Review of the related literature

To review the related literature is one of the most indispensable parts of the research project. This implies synthesizing and going into the words or researches that have already done in the field over a period of time. This helps a researcher in many ways like knowing quantum of works done in the field, knowing how to tackle his own problem and avoiding the risk involved in duplication of research. Besides, it gives an understanding of problems related to this field. Essentially, review economizes time and energy of the investigator.

RELATED STUDIES:-

In the last few decades the concept of ‘themes’ of V.S. Naipaul as well as of Salman Rushdie has emerged as a popular subject for researchers and readers. It evokes the interest of scholars and researchers to explore this branch of knowledge. A number of books, articles and papers have tried to locate the themes of both these writers. The works of many writers like Amitav Ghosh, Bharti Mukherji, Rohinton Mistry and Uma Parmeswarm have been explored and analyzed by many scholars and researchers. Among the proposed writers the works of V.S. Naipaul and Salman Rushdie have been given due attention. Some of Naipaul’s novels have been analyzed in different articles, papers, essays and journals such as ‘Exile’, Alienation and Cultural Tradition: V.S. Naipaul’s ‘Half a Life’ and V.S. Naipaul, a literary Response to the Nobel Laureate’s and The Literature of Indian Diaspora. Now, the following studies will be reviewed in relation to the present study. An evaluated full length study is available ‘The
*Quest for Identity* in the works of V.S. Naipaul by Dr. Veen Gupta. She has discussed only the issue of identity. Another book is, *V.S. Naipaul: a writer of*
Indian Diaspora’ edited by Manjeet Inder Singh. It evaluates Naipaul’s novels from various points of views. One another full length study is, ‘The Novels of V. S. Naipaul: Quest for order and identity’ by Rama Devi. An essay – ‘Political Discourse-Theories of Colonialism and Post-Colonialism’ (1997) by Anthony R. Guneratne, Department of English Language and Literature, National University of Singapore evaluates Rushdie’s superimposition of his homeland and it also expresses the central points of Salman Rushdie’s novels from various points of views. A critical paper entitled Rushdie’s language: An Analysis of how Salman Rushdie Destabilizes the Western Bias in English by Agnes Scott – Langeland is full of witty remarks. Another full length critical work on ‘The Heart of Darkness’ by Joseph Conrad is having echoes of African setting is also available.

‘Imaginary Homelands’ (1997) by Salman Rushdie is full of similarly witty observations on other subjects, as well as of careful, insightful and provocative readings of several dozen writers. A study ‘Haroun and the Sea of Stories Study Guide’ by Rushdie contains a biography of Salman Rushdie and other literary essays. The quest for identity is also focused in Jhumpa Lahiri’s ‘The Namesake’. Another journal ‘Comparative Literature Studies Volume 32’ also focuses the diasporic ambivalence. The journal ‘The international journal of diasporic Chinese study’ focuses on fostering the originality, multiplicity and novelty in the studies of Chinese Diaspora. A full length journal entitled ‘The journal of global Viet Diaspora edited by Long Lee is also available’. The essay ‘To be or Not To be Diasporic' signifies the concept and notions of nationality, Diaspora and exile as applied to contemporary Indian writers’. The purpose of ‘M/C journal of Diaspora’ by Nicholas Myerberg is to recontextualize the concept of Diaspora. An article entitled ‘Theme of identity crisis in the novels of Salman Rushdie’ by Dr. Ram Sharma highlights the theme of search and identity. A critical work entitled ‘Step Across this line’ by Salman Rushdie give him one of his main
themes and beliefs, the value of living home. A book entitled ‘the novel of V.S. Naipaul: A study in theme and form’ by Shashi Kamra also highlights the major themes of Naipaul. A critical work by Robert D. Hammer critically examines the works of Naipaul. Another critical study of the novels of V.S. Naipaul by K.I. Madhu Sudana critically examines Naipaul’s major themes.

The other works which are useful for the present project are – ‘V.S. Naipaul: A critical introduction’ by Landeg White, ‘V.S. Naipaul: A study in expatriate sensibility’ by Sudha Rai and the Humour and Pity: Essays on V.S. Naipaul by Amtava Kumar etc. ‘Magic Seeds: A passage to India, November 28, 2004, by James Atlas revisits the themes that he has been grappling with over the past five decades. ‘Naipaul’s Compass’, June 08, 2008 by David Rieff expresses how the author meditates on his literary life, in London and far beyond. A full length study, ‘India: A mounded civilization’ by V.S. Naipaul is also available in which he criticizes Indian customs, insignificant religious practices, hypocritical notions and meaningless spiritual ideas. In the beginning Naipaul possessed a romantic view of India in his consciousness. The India of his childhood of Hindu culture of beautiful temples and colourful festivals helped him to build up a dream homeland. He was aware of his ancestral root. He had great notions about India. He once remarked, “The particular Diaspora where my works begin, if I can use this word for the migration of my ancestors which took place just over a hundred years ago.” (The Times of India, June 21, 1994)

Another study, ‘V.S. Naipaul: Critical Essays (Volume III)’ by Mohit K Ray presents Naipaul as one of the literature’s great traveler, and his absorption in to the experience of rootlessness, the alienating effects of colonial past on today’s post colonial people. Naipaul has unseverable emotional bond with India which remains for him an area of pain, ‘an ache for which one has a great tenderness’
yet from he wishes to separate himself. This brief survey of the critical material i.e. books as well as articles reveals that many critics have reflected their interest in the works of both the writers.

In the *World is What it is* (1988), a recent authorized biography of V.S. Naipaul by Patrick French, Naipaul is found just increasingly straightforward about his lifestyle. He is also found forthrighted and there is a lack of repentance which causes discomforts. The society has got to examine the writer on a social podium. It is worth mentioning that in a comment James Gordon Farrell (1973), regarding the relevance of theme say that West Indian fictional works are distinctive for their intense social consciousness. He further says that the criticism of West Indian fiction, itself, has tended to be an analysis of sociological truth.

An evaluated book entitled ‘*The Novels of V.S. Naipaul*’ edited by Shashi Kamra is also available. The book makes an enquiry into Naipaul’s fiction as an experimental recreation of the third-world consciousness. The book deals with the major themes and form of all the major works of V.S. Naipaul.

Sudha Rai conducted a study for her doctoral research entitled “*the expatriate Sensibility and India*” submitted to the University of Rajasthan, Jaipur in 1987. She concluded that Jhabvala, Naipaul and Rushdie stand in the forefront of contemporary expatriate writers engaged in a provocative relationship with India.

They possess strong links with India either by birth, ancestry or marriage and paid tribute to India. She also concluded that withdrawing physically from India, the expatriates make a return through imagination.

She further observed that Jhabvala as a critic of Indian civilization comes to the conclusion that upper-class Indians are imitative (of Westeners) and superficial in their concerns. On the other hand middle-class Indians are unaesthetic and lack intellectual development, so that life is a round of business,
money, marriage, children, quarrels and exploitation. Naipaul faces up to India as a culture which is deeply ingrained in his psyche. It is a source of conflict for Indians; show that mythical, fact-free approach to reality that he must slowly wean himself away from, as a modern. Rushdie shows himself to be free of Naipaul’s terror of being re-implicated in a tradition like India’s.

Another book entitled ‘The Novels of Salman Rushdie’ (1992) edited by G.R. Taneja and R.K. Dhawan concludes the major themes and literary style of Salman Rushdie. The essay entitled ‘Imaginary Homelands: But Thinking Makes it so!’ by R.S. Pathak concludes that the theme of the use of history and fantasy is very dear to Rushdie’s heart. He further says Rushdie, not unlike V.S. Naipaul, regards migration as a form of rebirth. He also says that Rushdie has written extensively on Indian culture and political upheavals. His (Rushdie’s) remarks on public affairs, political developments and cultural issues are highly provocative.

In a study Selwyn R. Cudjoe (1988) has suggested that Naipaul does not give his postcolonial subjects or postcolonial societies a sense of agency, or the ability to transform socially and politically, because Naipaul adheres to a colonial ideology first and foremost. In other words, Naipaul does not say anything useful about colonialism; in fact he blames the colonised for their failure to be become postcolonial.

In the book ‘V.S. Naipaul: An Anthology of recent Criticism’ (2007), Anjali Gera has contributed an essay entitled ‘Strange Moves: Girmitya Turns Cosmopolitan’. In her essay she looks at Naipaul as a paradigmatic nomad in the postcolonial world of today who at once epitomizes and transcends the diasporic ideology. Her reading of Naipaul’s oeuvre problemalizes “the contested categories of home, belonging, nation and diaspora against the backdrop of an earlier phase of migration from the Indian continent”. In the same book Pratap Bhanu Mehta explores a coherent sense of history in Naipaul, notwithstanding the author’s tangled and complicating engagements with it. Citing illustrations from *India: A Wounded Civilization, India: A Million Mutinies Now and Beyond Belief*, Mehta interrogates Naipaul’s critique of historical amnesia which,
according to him, generates orthodoxy, obliterates individuality, and breeds intellectually flawed communities.

A book ‘Rushdie the Novelist’ (2009) edited by Meenakshi Bharat, revaluates all the novels of Salman Rushdie published to date. The book contains eighteen essays in all by discerning scholars from the USA, the UK and India. This study interrogates the validity of prevailing critical perspectives on Rushdie’s work and unfolds fresh discourses on it.

According to an interview by Shyam Ratna Gupta printed in The Hindustan Times Weekly, Sunday, May 31, 1981, Naipaul has said: “I should like to settle down in Bombay and rediscover my identity by losing myself in the millions of India”. This should satisfy those critics who assert that Naipaul has a superior and detached outlook on life and who see no development of vision in his novels. Hindus should understand this statement as evolving out of the two passionately critical books about India which they find hard to accept.

The articles in The Return of Eva Peron (1972-75) are a more compassionate survey, the length of long short-stories, of the political and personal power of Eva Peron, Mobutu and black power leader Michael de Freitas, covering contemporary Jamaica, Argentina and Zaire, all three considered as colonial cultures. These articles focus on the distress of a people which combined with the support of interested power groups in the West, take advantage of this malaise to support the leadership of those local people who possess no other qualification except that of a distorted and ambitious self-vision and an eye to opportunity.

In The Overcrowded Barracoon (1972) which is a collection of personal and political articles, there are some references to India which could shed a new light on Naipaul’s emotional bond with India which remains for him an area of pain, “an ache for which one has a great tenderness, but from which at length one always wishes to separate oneself (OB51).
The last chapter of the book ‘The House on the Lake: A Return to India’, becomes very important particularly because it is in this chapter that Naipaul makes a close and comparative analysis of his experiences in India in 1962 and his observations of India in 1988. It is a close study of India experienced and seen afresh after a gap of twenty six years. It throws open the difference between Naipaul, the young, vigorous and ambitions writer of the early days and Naipaul, the matured artist with a fresh vision.

In ‘culture and Imperialism’, Said concludes that the identity of a nation depends on new and different kinds of visions; nations are defined also by their natives who live in exile. Said’s theory of “counterpoint” sees the intellectual exile as distilling the predicaments of the displaced refugee. For many of these writers the picture of India as home was framed only in hearsay.

*The Times Literary Supplement* (June 04, 1964): In 1964 Naipaul wrote ‘Jasmine’ for *The Times Literary Supplement*. Here he laments that the English language is his best tool for expression, but he is forced to feel an alien in English tradition. The essay ends with his visit to an Indian Christian family who had absolutely no agreement with him on political matters.

Sudha Rai conducted a study entitled ‘V.S. Naipaul: A Study in Expatriate Sensibility;’ (1982). In this study, she concludes that Naipaul’s perceptions about India are colored by an inevitable insider-outsider conflict. He moans the way that the Indians had to see themselves through European eyes to be aware of their own spirituality, so that “in the acquiring of an identity in their own land they became displaced. She further concludes that in the early sixties when Naipaul was writing his first book on India, it was difficult for Naipaul to dissociate himself from the idea that Fantasy had also become part of the Indian Ruin. Naipaul’s nationalist desire to preserve the “wholeness” of India in his imagination, had somehow subtracted a pure idyllic subcontinent from the
burden of past misfortunes which have fateful become part of its identity.

In his essay entitled ‘Shame: A Point of View’ (1992) P. Bayapa Reddy concludes that Shame expatriates extensively on the theme of shame and also encompasses various nuances that are associated with it. The Interview “V.S. Naipaul in conversation with Dileep Padgaonkar” published in The Sunday Times of India, (July 18, 1993), is all along laced with the author’s provocative and unconventional observations. Naipaul, in this interview, maintains that the construction of the mosque in Ayodhya was Babar’s ‘act of contempt for the country’, that the talk of ‘synthetic culture’ in India is a state refrain of the ‘defeated people’, that a ‘mighty creative process’ is at work in the country which should be challenged into the ‘intellectual transformation of India’, and that his book An Area of Darkness hopefully helped Indians to become ‘more-self-critical’. Such reflections of Naipaul on India and the Indians are at once candid, self-opinionated and insightful.

The book entitled ‘V.S. Naipaul: A critical study (1998) by Md. Akhtar Jamal Khan based on his general “Study of the views, visions and the use of narrative technique in the fiction novels of V.S. Naipaul” during his post-graduate studies in Utkal University, is a well researched book on the Non-Fiction novels of V.S. Naipaul. The book is an attempt to show the origin, growth and development of non-fiction novel and Naipaul’s contribution to this field.

Diane Mehta, (The Atlantic Monthly, Nov. 2001), criticizes Naipaul’s Half a Life by citing a few problems, including some of the stilted dialogues and a scrambled, distracting chronology. Besides it, also praises him, for his candidness and honesty of narrative technique. Micheal Hensen and Mike Petry, in the essay entitled “Searching for a sense of self” (2003) throw light on postmodernism and identity in the novels of Salman Rushdie. It is further said that fragmentation of personal selves is a recurring theme in Rushdie’s novels. In most of Rushdie’s novels, the main characters are set off against strong alter egos. They further concluded that identity, of course, cannot be scrutinized in isolation i.e. only by studying the self: the other, or rather the self’s
relation to others has to be taken into consideration as well.

The book entitled ‘The House on the Lake: A Return to India’ is very significant. The significance of the book lies in the fact that in the last chapter of it, Naipaul makes a close and comparative analysis regarding his experiences and observations about India in 1962 and 1988 respectively. It is a close study of Naipaul’s Indian experience. It throws light on the difference between Naipaul’s early life and his matured life.

Another book entitled, ‘Among the Believers: An Islamic Journey’ presents Naipaul’s vision and views regarding Islamic culture. It also examines his experiences and interactions in different Muslim countries.

Dr. Sudhir Kakar’s book ‘The Inner World’ is of utmost importance in this direction. The book presents Kakar’s views. It is also found that Kakar’s views are diverging to a great extent from the views of Naipaul’s. In the book Kakar observes that the outside reality is used by we Indians to preserve the continuity of outer events and things Satish Barbuddhe in his essay entitled, ‘Midnight’s Children: A blend of Autobiography, History and Fantasy’ concludes that Rushdie’s Midnight’s Children is a post-modern fantasy. He further concludes that the novel may be considered as a confessional novel. The incidents in it are not in a clear chronological order but it is an humble effort to gravitate towards the Indian History. The novel is a strange blend of autobiography, history and fantasy. The readers may be baffled for sometime noticing extraneous references.

R.P. Jhabvala’s ‘Heat and Dust’ (1975), marks the climax of love-hate relationship with India sustained for a quarter century. In this novel, she makes her first conscious and extended attempt to compare two cultures—the British and the Western.

Indira Bhatt in her essay entitled ‘Shame: A Thematic Study’ analyzes the theme of shame and shows that the action of the novel is controlled by this
theme. She further says that, in this novel, there are two countries, real and fictional, occupying almost the same space. Infact, *Shame* presents a picture of the thoughts and ideas of Rushdie about Pakistan.

Rama Kundu in his essay ‘*Naipaul: An Indian Who is Not an Indian*’ concludes that the creative spectrum of Naipaul’s works, From *The Mystic Masseur* (1957) to *Half a Life* (2001) repeatedly brings out Naipaul’s inability to leave India behind him; at the same time the works simultaneously suffer and prosper from the author’s painful yet fructifying tension which arises out of his inability to integrate his ancestral past with his diasporic present and which operates behind his richly ambivalent—ironic-parodic—destructive—irreverent and loving-fond-impassioned-embittered—deconstruction of the icon that is India.

P. Bayapa Reddy in his essay ‘*Shame: A Point of View*’ (1992) concludes that Rushdie’s *Shame* is based on the theme of shame and it also encompasses many nuances which are associated with it.

V.B. Salunke in his essay entitled ‘*Salman Rushdie and India*’ concludes that Salman Rushdie presents India through his novels *Grimus*, *Midnight’s Children* and *Shame*. He further says that in these novels, the characters, their interactions, legal practices, and social customs all are having Indian touch. The corrupt practices by policemen, military officers, civil officers and others all are having Indian smell. He further concludes that Midnight’s Children is a novel about India and everything Indian. The writer thinks of this novel, as a novel of memory of the country from which all of us have immigrated.

**Conclusion:**

The present chapter deals with the review of related literature, which is one of the most indispensable parts of the research work. A number of books,
articles and papers have tried to locate the themes of both these writers under
discussion. This chapter is an attempt to present a brief review of all the different
modes of investigation in the field. The chapter provides an insight into various
dimensions of the problems and related issues at different stages.