerable environment are bound to make in order to forge some alternate identity for they are touchingly articulated by Naipaul in his fictional as well as non-fictional works.

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. For him the historical past of his family and community remained a part of darkness and also as imaginary as Ramayana until he personally came to experience the harsh realities of India. When he made an attempt to establish his relationship with the renowned land of his ancestors. He had found nothing to console himself. For him Trinidad, the land of his colony could provide him nothing worth holding because this colony had no great culture, no great economy, no great architecture, no memory of splendor and even no sense of oneness. The heterogeneous and fragmented society of Trinidad consisted of various races, religions and cliques and Naipaul could realize the fact that the Indian expatriates were no longer Asian but a part of the “New world” there. It is not only this experience that he later expresses in his oeuvre but also a revulsion, desolation and the tragedy of tenderness deprived of an outlet.

So, Naipaul resolved to leave the West Indian island and in his self-ordained flight of England, he got a sort of refuge and exposure to greater fertile world away from the

sordid existence in colonial Trinidad. In fact his journey to England was escape from the uncreative environment of Trinidad, with an intense passion for launching his career as a writer. Naipaul's sense of detachment can best be understood in the context of these conditions which were almost 'a second Diaspora' in his life. This was, in context of the long chronicle of his lineage, his second journey away from the group of the Indian people who have for a long time been marooned in West Indies. This twice exiled status though by choice gave Naipaul a great opportunity of education and creativity but simultaneously distanced him from both his ancestral Indian as well as fortuitous Trinidadian backgrounds.

This ever- stranded status developed the personality of Naipaul into an audacious and comprehensively a non -aligned dissenter. His literary works reflect this liberated image through an admixture of facts and fiction at large. It is equally remarkable that rejecting the much prevalent devices of sex, racial conflicts, and westerners', experiences in the colonial world, Naipaul took the challenge of writing about the idiosyncratic slave society, especially the expatriates lost in an alien landscape. His writings never cease to be unreal whether it is colonial or postcolonial time. The major themes that emerge in his works-fiction or non-fiction-are related to the problems of these colonized people in general and the immigrant Indians in particular. He is a superb prose writer of the day and treats the material in a non fictional form before going on to recast it into fiction. His works invite a keen observation and sincere thinking about the nature of their writer's identity as an individual as well as a relentless giant writer of the time.

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. In its freelancer's room working to the rhythm of his typewriter, he launched on his writing pursuit reeling off his numerous memories back home in Port of Spain- Bogart Popo and entire world of Trinidad started coming alive in his pages. In '*Finding the Centre (1965)*' he narrates how he sat at the typewriter with something like a monkey crouch typing his works. His fellow workers at the B.B.C John Stockbridge and Andrew Salkey frequently

commented on his work. However the problem of Naipaul was not still solved. He failed to have the confidence to go on facing reviewers who regarded his writings as weird and fantasies when all the time he thought he was realistic in description of Trinidad. The greatest hurdle was the lack of rapport with the channel of mass communication in which all others including Americans considered him British. Not only this, the British regarded him as a foreigner. An added limitation was that he was a colonial. He was incapable to write like English or a French writer. Naipaul writes that because as a colonial as I was to be spared knowledge, it was to live in an intellectually restricted world, it was to accept those restriction. So step by step through seeking each time only to write another book, I eased myself into knowledge.

Thus, Naipaul had to be a well-equipped person to be an effective writer. His main problem as a colonial writer in an alien Metropolis was to have good command over the English language. In the midst of this churning of ideas he struck at a solution to write in English languages for an immediate English audience but about the life in Trinidad. The thematic aspect created an impression of its being exotic and failed to strike the right chord in the initial stages. But Naipaul by now got an identity as a new emerging writer. He arrived on the literary scene blazing new trail of his own. Once he started his career as a writer, Naipaul's gusto went on opening new horizons for his observation and analysis which is though severe but truthful and objective like that of an honest surgeon. On an average Naipaul wrote a book in every eighteen months and the number has gone beyond thirty by now. Naipaul's literary career may be conveniently classified into five successive stages.

Naipaul struck a new ground when on a travel scholarship. He visited Trinidad for the first time after he had left for England and the result of this travel was his travelogue *The Middle passage* (1962). He visited his ancestral land India also with a great curiosity and wished to live there but was barely disillusioned and disheartened on looking at the harsh depressing realities of the land. He could not identify himself with India since his sensibility was a product of the New World.

*The Loss of El Dorado (1969)* examines the early history of Trinidad and gives an account of such wider events as the Europeans search for gold and the effects of American revolutions. At this juncture of his career Naipaul felt that, having made contribution to the national awareness, he could now settle down in Trinidad. He sold his house in London but soon got disillusioned again with Trinidad and returned to England once for all. In the third phase, England became V.S. Naipaul's steady home. He had overcome his earlier restlessness of a deracinated. His search outside England was rejected by him and he came to terms with his expatriacy. He took resorts for sustenance of his creative imagination which went on enriching with this widening of his horizon.

Naipaul's 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. Naipaul has again made a remarkable come back and strangely enough with India on his mind. This return and aptitude is obvious in his works *Half a Life (2001)* followed by its extension in *Magic Seeds (2004)*. Here, he has again used India as a fictional material but he seems to overcome his demonstrably wrong and angry indictment in *An Area of Darkness*. As Naipaul's view about culture is progressive, he seems to traverse his old notions with the change of time. India that was once a great hurt and from whose poverty his forefathers had to run away could not be erased by Naipaul from his mind. He seems to overcome his disillusionment as he has gone past his angry indictment in earlier works about India. As *The Enigma of Arrival* pictures Naipaul's own conflict evolution and growth as a writer. *Half a Life* must be judged as coming of age and ultimate wisdom to Naipaul, and to the heroes in his fiction because as per his own words his works have a strong thread of continuity. It is interesting to note that such a realization for the land of his origin happened quite led this prolific dissenter to accept the truth. It was really surprising when he told *India Today* on the eve of the publication of *Magic Seeds* in 2004 as 'I can't reject India. It's going too fast, even beyond me. I'm sitting back and feeling quite happy actually'? This statement shows a cyclic progress in the sensibility of V.S Naipaul. At this

junction he again realizes the meaningfulness of roots in human life. Hence, there should be no doubt that Naipaul's themes revolve around the growth of the writer as well as the anguish and pain of Diaspora. His new travelogues and fiction depict his attempt to understand his own past. No doubt Naipaul's intellectual bent is towards western habits as he has lived his entire writing career in England yet his works mirror the problems of the Third World people, especially, the expatriates. Therefore, his vision has widened to be called a cosmopolitan. He himself says, All My life I have to think about ways of looking and how they alter the configuration of the world. What makes him the towering figure in this movement of decolonization and globalization is his matchless rich and ever progressive vision and sensibility on the one hand and his severe and unforgiving criticism on the other. Therefore, those high sounding critics who attribute him with the nomenclature of a Colonial Anglophile and also an apologist for colonialism just on the basis of the severe indictment of the postcolonial societies in the Third World should rectify themselves. Actually Naipaul is equally sharp and severe in criticizing the treacherous ways and ethnic notions of superiority in the powerful group of colonizers. For instance, Naipaul makes clear that political independence could change nothing and the imperialist powers continue to retain their hold on the former colonies through the newer and more camouflaged methods of neocolonialism. So we must acknowledge that though, he is severe and unforgiving to the idiosyncratic behavior mimicry and foolishness of the colonized people, he never sneers at these people with any intention to please his western readers.

Therefore, 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. On the one hand there are critics who pay him endless praise, while on the other there are those who striking the opposite chord. The latter are mostly scholars from the Third World particularly India while the former are mostly from the Metropolitan western world. Much of anti Naipaul criticism comes from West Indies and India the two countries of his ancestry and family background. So, it will be quite useful

to have a brief overview of the critical assessments and observations about V.S. Naipaul and his works.

No doubt Naipaul maintains an unassailable distance from the land of his ancestors. He speaks with a high self esteem and uncompromising authority of the locations presented in his novels while India West Indian and Africa remain distant inexact and sometimes even vague London is presented with a marked exactitude and clarity. Moreover Naipaul speaks in that trademark upper class English stutter and for him England is situated at a different level of reality. Though living mainly in London Naipaul has traveled frequently in the West Indies, North and South America India and Africa. As Naipaul found every country he traveled to be a nightmare for the uprooted peoples like himself, his oeuvre expatiates this predicament of rootlessness, dereliction and non entity of the people amidst the chaotic odds of alien lands. A Close exploration of Naipaul's own soul and psyche as visible in the works of this uprooted writer is a necessary pursuit to make a righteous appraisal or criticism of his treatment of the theme of the immigrants stranded in foreign land and confronting with alien cultures. In his works at least three generations of Diaspora are pictured. Still they are trying to find their feet's across the seven seas. The author has displayed a distaste not only for the traditional Hindu ways of life but also for the indenture of Indians marooned in the tropical Caribbean island with no hope of ever going back to their ancestral roots. This revulsion is indirectly expressed by the symbolic device of presenting the protagonists of his novels with a colonial rage against both the colonized as well as the colonizers.

This truth could further be justified by his assessment when he talks about a ransacked past and civilization vandalism of India through Islamic invasions. It was the same Naipaul, who was caricatured as a closet Hindu nationalist when he saw the stirrings of a nationalist revival in Indian politics. In the wake of the Gujarat riots Salman Rushdie provoked by Naipaul's earlier anti Muslim pronouncements called him a fellow traveler of Fascism who has disgraced the Nobel. Moreover there was an irony in the timing the Nobel was announced in October 2001 in the after roar of 9/11 attacks, Naipaul much to

the displeasure of both the left as well as the right establishments has been talking about Islam and its fundamental agenda. *Among the Believers : An Islamic journey* (1981) and its sequel *Beyond Belief : Islamic Excursions Among the Converted peoples* (1998) both have born out of his travels in Iran, Pakistan, Malaysia and Indonesia and bring out in ruthless precision how Islam as a religion of conversion destroys the past. He opines that Islam in its origin is an Arab religion. Everyone not an Arab who is a Muslim is a convert. Islam is not simply a matter of coincidence of private belief. It makes imperial demands.

Thus in spite of residing in England Naipaul 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. Moreover unlike the new generation of postcolonial writers Naipaul's lack of roots is a burden that he carries with him during his restless travels around the world but it is also his weapon with which he could ironically slice up the countries he visits. It actually the source of his strength as well as his acerbity. However, his enrichment through cross-cultural experiences places him at a position that shapes his sensibility to render a detached account of this world. This surgeon- like objectivity and non- attachment of Naipaul becomes a prerogative and he does not spare anyone irrespective of race, class or nationality where in lies the secret of his universal popularity. Above all, the world is still too much of whirls and upheavals to keep Naipaul as a retired writer or as a prophet at rest in his private hermitage in the English country sides of Wiltshire. So there is no doubt that he is a giant writer with extraordinary vision and sensibility that have come to him through a long exposure to struggle migration memory and the pure wonderment of looking while seeing and listening while hearing across the world. It is equally noteworthy that it is the personal nature of the anguish experienced by Naipaul himself that defines his vision and sets the tone of his works. When in 2001 the Swedish Academy finally gave the Nobel Prize to him for having united perceptive narrative and incorruptible scrutiny in works that

compel us to see the presence of suppressed histories, the hardcore Naipaulites thought it was a belated recognition.

#### **4.7 A TRAVELLER CITIZEN OF THE WORLD**

V.S. Naipaul is 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. Paul Theroux in his observation on the travelogues of V.S. Naipaul observes that there are two sorts of intrepid travelers. In the first category are those who come from a great and famous city or a prosperous country. They are made confident by the wealth of their home, they are emboldened by the history, their literature, they are clam to travel to compare. They have a home and it is to home that they always return. In the second category are those who are homeless. Their lot is that of rootless people who can claim no country as their own and V.S. Naipaul falls into this category. The homeless are not calm and their homelessness is a source of particular pain and in this troubled state of mind a traveler like V.S. Naipaul moves from one place to the other.

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 no doubt, more than a tourist guide or report. Again a travelogue is certainly more than a graphic record of the places and personal impressions of the sojourner. Out of a traveler's experience, observation and recording of things can arise a rich fragrance of the life and personality of the past, or of the distant land, or of the strange things. Travel literature displays local colors, climates and culture. It is because of these and many other reasons, travel-writings have got tremendous importance. It has assumed a metaphysical and semi-religious significance. Elizabeth Waterson says that a travelogue is a diary and narrative of travel, sport and adventure. It is "a blend of description, anecdote and personal commentary."<sup>33</sup>

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. Besides, a travelogue treats a multifarious range of things from art to science, cookery to scientific discovery. It is moreover literary in its narration. Its style is vivid and earnestly readable. Its mode of narration or the treatment of varied themes and connections in-between, show its relativity to the world of fiction. Naipaul's travel writing exhibits his varied aspects- his search for identity, his observation, aggressive mode of assessment, concern for the weak, sympathy for the sufferers and his grand evaluation of men, manners, objects and developments in India. Travelogue is defined as article, talk, etc about travel and especially are that features someone's impressions of a trip to a particular place or region.

The men in Europe developed a love for discovery of the world during the Renaissance period. They were also interested in the discovery of man. From the early sixteenth century men from Europe created travel literature and it is a lecture on travels - that emphasizes the place's unusual or glamorous aspects.

The spirit of discovery and commercial enterprise received great stimulus. There was an eager desire to learn more, both, of things at home and of the new lands. Enterprising merchants and seamen were making inroads into faraway lands. New discoveries were encouraged. The formation of the Royal Society indicates a newfound desire for discovery and invention. Scientists like Copernicus came out with astounding new discoveries and theories. A wander thirst overtook the European subcontinent.

Narratives of pilgrimages and crusades can be found dating back to the times when the foundation of England was being laid. Even in those early times the known world was being widened through discovery. Writer Hakluyt included in his *Principal navigation* the legendary conquests of Arthur. The earliest of literature deals with accounts of travel undertaken by undaunted spirits like that of Beowulf. The beginnings of permanent marine literature can be traced in the voyages of Beowulf and of Adelard. The journey undertaken by Marco Polo aroused interest in the study of Geography in England towards

the end of the thirteenth century. When early prose was written the travels recorded by the Madeville translators were very popular.

In the eighteenth century extensive land travel was undertaken and documented. The travel accounts of this century are store houses of information and served an important function in those days. James Bruce and E.D. Clarke travelled Eastwards and have narrated in detail the strange events and experiences they came across. These narrators enriched the institutions of knowledge with the valuable information they gathered.

The nineteenth century travel books show an influence of the popular thought, the proper study of mankind is man, of that period. These books do not deal so much with monuments, museums, churches and institutions as they do with men and women in relation to their surroundings. There are several accounts of travelers going to South America and writing about life in that part of the world. One of the finest examples of such writing is Darwin's account of the Beagle. It is noteworthy because of its place in the history of science and also a picturesque and readable record of travel.

These narratives ceased to be mere factual accounts of what was seen and heard and experienced in alien countries. The narrators started using and including imaginary episodes and dialogues in their writings. One such outstanding narration is by Kinglake who wrote about his journey from Belgrade to Constantinople, then to Smyrna, by sea to Cyprus and Bagrout from where he rode through Palestine and across the desert of Cairo to Damaskus and Anatolia. In his book titled Eothen he includes imaginary conversation between people and certain reminiscences of childhood.

The books of travels to almost all parts of the world-East, West, North and South made a lasting impact on English poetry and prose. Almost all poets from Wordsworth to Tennyson and Browning have left some account or impression of their travels upon their pages. One comes across sketches of travels in the writings of eminent novelists from Fielding to Stevenson. Books on travel and books inspired by travel have enjoyed popularity which can find a parallel only in the case of novels. Till the end of the

nineteenth century travel accounts continued to be written. Among several others the most outstanding was George Burrow. He has recorded his wanderings in the form of books. He had extraordinary linguistic ability. His love for gypsy life, humor, sentiment, graphic observation, satire, erudition and romance mingle in his books. The basic ingredient is a love of the open road and the wind on the health. His books are not very well written documents but they appeal to the lovers of the picaresque.

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*. After the Renaissance this motif grows strong in literature. As has already been discussed the sea adventurer was often a merchant who merged fable and genuine travel experience. These narratives were very popular and were widely read. Writers like Shakespeare used the information given in the sea chronicles of the time. Without this information he would not have succeeded in writing the vivid description in his plays like *The Tempest* and *Othello*.

The English mind was captivated by tales of travel. As Daniel Defoe was an avid reader of travel accounts and his own writings are based on these. He made use of Hakluyt's *Voyages*, Dampier's *New Voyage Round the World*, Robert Knox's *Historical Relation of Ceylon* and similar works. He narrates the adventures of his heroes and heroines as in *Captain Singleton*, *Moll Flanders* and *Colonel Jack*. His *Robinson Crusoe* appeals to people because of its imaginative value-the way the writer creates a new situation in an entirely new world the desert island and the shipwrecked mariner, utterly alone. Defoe has written with great intuition about the difficulties and frustrations that a man in *Crusoe's* position would be forced to face. Defoe also indulges in glorification of the English spirit as a Spaniard who compliments *Crusoe* on the way in which he had struggled with his misfortunes observes that Englishmen had a great presence of mind in their distress than any people that ever he met with. Defoe, in his works dreamt of gay highwaymen, of pirates and of little children who were pickpockets, of silent plague

stricken streets of London, of ship wrecks and desert islands all of which indicate his deep interest in literature of travel.

Novelists like Richardson and Fielding who chose to write after the seventeen forties chose to let their novels pass as histories or biographies. They decided to learn from epics and followed the epic style in their narratives. Travel is therefore a recurring motif in their works. It is not surprising that the travel motif recurs in the works of Fielding, for the last book written by him and published posthumously is *A Journal of a Voyage through Lisbon*. The fact that Fielding undertook to write such an account indicates his interest in travel literature. About the existing travel literatures of his time Fielding opined that travelers seemed to have fallen either into the fault of filling their pages with adventures which nobody could possibly have seen or experienced.

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 writing is closely linked to his world vision. The travelogue writing gives him the freedom to project multiple perspectives and opposing visions. It also enables Naipaul to present these difficult strands of response that constitute present day reality. As Naipaul progressed towards his meditations on world, he gradually shifted from fiction to travelogue writing. The unique feature of the travelogues is its reliance on historical material, on memory and on experience. The writer delves deep into these sources and comes up with experiences that build up on each other to form the narrative of the travelogues. However, the travelogues do not draw on obvious data collection. Each experience is deeply drawn out and placed close to each other so that there emerges a kind of unity. Facts are quickly transformed into links in the chain of memory and experience.

Naipaul travelled to England from Trinidad and settled down there yet the distant lands continued to enchant him for various reasons. The outcome of those travelling from the

metropolitan centre of London to the distant countries was the corpus of his travelogues. Naipaul's travelogues are voluminous and he is well known as travelogue writer. Travels in Naipaul's life have given a fresh dimension to his life and widened the dimension of his creative world. The countries he visited became a new fountain of creative life. Traveling to Trinidad, Islamic Countries, India and South America opened up a new source of experience and observations. The form he chooses is a inquiry, questioning, rejoicing, reminiscing and recording in a style which is aesthetic. In the globetrotting that Naipaul undertakes in writing these travelogues, he acquires a global persona at times talking of Pakistan and Iran, at other times of India, and then suddenly switching on to South America.

Naipaul travelled to Islamic countries from August 1979 to February 1980. This travelling became a source for his next travelogue, *Among the Believers* which published in 1981. It was a journey of an unbelieving observer among believers. A meaningful, revealing and simple title and it is emerged as a thought-provoking and controversial travelogue. His travels to India had a deep background of preconceived notions but *Among the Believers* did not have this background. Naipaul narrates the reasons for his choice of this Islamic world. He recapitulates in the travelogue how he had grown up in Trinidad with native Muslims and had hardly known their religions. He states that he was never interested in the religious rituals and other details and whatever experiences he had, had been passed on to him by the members of his large joint family amidst whom he lived. Mustafa in his book on Naipaul classifies *Among the Believers* as, a rigorous assessment of a major and historically rooted global phenomenon shaping twentieth century policies.

The idea of travelling to Islamic countries came to him during the Iranian Revolution when he was in U.S.A. and saw and heard Iranian people speaking on the media. Within a span of seven months, Naipaul travelled to several Islamic countries – Iran, Pakistan, Malaysia and Indonesia, although the idea had originated when he was to think about the happenings in Iran. Therefore, *Among the Believers*, like his earlier travelogues about the

Indian subcontinent becomes an empirical study of Islam through the situations and characters he encounters in these countries. This travelogue is a philosophic and epistemological enquires into the nature of Islamic civilization, has significance in the modern context. Among the Believers has a basic validity and authenticity in the vision. It opens up a new vista to the western reader. Its position in the history of modern travel book is as a document of historical and sociological value about a significant phenomenon of contemporary reality.

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