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In the twentieth century the sun had started setting on the English empire but it would never set on the vast horizon of English literature. It shines brightly in its new form of fictional or non-fictional writing. The concept of English literature comprises all the literatures written in the English language not only from England or America but also from different countries across the world like Caribbean, Africa, West Indies, India, Russia, France etc. New techniques of narration emerged and the novelists have been vigorously experimenting and strengthening with hope and optimism with new things like media. Decolonisation, globalization, modern modes of travels and communication technology disclosed the treasure of new experiences and talents. The troupe of Third World novelists like Chinua Achebe, V. S. Naipaul, Doris Lessing, Patrick White, R. K. Narayan, Anita Desai, R. P. Jhabwala, Kiran Desai, Emma Tenant, Arvind Adiga etc. present a voice of similar hope and represent the flowering of fiction in the last decade.

"It seems that we are more and more moving towards an age of fiction in which the problems of writings will be lucidly envisaged by the novelist and in which
his concern with critical matters ... will on the contrary supply him with motive power.”¹

V. S. Naipaul’s fictional world is a living testimony to such survival, power, optimism and identity in the arena of creative literature in the contemporary world.

Belonging to Trinidadian immigrant Hindu background from a family of Indian indentured labourers and educated at and now residing in London (England), V.S. Naipaul does not call any place his home. He is a visitor wherever he goes, who observes things and imparts the role of a spokesman for the victims of Western power and success. The West Indian writers like several creative writers from other colonies could not have any historical sense of the literature of their country. Naipaul has no tradition of literary writing to rely on and hence he has to create a natural and human background of his own special locale which emphasized him to look place, social order, culture, alienation, exile and identity as the moving forces for his fictional world. By establishing such a literary tradition, V. S. Naipaul has contributed the universal civilization which nurtured and enriched a literary culture. He has converted his debt of having no tradition into an advantage of intellectual freedom. It is this intellectual freedom from any particular tradition, place or culture which aids him in perceiving the world undistorted by reigning ideologies, chaos and disorder.
Through his fictional as well as non-fictional writing he tries to present a mimetic account of his predicament as a displaced colonial writer simultaneously he propounds that the lost sense of self-hood and self-identity can be retrieved, reinvigorated and re-established.

As a social critic of the manners and morals of decaying communities as well as developing civilizations, V. S. Naipaul analyses the destiny of disillusioned individuals from the point of view of a comic observer. He expresses his views about the instability, dislocation and anxiety prevailing in the colonial and post-colonial societies in the Third World. His novels concern not only with the questions of identity, rootlessness, cultural difference and displacement brought about by migration but also with his own dilemmas as an expatriate about self-survival, home and the psychological and political aspects of alienation.

V.S. Naipaul’s significance as a novelist of the colonial experiences requires no reiteration. He has been able to describe the crisis of the colonized communities with precision that comes from his own experience as a displaced colonial in West Indies. It is his complex fate that in spite of being associated with more than three societies, he has been unable to find his roots in any of them. Rootlessness is the status which never made Naipaul uneasy, as he never stopped to remind himself about Indian origins and beliefs of
his ancestors in the Trinidad. Naipaul contemplates in *A Way in the World* about the temperament of a child of a recent Asian Indian community:

"... the child looked back and found no family past, found a blank. But I feel again now that I was responding to something that was missing, something that had been rooted out."\(^2\)

The life of V. S. Naipaul and his emergence as a creative writer exposes him as a typical artifact of the Diaspora which is a common feature of the contemporary life and literature. His fictional world focuses on the enigmatic and complex identity and destiny of V. S. Naipaul as an individual person and as an author because, in spite of being connected with three socio-cultural surroundings- Indian by ancestry, West Indian by birth and English by accommodation- he has been unable to find his roots in any of them. Though proclaiming his ever exiled status in West Indies and living in England, V. S. Naipaul makes no final commitment to any country for his identity and this effrontery has enabled him to renounce himself as a citizen of the world. As he is an extraordinary creative writer having a prolific personality enriched by his realistic experiences, his creative writing is also progressive in theme, technique and style. He argues with a passion of truth, even if it is sour, the ways and manners of the half-made colonial
communities of the Third World and his vigorous imagination is inseparable from the ruins of the history and the existential struggle of the Diaspora. Observing objectively the colonized and colonizers, Naipaul has contributed quantitatively and qualitatively to the main stream of the post-colonial literature.

Though Naipaul does not make any final commitment to any country but stations himself at a place from where he could have quite a good view of all the sides of the world. He maintains his exilic position above all the worldly pride and prejudices and hence he enjoys the freedom of a decolonized citizen of the world. His enigmatic existence along with the Trinidadian experiences provoked in him a desire to be an entirely decolonized and universally acknowledged literary luminary who, through his creative works, could try to understand his past. The early separation from the family emerged in him a deep sense of rootlessness, alienation, disillusionment and loss of identity that eventually procured a wild passion for extensive travelling and writing with a self-proclaimed liberty of vision and voice. He announces that he has decolonized himself in his own peculiar way through the process of creative activity as well as his live experiences of the world. In this regard Naipaul proclaims:
“I’ve decolonized myself through the writing ... looking at the world. But let me also add to this I feel an enormous pain about the situation.”

Thus V. S. Naipaul has a comprehensive innovative voice and vision representing the starting of the great shift in ethnicity in English literature that could resultantly look the triumph of Diaspora writings. He is a relentless delineator who exposes the facts of both the colonizers and the colonized with apparent dexterity. Therefore, today Naipaul is a writer of global repute and has got the stature of a completely international citizen of the world.

The first four novels- The Mystic Masseur, Miguel Street, The Suffrage of Elvira, and A House for Mr. Biswas explore mainly Naipaul’s childhood experiences in Trinidad and depict a poignant picture of the immigrant Indians’ struggle to preserve their past identity. These novels analyze the loss of the Indian culture, complexity of the Westernization and the identity crisis of these displaced expatriate people. Through the imaginative recreation of the past V. S. Naipaul has tried to reconcile with the predicament of the present. There is also a thematic linkage in these four novels that serves to recreate the socio-cultural environment of Trinidad. These novels are dominated by autobiographical experiences and the accounts of the East Indians’
displacement, alienation and fluid existence and simultaneously the analysis of author's quest for identity as well as his powerful weapon to expose the cultural colonization of the half-made communities in the Third World. In these novels the meteoric emergence and metamorphosis of the major characters symbolize the peculiar traits sprouting in the Indian society going to this process of disintegration in exile.

As the identity of human beings rests on their cultural roots, there is a great crisis in the upheaval of the post-colonial period. In order to escape from the average background of the colonial communities whereas Ganesh Ramsumair in The Mystic Masseur and the omnipresent narrator in Miguel Street migrate to London, the protagonist of A House for Mr. Biswas struggles against the hostile environment and finally succeeds in establishing a self-identity with building a house of his own. We find an essential hope in the struggle of Mr. Biswas against the adverse circumstances. Really, this novel is a social history of three generations of the East Indian indentured immigrants in Trinidad and Mr. Biswas' struggle to carve out an authentic identity is an emblematic quest of every displaced man to develop genuine selfhood in exile. The Suffrage of Elvira demonstrates the widespread confusion in the post-colonial period of the ex-colonies and the borrowed institution of the democracy has proved
unsuitable for the multi-racial and multi-cultural Trinidad in the post-colonial era. The literary horizon of Naipaul enlarged during the second spell and he accepted new perspective as a writer of the post-colonial world. This phase is the result of his wide-ranging travels from which his future works of fiction and non-fiction have emerged. He wants to go beyond the regional boundaries to secure a position for him among the writers of the world stream. As he moves outside and analyses other cultures and communities, the recurrent themes of alienation, identity crisis, displacement and exile as well as the post-colonial themes are viewed in a broader vision. In this connection Champa Rao Mohan writes:

"The major themes that emerge from a reading of his novels are related to the problems of the colonized people; their sense of alienation from the landscape, their identity crisis, the paradox of freedom and the problem of neo-colonialism in the ex-colonies." ¹⁴

The Mimic Men focuses more on the growth and development of the individual politician's selfhood. The protagonist of this novel is an exiled political aspirant disillusioned by the existential absurdities of the time rather than his failures in the Third World. It is remarkable that Ralf Singh's quest for identity is more complex because he has to redefine his place in the new socio-political situation. His next novel A Flag on
the Island has a close affinity with The Mimic Men on the line of theme and structure as both the novels present the prevalent turmoil and disorder in the newly freed colonies. However, while Ralph Singh is an East Indian member of the society he describes, but Frankie is an American, an outsider observing the miserable predicament of Caribbean islanders. In a Free State exposes the dependence of the colonial people for whom the freedom is just an unbearable burden and mimicry. Instead of being free from their parasite existence the colonized people have proved themselves only the sufferers of the freedom i.e. their freedom has turned into the chaos and violence.

The next phase of Naipaul’s fictional career - devoted to Guerrillas and A Bend in the River - is a vivid and powerful presentation of the violent chaos and nightmarish experiences in the Third World countries from the point of view of the immigrants living there. These novels move around the theme of political analysis of the contemporary events and complexities of relationship between the colonizers and the colonized people. Guerrillas displays the pretence behind guerrilla movements in the newly independent colonies. The world in this novel is on the brink of extinction and this is evident in the Ridge, the city and the commune all of which are displayed in terms of decay and no one will make a fresh start. Amidst the chaos of the post-independence
turmoil V. S. Naipaul presents the third person omniscient narrator’s viewpoint in *A Bend in the River* to employ the extremely vulnerable position of the expatriates in an unknown African country which is in the clutch of violence and intrigues. The author moves in and out of the consciousness of the protagonist Salim whose society and racial people are settled in this continent for generations but still they suffer from the feelings of alienation and rootlessness. The homelessness, the existential despair and nowhereness of the protagonist reflect the predicament experienced by all the immigrants who can never find any final home in their never ending exile. After experiencing the ordeal through the hard and harsh ways of the world the protagonist arrives at this wisdom that the struggle gives a positive message of rejoicing the life as it comes. Besides, by presenting the journey of Salim to London Naipaul has depicted the new thematic dimensions that displacement, alienation and loss of identity are universal phenomena in the post-colonial scenario and one must learn to survive with this ultimate truth of the present era.

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

“There was no ship of antique shape now to take us back. We had to come out of the nightmare and there was nowhere else to go.”

The Enigma of Arrival, describing the marvelous amalgamation of autobiographical facts and psychological fiction, is an account of Naipaul’s conscious travel from one place to another, from Trinidad to England and from one state of mind to another. The curse of homelessness turned into a disguised grace in his solitude and by shedding away the weak nerves of being alienated he procured himself to rejoice the never ending exile. His new vision and ideology forced him to look on displacement, on alienation, on exile and on rootlessness as the new truths of the enigmatic human existence and this novella concludes with a conviction to concern with this truth at large. A Way in the World, a powerful novella, presents the admixture of travel experiences and autobiographical memories of Naipaul as a writer. It has been
his life-time journey into self, time and space in which Naipaul throws light on the situation in the post-colonial world.

After notoriously declaring India as a historical darkness, V. S. Naipaul has again made a remarkable return during final phase with his novel *Half a Life* an its extension *Magic Seeds*. As a champion of the theme of immigrants' identity crisis in limbo V. S. Naipaul reiterates the audacious consequences in *Half a Life* through the protagonist, Willie Chandran – son of a Brahmin father and downtrodden mother – who is born in India and his alienation begins at home and ends in his tragic quest for some alternate identity. In his efforts to wipe out the stigma of guilty parentage, Willie Chandran floats in the oddity of exiled life in the West and procures nothing which leads him a nowhere man. It is astonishing that by presenting an Indian protagonist Naipaul shares the vicarious desires of Willie Chandran for his lost Indianness. Hence in 2004, after publishing *Magic Seeds*, he proclaims happily that he could not reject India. Perhaps this realization of the nativity led this prolific writer to apply for a PIO (Person of Indian Origin) card in June 2010. However, it is equally true that Naipaul has admired Western culture for the positive features yet, simultaneously, he is very emphatic about his own distance from it. Naipaul proclaims:
“London is ... my commercial center; and it, I know that it is a kind of limbo and that I am a refugee in the sense that I am always peripheral. One’s concerns are not the concerns of local people.”

Naipaul delineates truths relentlessly and like skilful surgeon he exposes the audacities of the people all around the world which, he believes, is necessary to make them shoulder their responsibilities towards establishing an authentic identity in the present scenario. He also analyses the miserable predicament of the immigrants and the post-colonial complexities of the Third World. He thinks that the root cause of their misery is the corrosive influence of the materialism, displacement and homelessness which has resulted in alienation, disillusionment and fear about survival and identity. His agile craftsmanship lies in the fact that he has employed the protagonists in all their littleness and has still established the universality of the theme by presenting them as the representatives of all the displaced and alienated expatriates across the alien lands.

In V. S. Naipaul’s fictional world the process of writing is seen to be a progressive, creative effort leading to the nourishment of the sensibility to survive amidst the wilderness of the post-colonial conditions of the world. It is realistic that the self-audacity and self-appraisal of V. S. Naipaul are the answers to the exiled immigrants in the Third World who are suffering from the
feelings of floating existences. He views the immigrants in limbo can become integrated identity only if they recognize and realize this truth of their existential despair and fluidity of survival. Their decolonization and freedom in its real sense could be possible only when these processes must free them from all the strenuous pressures of their past culture and distorted identity. This expansion of Naipaul’s vision and ideology enriched his literary consciousness to implore the immigrants to celebrate their exiled status with no need to linger in the past and herein seems his valuable greatness as a giant and high profile international writer whose works have become a milestone in the arena of the Diaspora literature. His position as a writer of global appeal and universal celebrity is accentuated because his works have become the paradigms of the whole modern world’s experiences of exile, displacement, alienation, enigma of survival and quest for identity. The greatest strength of this truthful author is the vision he wants to convey to the Third World people by these exhortations for self-identity and self-reliance through audacious explorations of the world without making grudges or unconvincing excuses any more.
REFERENCES

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