CHAPTER – V

THE ENIGMA OF SURVIVAL
CHAPTER-V

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V. S. Naipaul is the greatest writer who is searching for his roots and surveying India from the unique vision of not quite an outsider, a cosmopolitan Caribbean new resident in England, but of Indian origin trying to fathom out the complexities of our world. V. S. Naipaul’s fiction and non-fiction present the autobiographical material and these overlapping statements serve to present a vivid account of this author’s own enigma of survival and growth as well as the affliction and disorder of the expatriates in the colonial and post colonial era. Actually the unique combination of the circumstances which Naipaul related with three societies formed his sense and sensibility, has imparted a predominant role in framing the thematic matrix of his creative oeuvre. Obviously, thematic threads that go through his works originate from the predicament of the immigrants on the alien countries amidst the sense of chaos, displacement, rootlessness, disillusionment, meaninglessness, terror and turmoil. Though Naipaul exhibits himself through all his fictional works, he discloses the nightmarish experiences of the immigrants and their irresistible quest to carve the authentic identity in the niche of the world which is the enigma of their as well as Naipaul’s survival. In
spite of such uncongenial and chaotic conditions, man struggles
hopefully to establish his identity in limbo which is the secret of
the survival of human being. V.S. Naipaul considers his
rootlessness and homelessness are no more a curse but a grace in
disguise to celebrate himself as a symbol of freedom and a citizen
of the world. As Naipaul proclaims:

“What is nationality these days? I myself, I think of
myself as a citizen of the world.”

V.S. Naipaul has emerged as a prominent expatriate author
of the colonial experiences who places his works in both colonial
as well as post-colonial societies to vocalize a perceptive account
of the intricacies inherent in such societies. His ordeal and enigma
of a prolific writer has been evaluated practically from diverse
angles. His creative writing covers both fiction and non-fiction
which complement each other and together become active account
of his advancement as a writer par excellence. His personal
experiences as an exiled, displaced and rootless individual have
enriched his vision and sensibility and his fictional works furnish
from his life and autobiographical issues. He has made an
objective study of the milieu and experiences which persuaded
Naipaul to throw away his ancestral Indian and Trinidadian
identity as redundant and superfluous burden of a dead past to
shape his enigma of survival and to establish an authentic identity for him in the world.

V. S. Naipaul has celebrated as a marvellous prolific writer with a splendid vision and voice from the rootless, flux and chaotic socio-cultural background. The multiple heritages in Naipaul’s life and experiences made him relentless, altruist and audacious literary power of the present time. He was born in Trinidad - the West Indian island - where he passed his childhood and the influencing development of adolescence in the colonial environment. He emerged from an uprooted minority of the indentured traditional Indian Hindus on the island under British colonial power where all the Asian or African immigrants were in a miserable predicament of rootlessness, dereliction, fluidity of life and existential despair. As a third generation Indian Hindu in West Indies, he was never satisfied with subjugated identity and his restlessness is quite obvious when he employs his childhood memories in his fictional world to record his lived experiences in the colonial and ex-colonial Trinidad.

Owing to their geographical isolation in the countryside of West Indies these Indian and Negro immigrants could hardly come in contact with the outside world but with the change of time their ancestral homeland became a distant illusion for the new generation of these exiled immigrants and the past cultural power
continued waning day by day. Though the East Indians struggled a lot to conserve their socio-cultural identity, yet they were bound to capitulate with the influences of the overpowering Creole culture which diminished them to deracinated and anglicized immigrants. Naipaul has articulated this passage to the New World in his fictional world as the perpetual journey of his Indian immigrant communities in time and space and their compromises in exile and in the vulnerable environment are bound to make in order to establish an alternate identity for themselves which is the enigma of their survival.

Amidst such painful situation Naipaul was desperate for his own survival and an indefinable fear of extinction haunted him from the very beginning of his life. Besides, Trinidad, the land of his birth could provide him nothing worth holding because this island had no great culture, no great economy and even no sense of unity. Therefore Naipaul determined to leave the island and migrated to greater fertile world - England - away from the sordid existence in colonial West Indian island. Indeed, his passage to England was escape from the desolate environment of Trinidad with an intense passion for launching his career as a high profile writer. His self-chosen expatriate status gave Naipaul an immense opportunity for education and creative writing but simultaneously detached him from his ancestral India as well as fortuitous
Trinidad. This ever-exiled status developed the personality of V. S. Naipaul and his creative works reflect this liberated image through an amalgamation of facts and fiction at large. With this enigma Naipaul writes:

"Because as a colonial ... it was to live in an intellectually restricted world, it was to accept those restrictions. So step by step, through seeking each time only to write another book, I eased myself into knowledge."²

During the first phase of Naipaul's fictional career he lays down the Trinidadian memories and analyses the East Indians' experiences in post-colonial scenario on the island and their enigma of survival. His early novels - The Mystic Masseur, The Suffrage of Elvira, Miguel Street and A House for Mr. Biswas - present a poignant picture of the enigma of survival of the dominant characters as well as of author and their struggle to preserve their past identity in alien environment. The Mystic Masseur exhibits the history of Ganesh, a representative figure of East Indians in Trinidad, who moves toward city life and comes under the influence of the Western education which acted as potent force for his subsequent Creolization. It is the need for education that brings him to the Creole world where there is a different frame of value system. He feels awkward there, experiences a humiliation
and undergoes the sense of shame of his Indian name. His contact with colonizing culture at college level has influenced Ganesh quite enough to go against the traditional custom of marriage. The victory of Ganesh in election makes it clear that political power is ultimately an embodiment of the dream of power, possession and the enigma of self identity for the colonized people. Ganesh, a rare kind of intelligence, prevents him from being victimized by the society and earns our appreciation through his presence of mind and sharpness. All his efforts are directed at achieving a foothold in the fluid society. So his search goes on and he goes on shifting one role after the other until he strikes the final suitable one. Therefore all his struggles are directed at sustenance and survival but not cold-blooded exploitation. He is aware that he is a victim of his displaced society but he refutes to succumb and be victimized by it. As a result he cultivates all the qualities through which he can keep him away from the enslaving and victimizing attributes of his society. And no doubt he emerges as a great hero of his own time.

The Suffrage of Elvira gives an account of V. S. Naipaul’s creative encounter with his time and place in the life he knew best. Naipaul writes about the prospects and possibilities of democracy in the early part of the novel and also traces the awakening of the people of Elvira state. In this novel he puts forward the various
issues that affect individuals and communities in the complex cultural reality of such colonial societies. Naipaul satirises the treatment of the individual and the means he adopts to achieve success in life. Money is the main value and enigma of such society and those who obtain money by cunning or cleverness are admired irrespective of the means by which they earned it. Naipaul presents both his politicians and the electorate as tricksters and exploiters. Freedom and the election merely the means for the self advancement and enigma of survival. That is why at the election Mahadeo a devout Hindu and a driver of free labourers on the Elvira Estate, is entrusted with the world of preparing a list of all those who are sick or dying. He is very much concerned about old Sebastian, a Negro, and expects him to survive at least up to the polling day to secure the other Negro votes. Thus, The Suffrage of Elvira offers unbiased and direct analysis of Naipaul about the enigma of survival and the socio political and cultural condition in an emerging country.

In Miguel Street V. S. Naipaul reveals the inconsistencies and follies of Trinidad world of commons and also explores the basic motives and enigma behind human actions for survival in the world. He restates the struggles of the rootless, isolated East Indians in the West Indies through the life-like character of Bhaku to find a foothold in the fluidity and flux in the new world.
Bhaku's family maintains distance from the rude and crude Creoles who form the majority in the street. The tension exists between the two races but the narrator, having grown up in the street feels no such inhibitions. Though there is much laughter in this novel, the narrator demonstrates that the world is a stupid and sad place and he recognizes this through the character of Laura, the prostitute. She is the most vivacious person in the street, but when her eldest daughter comes home one night and tells her that she is going to make a baby. Laura's defenses collapse and she begins to cry. The narrator's remark exposes that the laughter is one of the masks of bravado that each person wears to hide the bitter reality of his survival.

The masterpiece of V. S. Naipaul, A House for Mr. Biswas, records the struggling journey of a third generation Indian Hindu for an authentic identity and his enigma of survival within the alien environment of Trinidad. In this novel, Naipaul delves deeper into the psyche of an individual to expose the vital dilemma of the dispossessed individual carving for an authentic existence in the area of the alien land. The first half of the novel ends in failure. The protagonist Mr. Biswas' return to the Tulsi house in Port of Spain in utter distress to be nursed and rejuvenated to restart his heroic pursuit again. His struggle for survival in the uprooted East Indian society in Trinidad is trifled by communal pressures and
constant suspensions of life. His tragic struggle culminates in building a house for himself.

After returning from the rum shop of Tara’s husband due to the accusation of stealing a dollar by Bhandat; the protagonist, Mr. Biswas for the first time declares his resolution to have his own house, which for him has become a symbol of liberation, identity and survival. He declares:

“I am going to get a job of my won. And am going to get my own house too. I am finished with this.”

After making a declaration of independent house and a job Biswas comes out to go on a quest of his own individual survival and existence. The life of Mr. Biswas takes a queer turn when he takes up the next job of sign-painting with his school-mate Alec in which he began to feel contented. But as days pass by, he finds that Alec begins to behave as if he owns him, and at the same time he belonged to nothingness in life. At this stage, he secretly longs for love to understand the notion of Western romance and love. Before understanding what love means, Biswas finds himself married with Shama and trapped at the same time by the Tulsis. This sense of entrapment makes him feel that events are beyond his control and that he is not responsible for his own fortune.

Biswa’s entry into the Tulsi family marks an important stage in the assertion of his enigma of survival. It is a typical joint
family which works on the same principles as those of the British Empire in the West Indies. It gives subsistence and shelter in return for total submission or abdication of self. When Biswas knows that men are needed in the Hanuman House only as husbands for the Tulsis’ daughters and as labourers on the Tulsi estate, he tries to play the role of comic rebel and manages to save his selfhood and self-identity. He constantly seeks to negotiate a free and own space for himself wherein he can overcome the suppressing and degrading tendencies of the Tulsidom. In this cruel world, Mr. Biswas keeps alive a mere gleam of independence and enigma of survival by refusing to be a mild victim. Very soon after his marriage he recognizes that life, even after a love marriage, is not romance but an act of responsibility for the other.

Biswa puts forward his motto by refusing to do any business of Tulsi estate. As a result he manages a village shop at Chase which culminates in failure. He is cheated by the customers and trapped into debts but Seth relieves him out of this situation through insure-and-burn. His option to live at the Chase on his own is one of his attempts to relieve himself from the suffocating servility of the Tulsis. At the Chase in free time he turns to reading philosophy. His reading inspires him to write and very soon he becomes a reporter for Mr. Burnett’s newspaper. Through his
writing and reading he tries to escape from his daily shores which impart him an independent identity.

After his failure at the Chase Mr. Biswas becomes somewhat lonely and moves to Green Vale. But Green Vale also gives him an experience of unhappiness, agony and despair. The job at this place is over and he has no reliable means of earning a living and hence he suffers from a complete breakdown. After this breakdown his evasiveness, which is a symbol of weakness, undergoes a change and compels to take a decision about his future.

"He was the father of four children and his position was as it had been when he was seventeen, unmarried and ignorant of the Tulsi. He had no vocation, no reliable means of earning a living. The job of at Green Vale was over; he could not rest in the Blue Room forever; he would have to make a decision."4

Biswa then migrates to Port of Spain to establish his independent survival and identity by taking up the job of a journalist and then that of an officer in the Community Welfare Department. It is during this phase we find Biswas reaches his goal to own house in Sikkim Street. Soon after his entry into the house he falls seriously ill and dies. Thus Mr. Biswas has achieved a certain degree of freedom by evolving an identity and the
continuity of efforts in the world for himself which was the enigma of his survival.

In the second phase of his fictional career Naipaul retains his familiar issues related with enigma of survival of displaced and deracinated people in the wilderness of the cross-cultural purposes and individual’s need to find himself in relation to the post-colonial situation there. His first novel, during this phase, Mr. Stone and the Knights Companion, is based in an English setting, Naipaul here concerns with the theme of quest for survival in the midst of decay and extinction. The protagonist, Mr. Richard Stone, continues to survive often in spite of difficulties, danger and decay in his life. He has achieved little in life and has rattled by thoughts of retirement he decides to give the companionship to the retired people. Therefore he forms a group of people called Knight’s Companion who go in society and investigate the cases of pensioners. Despite all alienation and remoteness, the English characters in the novel, represent an active principle and rise above self-interest and lead to fulfilment for the aged, helpless and needy people. Mr. Stone’s and Whymper’s Knights Companion Scheme, motivated by the purpose of self-interest and service of people, extends across an ingrained English alienation and works for people. Besides the dissatisfaction and failure his life, Mr. Stone’s
final note that is struck in the novel is not of despair and escape but of ease and peace:

"He was no destroyer. Once before the world had collapsed around him. But he had survived. And he had no doubt that in time calm would come to him again (Now he was only very tired)".

In short, like, Mr. Biswas, Mr. Stone emerges at the end of the novel above his predicament.

Naipaul’s next novel in the second phase, The Mimic Men, presents the predicament in the life of the protagonist Ralph Singh and his enigma of survival. The novel is in the form of memories which are told by the protagonist about his childhood days, student life in London, his career in politics, and exile in London. The life of the protagonist undergoes so many failures, setbacks and struggle some events and incidents but he ends this novel on an optimistic note that his life was a preparation for fresh action. At the beginning of the novel, he is writing his reminiscences in London as an exiled politician exhausted by disillusion rather than failure. The real enigma of his survival and struggle is being in creating something, discovering meaning out of the middle state of affairs and establishing an order and identity in his life. In short, the novel traces Ralph Singh’s transition from innocence to experience and his journey from external disorder to personal
harmony. By writing his story Ralph Singh endures the terror, shipwreck, abandonment and loneliness in his life.

V. S. Naipaul has revealed the nature of the generation of Ralph Singh and of his island society through Ralph Singh's observations and failures. Being born on the barbarous island Isabella Ralph Singh with the mindset of disorder and lack of power comes to miraculous city London to seek order in his life. But with all experiences and affairs in this city he is completely disillusioned. It seems impossible for him to establish order out of all those unrelated adventures. In such distressed condition he roams aimlessly about England where he meets Sandra and later he marries her. He comes to feel that with her resourcefulness and avidity, she could guide him through life's uncertainties. He began to find a kind of support and strength in her with so many expectations and lot of confidence he moves to Isabella in a mood of celebration hoping to fashion the right order in life through the bond of marriage. But his mother disapproves his marriage with foreign girl and all his hopes and dreams turn into nothing. He rebels against conventions and invites rejection not only from his mother but also from his whole society which leaves him shipwrecked.

At this juncture Ralph Singh, frustrated and helpless, diverts all his energies towards achieving wealth and recognition. But
these things are not capable to ease psychological tensions between husband and wife. Their intimacy gradually declines. Even physical love fails to bridge the gap between the two. Even the enthusiasm with which they have begun to build the Roman House vanishes at the house-warming ceremony when she deliberately destructs some old things. This incident led to the dissolution of their marriage and finally each of them separated. Thus the act of marriage, once held bright prospects, ends in emptiness.

In the second part of the novel V.S. Naipaul analyses Ralph Singh's childhood experiences and his adolescent life. He traces the tendency of the children to escape from their reality and live unreal lives to an extent where they conceal their real names and live with false identities. From the beginning Ralph Singh claims relationship with his mother's family. He feels a kind of security and fearlessness as long as he stays at his grandfather's house because of richness and at the contrary he suffers from a sense of insecurity and fear in his father's house due to the lack of richness. One day his father left his job and abandoned his home and family and went to the hill as a preacher. For Ralph Singh, the opportunity to leave the island comes finally when he secures a seat in a London school. Before going to London he meets his father and pays all his father's debts to feel free enough to confront the New World.
In the third part, Ralph Singh writes about his political life in which he excels among other politicians of his own times in such a hollow society as Isabella Ralph Singh is access to political power was not achieved by competing with the established politicians but by putting an end to the old order. Ralph Singh gradually learns about the hollowness of his islands independence after coming to power Ralph Singh enlightens us about the predicament of a sincere politician in the newly independent countries. He says:

"On power and the consolidation of passing power we wasted our energies, until the bigger truth came: that in society like ours, fragmented, inorganic, no line between man and the landscape, a society not held together by common interest there was no true internal source of power, and that no power was real which did not come from the outside."^6

Finally, he gets disillusioned, detaches from his colleagues and moves to London in order to start a fresh new life. Thus, Ralph Singh has lived out different roles in different world, all of which combine the desire to escape with the desire to impose order on his life which is the factual enigma of his survival.

Naipaul's next work *A Flag on the Island* is a kind of novella which narrates the story of an American character, Frankie whose
ship is forced to harbor on the Caribbean island because of a terror hurricane. He identifies that it is the same island where he had stayed as an American soldier during Second World War. Frankie settles on the island and is afflicted by the change and people on the island. Frankie notices that American money and influence still dominate people's taste and this is the secret of their survival. Lastly, he leaves the island and he is relieved from his trapped predicament.

In the next phase, Naipaul deals with the enigma of survival of the people as well as the protagonist and political turmoil in unnamed and named African countries in his works like In a Free State, Guerillas and A Bend in the River. In a Free State is a book about passages by people in different countries. The protagonist of the first story 'One out of Many' is Santosh, who, though a free man is unhappy because his life is loaded with anxiety and deeper sense of dereliction but he wants to continue his journey. The unnamed narrator of 'Tell me who to Kill' also doesn't want to stop his ship. The narrator in this study is an East Indian who is in a more miserable predicament even than that of Santosh. Frustrated with his own life, the narrator nourishes the dream of a better life for his brother Dayo who becomes the enigma of his survival. He somehow manages to send his brother to England to study engineering and later follows him to take care of him. But he
becomes totally dissociated when he discovers that Dayo is simply wasting his time. The narrator is seized with hatred and he speaks in utter anguish:

"O good show me the enemy. Once you find out who the enemy is, you can kill him. But these people here they confuse me. Who hurt me? Who spoil my life? Tell me ... who to kill."

The title story concerns with the tribal war between the tribes of the President and the King which picturises the struggle for survival and power in a newly independent African country through the consciousness of Bobby.

Naipaul's *Guerrillas* focuses on the violent political turmoil in the Third World Nations and the mystery of survival of the expatriates living there. In this novel politics becomes dominant on all the relations sexual or emotional to such extent that they end in misogynist violence and desolate situation. Indeed the racial and political identities become so integral parts of the post-imperial world that any intimacy ends in fruitlessness. This break tendency, full of existential despair, culminates in Naipaul's *Guerrillas*. The novel is based on the character of Michel X who is also known as Abdul Malik, whose story is already published in *The Return of the Eva Peron*. Naipaul analyses here that the real power resides outside the island and everyone living in it are at the margins of
power. The characters of Jane and Roche have become disoriented and decentered human beings in their venture. Jimmy, who professes to be the leader of the Black Power Movement, gets a rude shock and realizes that he is a finished man when the mob rejects his leadership. There is a futility of life all around the island. In fact, everyone seems to be a guerrilla. Obviously, the condition of the half-made society in this second-rated country is miserable. Their search for power and survival also meet with the failure just like their identity and independence. For instance Jimmy's quest ends in a fiasco and for Jane it proves to be fatal. Roche escapes from the island and saves himself.

In A Bend in the River the protagonist Salim struggles to survive and establish himself in spite of the turmoil and chaos in the upheaval of the post-imperial unnamed African country. A small businessman Salim travels a long way to the heart of the continent and becomes a trader in this town on the bend of the river. Instead of lamenting his rootlessness, Salim learns to celebrate it as a symbol of freedom and obtains the benefits of it. In a way, A Bend in the River is an unbiased account of an expatriate businessman and his own impression of a modern African domain in which he focused the philosophy of belonging only to oneself as the solution to the enigma of survival in that crisis-ridden country. Through the narrator, Naipaul insists on
individual's responsibility and the conviction that the individual must determine his position in the world.

Salim is an outsider in the town, who has no family and flag, suffers from the feeling of insecurity. He always strives to save from the turmoil around him by isolating himself. But he is practical enough to realize that the solution for his problem does not lie in complete isolation and so moves about and beyond himself. For making a fresh start, Salim breaks away with his family and society when he buys Nazruddin's shop in a small town in Central Africa. His new move leads to disillusionment because of the uprising on the coast. During such disturbance and anxiety he meets Mahesh whose motto in life to carry on through all the turmoil of the town, released the tension of Salim. He thinks that Mahesh survives in that town perhaps due to:

“There was a kind of quite wisdom and canniness there; no doubt ... he was casual, without doubts or anxieties ... with deeper ambitions. He suited the place; he would have found it hard to survive anywhere else.”

Salim is influenced by Mahesh's business strategies and schemes of roaring success. Then he migrates to London with the help of Ferdinand where he meets Nazruddin and falls in love with his daughter Kareisha. Lastly, Salim comes back Africa to settle
his trade matter; he finds the affairs in the town completely changed. Betrayed by Metty, Salim finds himself arrested on charges of illegal possession of ivory. Fortunately, he is saved by the town’s new commissioner, Ferdinand. Thus, in spite of chaos and meaninglessness not only in the external world but also within his inner self, Salim is constantly yearning for order and meaning in life is the enigma or mystery of his survival.

During the fourth phase of Naipaul’s writing career the world for him became a cheerless, violent and unforgiving place. The Enigma of Arrival and A Way in the World belong to this phase. The first novel evaluates the ordeal, evolution and enigma of Naipaul as an international writer. The second novel exposes the expatriates’ enigma of survival in the New World. V.S. Naipaul’s The Enigma of Arrival attempts to forge a voice of his own enigma of survival and as a writer. The trajectory of the first person narrator in this novelogue closely resembles that of Naipaul himself, with early days passed in a tropical island, literary education in England, and ups and downs of launching a creative writer.

As a young Trinidadian, when Naipaul arrives in England he hopes that his roaming position may bring some redemption here. But the traumatic experiences of past life and existential despair have always been agonising him in new soil of England. The agony
of rootlessness and exile is not any new curse to him; it had been heavily loaded on his head from his childhood in Trinidad.

"I had always lived with this idea. It was like my curse; the idea which I had even as a child in Trinidad... I lived with the idea of death, the idea impossible for a young man to possess, to hold in his heart, that one's time on earth one's life, was a short thing. These ideas of a world in decay... and shortness of human life, made many things bearable." ⁹

No doubt, Trinidad, the ambiance of V. S. Naipaul's childhood, could be a more authentic material to build his life in England where he housed himself to plant his creativity at large.

As a Third World expatriate, with an agony of loss and fear of extinction, V.S. Naipaul faced the difficulties to sprout as an objective writer in the environment of England during these initial years. His expatriation becomes his ordeal and gradually this ever-exiled intelligentsia inculcates a strange ability to realize a transformation into a renowned writer with a miraculous vision and voice of his own kind. He decides to cleanse off all the miserable predicament of his past life from his mind and heart. In this way, he adopts London as the epicenter of his creative activity across the world. Though he visited Trinidad on the death of his father in 1953 and that of his sister in 1984, yet he could never be allured to
reside there anymore. He expresses his pity on the tendency of people who boast of the glories of their ancestral culture and religion. However, in spite of his suggestion to heal the wounds caused by the demise of his past, Naipaul could not get relief from the agonies of this irrecoverable loss. This predicament enforces his alienated soul to realize that there is no ideal land in the new evolving wilderness of the world and the expatriate spirits have to bear the ordeal amidst the existential chaos which is the enigma of survival in exile.

*A Way in the World* elucidates V. S. Naipaul’s autobiographical travel experiences and memories as a creative writer. In this travelogue he has artistically woven Caribbean postcolonial history with fiction for instance the historical perspectives of time and space and the narrative technique of dialogue and characterisation. It has been the search of the lifetime voyage, a journey into self, time and space in which Naipaul exposes the enigma of the survival of the textualised people as the author himself, the protagonist, the narrative voice and the principal character etc. In the section entitled ‘A Parcel of Papers’, ‘A Roll of Tobacco,’ ‘A Tortoise’ V.S. Naipaul records Sir Walter Raleigh’s last days and his relationship with an American Indian, Don Jose. In ‘In the Gulf of Desolation’ he describes the final visit of Venezuelan revolutionary Francisco Miranda to the Caribbean
and his correspondence with his wife Sarah. Naipaul shows both Raleigh and Miranda to be failed visionaries—Raleigh’s quest for a dazzling New World and Miranda’s quest for revolution. Though their encounter with odds and failures, they try to recreate the lost worlds. Therefore they criticize the triviality and banality of the colonial world and its societies in which they live. The real enigma of their survival is that both are motivated by personal ambition and vision—this too is substantiated in Naipaul’s personal history and experiences delineate the disappearing world of his own childhood and youth in the autobiographical section entitled ‘History: A Smell of Fish Glue’. In ‘A New Man’ he analyses wider colonial world which he encounters during his journey. He portrays the faint melancholy of transience, the instability of change and the inevitable air of disappointment in his historical experiences. According to him all human existence within the ebb and flow of colonial history is determined from outside world and all human endeavour to establish an authentic identity and freedom is forced by the enigma of survival.

During the final phase, V.S. Naipaul used India as a fictional material but he seems to traverse his old angry indictments with the change of the time. Thus this phase shows a cyclic progress in the sensibility of Naipaul and at this time he realizes the importance and meaningfulness of roots in human life. This
aptitude and enigma is obvious in his work *Half a Life* and followed by its extension *Magic Seeds*. As a world champion writer of the theme of displacement and loss of identity, he narrates the enigma of existence and despair of the desperate Indians across the seven seas through the story of Willie Somerset Chandran. In his defiant efforts to run away from his half life, as an Indian of mixed caste, to find some new respectable face which is Willie Chandran’s enigma of survival but he floats in the wilderness of exiled life in the West. *Magic Seeds* depicts so lucidly the half-built dreams and life from the absurd spin of the revolutionary commanders to the danger of wanton assassination and Willie Chandran’s eventual arrest and self-discovery. In his early forties, Willie joins an underground movement in India to make a clean start. During his quest for survival and identity Willie looks at home everywhere:

“Even in the bagasse yard he looked at home. Willie said, “It’s the one thing I have worked at all my life, not being at home anywhere, but looking at home.”

But his revolutionary campaigns and imprisonment convince him that the revolution had nothing to do with what he was fighting for and he feels himself further than ever from his own history that finally allow him to release his true self and survival.
V. S. Naipaul is the superb prose writer of the present day and the picturisation of alienation, displacement, identity crisis, enigma of survival, existential pursuits and fluidity of life in the post-colonial Third World is par excellence and true to the very core of facts. In fact Naipaul handles the material in a non-fictional form before going on to recast it into fiction and due to this his works invite a keen observation and sincere thinking about the nature of their writer’s identity and enigma of survival as an individual as well as a relentless giant writer of time. Strangely enough, the dawning of wisdom and self realization on V. S. Naipaul broadens his literary horizon and enables him to look wisely on the global dimension of the problems experienced by him and his people on the foreign lands. He comes to learn that the haunting fears of loss, dereliction, fluidity of existence since in the post-colonial period the entire world is in the grip of these maladies. By knowing this truth Naipaul propagates a tragic optimism to rejoice the world as it is and proclaims that those who fail to cope with its ways, deserve no place in it. V. S. Naipaul declares:

“The world is what it is; men who are nothing, who allow themselves to become nothing, have no place in it.”

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REFERENCES
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4. Ibid., p. 303.


