CHAPTER – II
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With the rise of the American superpower and the decline of the British Empire in the twentieth century, the world has experienced mass migration, expatriation and varieties of exiles, which have given different shapes to individual and national cultures. As every age produces literature which favours and inspires it, the Third World literature of the twentieth century written by the expatriates employing the predicament of the Diaspora with its marked features. In the postcolonial era several of these expert writers who live as expatriates in America or in England, contribute to the expansion of the expatriate literature and also deal with their exiled status, nomadic travels, displacement, alienation, and homelessness. An expatriate is one who lives in foreign without acquiring citizenship or one may possess citizenship and home but may feel the social and cultural void of exile. V. S. Naipaul, in spite of his marriage and prolonged residence with an English lady, Patricia, in England could not free him from his continuous feeling of displacement, alienation and exile. Naipaul is entirely alienated and hence a citizen of nowhere and everywhere. His fictional world is the real testimony of his expatriate experiences and his quest for identity. Paul Theroux endorses Naipaul the rhetoric of displacement:
“He ranks among transplanted people who can claim no country as their own. They travel because they belong nowhere; they cannot settle, they are constantly moving ... Rootlessness is their condition; ... their homelessness is a source of particular pain, for as with all travelers, they asked, “Where are you from?” and no simple answer is possible: all landscapes are alien.”

The account of his expatriate sensibility, his self portraiture exposes the pains of his alienation and displacement and at the same time makes him cynical about other cultures including that of India.

In a way, V. S. Naipaul is a writer of self-exile and he had fixed reasons for his expatriate life. He was separated physically as well as emotionally from his homeland. His grandfather had migrated from India in the 1880s as an indentured labourer. He adopted the vocation of a writer from his father and caught up ignited his ambition to become an established writer. He had seen his father’s failure in life so he decided to leave Trinidad for finding the center. In Chaguanas, his family had been at the center of a whole network of Hindu reverences. The inhabitants were always coming to the Chaguanas house to pay their respects, to issue invitations, or to bring gifts of food. In Trinidad they were alone unsupported by that Chaguanas World. His ecclesiastical origin could not allow him to identify his life with the Trinidadians. His sense of exile and alienation is strongly affected by his
marginal existence. Naipaul's expatriate sensibility accounts for his chosen homelessness with least possibility to return to Trinidad. He himself warns about his choice of exile that he is not just using the metaphor of exile or refugee but he is speaking literally. As a writer without roots he claims to possess a unique opportunity to live in three or four continents along with his criticism about the races. As an utterly displaced person he went into exile as a literary luminary to gather vast experiences and promote literary writings.

"The theme of exile and alienation is so pervasive in twentieth century literature therefore it may be called the literature of exile. It reflects the disillusionment that beset the two post-war generations and deep spiritual isolation felt by man in a universe in which he felt himself to be inconsequential and stranger. Not surprisingly, many of great literary names of this century are those of actual exiles. In fiction alone one thinks immediately of Conrad, Joyce, Beckett, Solzhenitsyn, Nabokov and of course, V.S.Naipaul."^2

The first phase of Naipaul's fictional world analyses his autobiographical experiences in Trinidad as well as this phase also explores the displacement, alienation and exile of the protagonists in the colonial and postcolonial scenario. V. S. Naipaul's The Mystic Masseur is dealt with the themes of displacement, disenchantment and mental alienating effect of the
Caribbean half-made communities in Trinidad. The novel also employs how the effects of slavery, indentured labourership and Third World exploitation demoralize the generations of West Indies. Naipaul traces here the unlikely successful story of a Trinidadian poor Hindu, Ganesh Ramsumair, who rises as a successful mystic through trials and tribulations. He was a medical practitioner, a writer, a psychological counsellor, a politician and an elected member of the British Empire, at the end who fall into colonial trap and hence felt disillusioned, displaced and alienated. This novel is the record of the struggle of Ganesh to preserve his past identity in alien environment. In such environment people live in a state of instability, fear and alienation. Some people like Ganesh become new personalities adorn themselves with new names in the new environment. They change their names like him who call himself G. Ramsay Muir in England. The narrator speaks about it as the history of Ganesh is, in a way, the history of our times. This cultural disintegration is vastly increased among the East Indians. His political rivals also anglicize their names as Beharry and Cyrus Stephen Narayan. Ganesh Ramsumair, the protagonist of the novel, is the representative figure of East Indians in West Indies in their attraction towards city life and their subsequent Creole identity. This sociolinguistic entity becomes relevant when the parents of different linguistic backgrounds have considered it as a common language and their children speak it as their first language.

The Mystic Masseur demonstrates the history of the East Indian Hindu community in Trinidad which comes under the influence of the
Western education— the potent force of cultural colonization. Ganesh is a representative of a community which is a peasant-minded, money-minded, and spiritually static community because cut off from its roots, its religion and reduced to rites without philosophy, which is more philistine than the whites. Due to the need of education Ganesh’s father enrolled him in Queen’s Royal College where there is a different value system. Ganesh feels inconvenient and experiences humiliation when the boys make fun of his Indian name, dress pattern and country manners. He comes to identify the exiled position of Indians and even tries to hide his Indian identity. That he was so ashamed of his Indian name. His college education influenced him enough to go against the traditional custom of marriage. He refuses to accept his father’s selected bride for him and hence gets strong ultimatum from his father that he must consider himself an orphan. He returns home only when he receives a telegram and news of his father’s death.

V. S. Naipaul presents his views about the contemporary Trinidadian Hindus whose ancestors had indentured labourers through the character of Ganesh. He also highlights the attempts of a displaced and mediocre East Indian individual to recognition and success. The novel, thus, traces the way Trinidadians have been alienated from their surroundings and also suggests that their identities have been disintegrated and displaced. Naipaul has tried to interwoven this aspect of the East Indian community in Trinidad in the texture of The Mystic Masseur.
"Trinidad is portrayed as a society in upheaval, where the old order is giving way to new forces of modernity and the East Indian community of which Ganesh is a representative is particularly vulnerable. Ganesh's success story is a really the story of the disintegration of the East Indian community."

The Suffrage of Elvira (1958) presents a poignant picture of the political dimensions of Trinidadian society in the post-colonial period. Naipaul writes here about the single event of the second general election in 1950 in Elvira state. He also demonstrates the awakening of the people of the Elvira about the new emerging concepts of democracy in a dishonest, alienated and expatriate society. Naipaul focuses the possibilities, prospects and problems arising out of the coming of democracy to a multi-racial and multi-cultural island. Democracy had arrived at Elvira in 1946, four years before the second general election in 1950. By the second general election people had become conscious of the values of their votes. When Harbans, the Hindu candidate, tells Baksh about the Muslim vote bank, Baksh quickly replies him that was only the first election people just went to vote for the man they like. Now it is different that people have learnt so you have to spend on them. These values determine each candidate would win the elections. In such circumstances of opportunism and selfishness East Indians are sure to be alienated and displaced. Naipaul exposes the truth that no one shows any loyalty but takes bribes from the candidates. Wealth is placed more above than the religious and traditional values. They run after money...
in their life that they become worshipers of Mammon. In this society religion is no longer a matter of purity but becomes something that could be exploited in a variety of ways to fulfil the objectives of selfish people. Baksh names his children like Foam, Iqbal, Herbert, Rafiq, Charles; the girls-Carole and Zilla which indicate mixed up nature of religion and displaced identities of people in Elvira.

While narrating the socio-cultural degradation and alienation of the West Indians, V. S. Naipaul provides us a close view of the society in exile and chaos. The cultural confusion of them is also clearly evident in their dresses. Pundit Dhaniram prefers to wear khaki trousers, yellow sports shirt, and brown leather shoes and occasionally wears a dhoti. Mrs. Baksh wears skirts instead of the traditional Muslim attire. They are alienated from the touch of Hindi language except Dhaniram’s wife who speaks ancestral language. In the whirl of modernity and materialistic outlook, conventional customs and values fled away. For instance, in The Suffrage of Elvira we notice the breakdown of the Hindu social order of marriage. Harbans goes to the extent of trading marriage alliance with Chittaranjan who bargains the marriage of his daughter, Nelly to Harban’s son and Dhaniram’s daughter-in-law’s elopement with Lorkhoor. Naipaul portrays the impact of the isolation and alienation of the East Indian people living in West Indies through these incidents.
In this novel, Naipaul delineates Negro characters with the lack of depth which he shows in describing the East Indian characters. He also exposes the follies foibles of these Negroes like Mr. Cuffy, Preacher, Sebastian and Teacher Francis. Mr. Cuffy becomes the victim of the political duplicity and corruption. Teacher Francis, plays a major role in the novel, leaves Elvira and stands out as an intelligent detachment and provides wise comments about the elections. It is the presence of such person which promises the displaced society some hope for a better future in the world of confusion and rootlessness. He is the only character who views events with an intelligent detachment.

In this way, The Suffrage of Elvira throws light on how democracy and its ideals are distorted in the Third World Countries. His views are sour that his novels can’t move beyond a castrated satire. But Naipaul considers that folly should be censured. The uniqueness of this novel is that this is presented by V. S. Naipaul with both insider’s and outsider’s outlook. Like detached observer he wrote this novel without the burden of any obligations. He could write so frankly only due to the fact that he enjoys the entire freedom of an exile.

Naipaul’s initial period of writing is devoted to the exploration of his memories of Trinidad and his expatriate life in London. The influx of foreign immigrants completely altered the social set up of Trinidad. The indigenous community has been replaced by transplants, consisting of
indentured Indians, African slaves, Chinese workers and migrated Europeans. Amidst such hybridists, it is only natural that these displaced people, uprooted from their real homes, should find themselves alienated in an alien land.

“Displaced from their real homes and transported to distant lands, they experience a totally ‘negative sense of place’. They are unable to posses in the spiritual sense the land they have in the physical sense.”

Naipaul’s first sustained book, Miguel Street (1959) written in 1955 but it came third in the chronological order of publication. It is a collection of seventeen loosely interlinked stories, each of which focuses on one particular character located in an imaginary street called Miguel Street, which describes a universe of Trinidad. Through the single sustained plot, the novel sketches a series of characters with displaced, alienated and disintegrated life in Trinidad. It is a world of men living without purpose and they illustrated the follies of the Trinidadian common people however there is also a trace of the underlying motives behind human action. Miguel Street emerges as a symbol of the tragi-comic position of man in the new world environment. The narrator, who has come from Chaguanas and lives on Miguel Street with his mother, is a young fatherless boy- a scab. At the beginning when he is an innocent child, is awed and enchanted by the slum world of Port of Spain then he becomes scavenging cart driver and aristocrat
of the street. He talks in the first person narrator’s voice about the other characters and shares their aspirations and environment. The boy blames a microcosm of Trinidad for his wild dissolute manners when his mother rebukes him. He paid her no attention until the time he drank so much one evening afterwards he said to his mother that it is not my fault really. It is the universe of Trinidad that anyone drinks here. This view of cultural displacement is all that leads to the departure of narrator to London at the end of the novel.

In this novel V. S. Naipaul relates sensitively with the East Indians’ struggle to find a place in the flux of the new world. As the theme of cultural displacement of the East Indian community, Miguel Street employs the alienation of them in the Creole dominated West Indies. Naipaul also presents here the crowd of varied characters. Bogart, the bi-gamiest is a real-life character Bibhu Padhi comments:

“By bringing the lonely, real-life character of Bogart into his fiction Naipaul was only restating the aimlessness, the rootless isolation of the Indians in the West Indies.”

The other Indian family living in the Miguel Street is of Bhakcu, which belongs to an older generation of Indians. His wife boasted that he can recite verses from Ramayana proudly claims that Bogart can read and write Hindi as well as English. They maintain distance from the Creole community of Negros. When the narrator’s mother tells her that Bhakcu should get some
work Mrs. Bhaque said to her that in Port of Spain he is working with all the rude and crude people.

The narrator sees the street as a world where everybody is quite different from others. The residents of the Miguel Street are natural eccentrics. Man-Man is mad; George, stupid; Big Foot, a bully; Hat, a mad but voice of sanity and Morgan, a comedian. This is not to say that the street is devoid of genuine individual. There are characters like Popo, B. Wordsworth and Elias. Popo, the carpenter and a poetic man, gives shape to the thing without a name. But when his wife elopes he is forced to become displaced and materialist. B. Wordsworth who claims kinship with the poet William Wordsworth but in reality he is only Calypso singer. The brutal and illegitimate attitude of Creole Negro characters in the novel towards women and children notice their past life of slavery.

Naipaul also describes the cultural displacement of the expatriates who live in West Indies through the man-woman relationships portrayed in the novel. In the first story ‘Bogart’ when Bogart suddenly disappears from his home, Hat and his friend begin to use Bogart’s room as club-house that they play cards, drink and bring prostitutes to the room. When George’s wife dies, he brings another woman. When she leaves, George changes his house into a brothel and starts entertaining American soldiers in the story entitled ‘George and the Pink House’. Hat presents his scornful attitude towards marriage that he says everybody marries because woman produces baby for
them but what will happen that you want to be different now from everybody else in Trinidad? Popo’s wife elopes with the gardener of the big house where she cooks. Mrs. Hereira also leaves her husband for a man called Tony. Child-beating and woman-battering is a common daily routine. For Bhakcu, beating his wife is a ritual. Thus in an amoral and tolerant society of Miguel Street lays no standards, personality cannot change into a meaningful entity but remains displaced, shapeless and exiled. Consequently, the quest for place and meaning carried out within the society but ends in failure. For a success story within the environment of Trinidad we must turn to V. S. Naipaul’s next novel, A House for Mr. Biswas.

It is commonly known that Mr. Biswas in A House for Mr. Biswas is associated with the image of V. S. Naipaul’s father, Seepersad Naipaul whom he describes as defeated and displaced man and, with his struggling writing profession he felt alienated from hierarchy of the family. He presents the story of his father’s alienation in the Tulsi household to describe his own feeling of displacement and exile in the texture of the novel. His life is a network of minor disasters. He is born with six fingers, at the inauspicious moment of midnight in the family of an Indian labourer. The untimely death of his father remains Mr. Mohun Biswas homeless and displaced. When he goes to paint signs of the Tulsi family, he falls in love with one of the daughters of Mrs.Tulsi called Shama. Consequently, he is trapped into marriage with Shama by Tulsi household. His marriage with her is not at all constructive to the development of an independent-minded personality. The
Tulsi structure is so powerful that one cannot find it easy to escape if once made a part of it. The Tulsi house is the microcosm of a system of classic slavery. They expect from Mr. Biswas to work on the Tulsi land and take care of animals which is against the grain of his independent nature. He is a typical Hindu in his outlook that he considers according to Hindu practice, the new bride should join her husband’s family and accepts her mother-in-law’s dominance. But in Tulsi home Biswas fulfills the role of Hindu wife which makes him totally humiliated and displaced. Whenever his malice or rebellion is frustrated he retreats into his insulted weariness and shame.

The incident of the doll’s house which Mr. Biswas has gifted his daughter but it is destroyed by Shama, he feels it as a mutilation of a self living body. This episode tortures him psychologically and cuts at the root of his self-esteem. On the one hand he cannot submerge his identity in the culture of Tulsi and on the other he does not find right resources to come out from the trap in which he enmeshed like the dilemma of the East Indian people who cannot mingle with social milieu and have not means to get rid of it. He thinks that he is unwanted person in Tulsi family. His marriage proves to be failure. He is a person who toils to improve people’s lives, but his own life becomes unhappy in Tulsi household so he wishes to build his house. The first house he builds on family land at Green Vale shapes up badly due to lack of money and adequate planning. To avoid the quarrel with Shama, Mr. Biswas stops telling her about his future plans to own the house. He is unsatisfied with his work at Green Vale. Though his past life was a
series of cheating accidents, he makes up his mind to find his bearing in the wild world. Thus the surplus of his defeat or failure in Hanuman House, The Chase and Green Vale is to be followed by success in Port of Spain— a tall square house on Sikkim Street. The wonder of this house is that the house did not fall and it is a shelter of his self which makes exile tolerable. In short the house gives the sense of security. It also helps to get rooted in a place. The novel ends with the death of Mr. Biswas. The concluding lines of the ‘Prologue’ are consuming the theme:

“How terrible it would have been at this time, to be without it—to have lived without even attempting to lay claim to one’s portion of the earth; to have lived and died as one had been born, unnecessary unaccomodated.”

Thus the novel depicts the struggle of an immigrant’s or the exile’s desire to strike roots and attain an authentic selfhood. The sense of displacement, alienation and exile outlined in the story of Mr. Biswas, demonstrates the fictional representation of Naipaul’s own predicament.

In his early novels, V. S. Naipaul was mainly engaged in reconstructing his personal experiences in the fictions in an attempt to come to terms with his own displacement, isolation and exile. During the second phase he continues the theme of displacement and exile of his early novels but he chooses English characters in Mr. Stone and the Knights Companion, the account of own displacement, alienation and exile in The Mimic Men.
and horrors and displaced position of colonial people in *A Flag on the Island*. It was in part to get rid himself of the fear of sterility that had set upon him after *House for Mr. Biswas* and partly his desire to be something more than a regional writer, that led him to write *Mr. Stone and the Knights Companion*, in which he deals with exclusively English characters in an exclusively English setting. In this novel Naipaul contemplates largely the displacement and alienation of a man who owns a house in London and yet he finds himself marginal in the First World which is irrelevant to his humanity. The chief characters in the novel are all in different ways and often desperately, alienated and marginal. Apart from these the novel presents other lonely lives in different parts of England. Their loneliness is due to, though not alleviated by, the routines to which they habitually stick. Naipaul presents alienation as cultural phenomena in *Mr. Stone and the Knight's Companion*.

"The generalization of the condition and the descriptions of the rituals and social conditions which seem designed to accommodate it, suggests that alienation is the core of this book not because Naipaul chooses to focus on a peculiarly social inept group of characters but because it is an unavoidable aspect of English culture."  

The novel presents the manifestations of the Englishness in a kind of cultural alienation and its cultural remoteness. There are fleeting instances of this
distance and also the examples of non-British culture which creep into the world of novel. For instance, behind neon lights and steaming glass windows the new-style coffee houses were packed with British and non-British people and the streets were full of young people in art, student dress and foreigners of every colour. Mr. Springer’s advent into this existence through marriage is itself influenced by her loneliness, and the relationship constantly struggles against it. A brief entry into Whymper’s life reveals a life bereft of companionship and dominated by sexual fantasies. Mr. Stone’s alienation places him in England. He is alienated among all other characters and his alienation makes him ordinary. He is frightened by thoughts of his retirement. His world presents the meaninglessness that he carries with him. Decay, barrenness and a feeling of nonentity trouble him so much that he can’t even look forward to his retirement. The greatest project at the heart of the book is loneliness, around which the lives of these characters gradually begin to revolve. The Knights companion is Mr. Stone’s brainchild who provides companionship and social outlet for pensioners.

Naipaul’s autobiographical account The Mimic Men deals with the theme of migration and its aftermath which involves the questions of identity, rootlessness, displacement, cultural difference, alienation, assimilation, exile and futility. The novel begins with Ralph Singh, a forty-year-old minister, who is an exiled politician, fatigued by disillusionment rather than failure, writing his memoirs in an aseptic, placeless London suburb. He is the representative of a generation which gains power at
Christian in that environment is a defining act which involves a displacement, distaste and wistfulness for his own heritage. ‘The Baker’s Story’ highlights the racial-self awareness and hatred of the black people. The title story ‘A Flag on the Island’ in the collection conveys a quest for permanent place, alienation and expatriate mood of the narrator- Frankie. He is the expatriate figure, the American soldier, who revisits the Caribbean island where he had lived and loved a native Selma during Second World War. Here the narrator feels disillusioned and suffers the agony of an identity. Certainly, Naipaul extends his scope in the treatment of exile and his colonial-expatriate predicament through the narrator, Frankie who sentimentally says that he had tried to give him labels but none of his labels could convince him the satisfaction of belongingness. In the same story Naipaul explores the white expatriate life through the two narrators, Bobby and Linda, in an African country on the edge of civil war there.

Naipaul’s frequent travelling to different and distant countries enriched his creative power. This phase exposes his expatriate experiences after his permanent settlement in England. Though he was settled there permanently, he suffers from the feelings of alienation, displacement and exile. And hence the thread of such displaced feelings undergoes through the textures of the novels in this phase. Naipaul’s In a Free State proceeds to explore the ironies of the exile’s predicament through the description of a cross- country drive by the expatriate narrators. This is a book about unhappy journeys made by the exiles or tourists coming from different
distance and also the examples of non-British culture which creep into the world of novel. For instance, behind neon lights and steaming glass windows the new-style coffee houses were packed with British and non-British people and the streets were full of young people in art, student dress and foreigners of every colour. Mr. Springer’s advent into this existence through marriage is itself influenced by her loneliness, and the relationship constantly struggles against it. A brief entry into Whymper’s life reveals a life bereft of companionship and dominated by sexual fantasies. Mr. Stone’s alienation places him in England. He is alienated among all other characters and his alienation makes him ordinary. He is frightened by thoughts of his retirement. His world presents the meaninglessness that he carries with him. Decay, barrenness and a feeling of nonentity trouble him so much that he can’t even look forward to his retirement. The greatest project at the heart of the book is loneliness, around which the lives of these characters gradually begin to revolve. The Knights companion is Mr. Stone’s brainchild who provides companionship and social outlet for pensioners.

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independence and can only mimic the authenticity of the selfhood. He writes about his childhood and adulthood, his life in Isabella and in England, his political career and marriage, and his education in order to give shape to his past and to understand himself. By writing his memoirs, Ralph Singh tries to reconstruct his identity, impose order on his life, and get rid of the crippling sense of displacement and dislocation. In other words Singh is the representative of displaced and disillusioned colonial individuals and colonization is described as a process that takes away their identity, culture, history and sense of place. Ralph Singh, a political exile in London, an idealistic hero of the autobiographical novel, The Mimic Men meditates on the fragments which form his life and plays a game of politics on a larger scale but is unable to compromise and hence is forced to leave the country in disgrace. Deprived of all social standards of success i.e. wife, children, home, money friends, status and leadership, he experiences a loss of aspiration. Ralph Singh’s various failures at the level of personal life signify to him the failure of the island, Isabella because there remains only the barren exile in London. Ralph Singh strikingly says:

“To be born on an island like Isabella, an obscure New World transplantation, and second hand and barbarous was to be born to disorder.”

Writing like true expatriate and liking the feeling of impermanence as an exile, Singh puts forward the conclusion about the expatriate outsiders
like himself in London that they are the people who for one reason or another have withdrawn from their respective countries, from their cities and from their families. *The Mimic Men* thus marks an important landmark in the literary career of Naipaul. In his early novels he articulates his personal experiences into fictional form to come to terms with his own displacement. The themes of alienation, displacement and exile still preoccupy Naipaul but the outlook has changed.

Naipaul's next novel *A Flag on the Island* is comparatively minor work in which he assembles together several short pieces of fiction written at different times. Alienation, homelessness, displacement, horrors of the colonial position, and rejection of Hinduism are themes and roots of earlier novels contained in the collection. It also bridges between the self consciously differentiated First and Third Worlds. In *A Flag on the Island*, a collection of short stories, Naipaul juxtaposes the experimental displacement of narratorial voices. This miniature fictitious work focuses once again on the Hindu expatriates residing in rural Trinidad.

‘My Aunt Gold Teeth’ demonstrates the boy narrator’s despair about the superstitious practices of Hinduism which abolish mind and breeds complacency and alienation. ‘The Enemy’ portrays the terror and frightening insecure experiences of the boy. In ‘A Christmas Story’ Choonilal condemns the meaninglessness in Hinduism and he becomes Randolf- a Christian. But he does not gain prestige or wealth out of his conversion. Becoming a
Christian in that environment is a defining act which involves a displacement, distaste and wistfulness for his own heritage. ‘The Baker’s Story’ highlights the racial-self awareness and hatred of the black people. The title story ‘A Flag on the Island’ in the collection conveys a quest for permanent place, alienation and expatriate mood of the narrator- Frankie. He is the expatriate figure, the American soldier, who revisits the Caribbean island where he had lived and loved a native Selma during Second World War. Here the narrator feels disillusioned and suffers the agony of an identity. Certainly, Naipaul extends his scope in the treatment of exile and his colonial-expatriate predicament through the narrator, Frankie who sentimentally says that he had tried to give him labels but none of his labels could convince him the satisfaction of belongingness. In the same story Naipaul explores the white expatriate life through the two narrators, Bobby and Linda, in an African country on the edge of civil war there.

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countries and different cultures and all are experiencing the pangs of rootlessness, displacement and homelessness. The prologue of the novel portrays expatriate people like Indians, Americans, Chinese, Africans, Germans, and Egyptians etc. 'The Tramp at Pareus' presents the predicament of modern man in limbo and his unfixed nationality through the prominent figure, Tramp. The incident of persecution where Tramp, on the refugee ship, is humiliated and beaten for his crazy ways makes clear that freedom is a hollow thing in the chaotic country. In this connection Helen Hayword writes about the experience of protagonists from Southern countries:

“They portray an anxiety to arrive mingled with a fear of arrival: the threat which attaches to the unfamiliar place; agoraphobia and the dereliction of displaced.”

The protagonist of ‘One out of Many’ is Santosh, an Indian domestic servant from Bombay who has journeyed to Washington. Santosh is terrified by the tension of freedom and identity which exile imposes on him and since his life is filled with anxiety, alienation and deeper sense of displacement. He wanted the journey to end but he couldn’t say that he wanted to arrive at Washington. He is nostalgic for his Bombay life where he had been respected and had enjoyed a certain position.

‘Tell me Who to Kill’ portrays the miserable predicament of the East Indian narrator in West Indies background. Disillusioned with his own life,
he nurtures the dream of a better life for his brother Dayo who becomes obsession of his life. The narrator concentrates on his hopes on his brother Dayo and somehow manages to send him to England to study aeronautical engineering. But when he discovers that Dayo is simply wasting time in London, his future makes him shattered, dissociated and lost even he loses control and all sense of direction and suffers from the displaced and alienated predicament. Eventually Dayo drifts away from his brother and marries an English girl and compromises with life in England. The narrator finds that Dayo has done worse by leaving and losing home. Dayo cannot belong and his homelessness hurts him and he considers that this land is stranger to him and none of the houses in the rain belong him there. Unable to locate, Dayo cannot bear to return home after his failure and hence sends back message that he is dead. He has been reduced to a living corpse. His neurosis is the effect of alienation and disillusionment in displaced position in London with which he just could not cope with.

V. S. Naipaul’s fiction Guerrillas repeats the feelings of alienation and dwells upon the insecurity of the life in exile. Naipaul here employs a group of whites on a West Indian island going through the displacement and desolation of post-Independence colonial regimes. He thinks that all individuals are displaced and alienated in the rootless expatriate world. He has expressed his outlook through the most honest expatriate voice, Roche in the novel, who thinks that he has built his whole life on sand. Being a revolutionary in South Africa, Roche has been ill-treated and went to
England to acquire identity through the book he has written. He also ran away from England, where he has been threatened. Then he joins with Sablichs, a firm which promotes radical groups. Contrary to the etymological meaning of his name—rock, symbol of steadfastness, Peter Roche is not at all steadfast. When he realizes that he is in his job not for his ability but for the public relations and value of his reputation. Therefore he begins to question his own past actions that render him powerless to act and alienated. Roche was refugee on the island. He was less on the island than he had been in London. Roche is involved in a relationship with Jane, which is now drying up, and Jane turns to Jimmy Ahmad for sexual satisfaction. In the Ridge, where the white expatriates live, Harry da Tanuja lives in his air-conditioned den with insecurity. Roche has had his ideals and he is experiencing the dejection of knowing them to be displaced that they have failed to provide roots. Roche realizes this with a melancholy born of homelessness:

"The sense of the end of the day, a feeling of futility, of being physically lost in an immense world. Melancholy at the same time for the others more rooted than himself."¹⁰

Thus, the instability of the expatriates cannot allow situating even in the vision of completeness and permanence. They are looking for a foothold out of the country of exile. They are always ready to leave. Naipaul’s attitude to these white immigrants is that they exist in insecurity, envy one
another and the prospect of return to England. **Guerrillas** presents white immigrants in former colonies, with unfulfilled desire for home, displaced and alienated in nomadic life. They remain unaccepted in their country of exile and in turn they refuse to accept its way of life and culture. They live under threat continuously and hence consider a need to escape.

In *A Bend in the River* Naipaul associates with the themes of homelessness, displacement, alienation and exile. As homeless expatriate Naipaul travels frequently and considers the world outside is changing and the individual too is in constant movement. Salim, the protagonist, at the end of the novel, travels to England and thinks that aeroplane had helped him to adjust to his homelessness. Naipaul frequently uses modes of travel like aeroplane, ship and train to signify the mobility, displacement and the continual flux in the life of the expatriates. Therefore Salim describes the journey of his life that he was in Africa one day and next morning in Europe that his life has become constant travel. Naipaul examines here the theme of exile through the narrator Salim against the backdrop of tribal violence in a newly independent colonial Africa.

The novel reminds the reader of Conrad’s *The Heart of Darkness*: in fact it may be the real *Heart of Darkness*. Salim is a Muslim from an East Indian family whose people have settled for several generations in an Eastern coastal town of Africa and trading quietly, who, in customs and attitudes was closer to the Hindus of north western India. Salim is troubled
by his people's blithe ignorance of their past. He endeavors to move out of a
pre-pact kind of life and region and look for a new life to the town at a bend
in the river in the center of Africa. The insecurity and fear generated by the
President is the bare advice to Salim to save his own life and take flight from
the town where he has always been an outsider. In the town Mahesh and
Shobha have cut themselves off from their family in Africa. They are
migrants from the East and refugees from their own community.

Salim, thus, belongs to the displaced colonial minority and his
childhood friend Indersingh who has always left him with a displaced
feeling of inferiority through his movement away from Africa to England for
studies. Salim has rejected the comforts and ways of religion and started out
an outsider to his society. This rejection is responsible for the sense of
insecurity and alienation which displaced him constantly Due to the lack of
true religion of his family he felt the sense of insecurity in the limbo. In a
way Salim has developed his expatriate perceptions by detaching himself
from his community which exhibits the feelings of alienation.

"So from an early age I developed the habit of looking,
detaching myself from a familiar scene and trying to
consider it as from a distance."11

Such separation leaves him adrift in a threatening ocean of
homelessness. The brutal killing of Father Huisman comes as a warning to
all the immigrants that they are exiled in Africa. He is always in search of
good place (home) and illuminated life. Having paid the price of alienation Salim is stern to help in the freedom of any other individual. Thus the pall of alienation shrouds the whole stretch of the novel, *A Bend in the River* that has brought about the displaced and exiled characters. Champa Rao Mohan rightly says:

"The major Naipaulian themes of identity crisis, displacement, homelessness, marginality and neocolonialism reach their culmination in these two novels – *Guerrillas* and *A Bend in the River*."^{12}

During the fourth phase V. S. Naipaul focuses on himself and delineates his exiled status through two novels- *The Enigma of Arrival* and *A Way in the World*. Naipaul’s most subjective work having the complexity and richness of the novel, *The Enigma of Arrival* depicts the metamorphosis of the author in the doubly exiled status through a fictional interaction with the history of the social milieu, what is the fate of the expatriates and has no hope of illumination from this predicament. The novel portrays the displaced passage of the first person narrator from one place to another i.e. from the British colony to the ancient countryside of England and from one state of mind to another. With an alienated perspective Naipaul records the ravages of time on the random rural patch of Wiltshire. The young Trinidadian traveller mourns for the loss of his ancestral inheritance and the pains of his displaced life which have created fear in him. The anxiety and existential
disillusionment amidst the displaced life have always been agonizing him in his shameful surroundings in colonial societies where is no hope of illumination at all. Life has given him nothing more than humiliation and distress and this has resulted in morbidity and alienation. It signifies the dilemma of conflicting outlook i.e. conflict between the past and the present, idea and reality, emotional suffocation and intellectual inferiority etc towards his new surroundings in England. V. S. Naipaul observes in the disguise of the narrator that the idea of ruin and dereliction attached to him as a man from another hemisphere, coming to rest in middle life in the cottage of a half neglected estate. An oddity among the estates and big houses of valley, he felt unanchored and strange. The narrator's alienation in the English environment enables him for feelings of stranger and non-entity in the exilic new world and the agony of displacement is not new curse to him. He had always lived with this idea even from his childhood in Trinidad.

"Already I lived with the idea of death, the idea impossible for a young man to posses, to hold in his heart, that one's time on earth, one's life was, a short thing."\textsuperscript{13}

The novelogue expresses Naipaul's response to England which creates mysterious sensations in him. Jack's big house and large garden and widely-circulated generosity in this new environment make V. S. Naipaul realize the smallness of his life amid the alienated people of his own community in the dark surrounds of Trinidad and this smallness of his past
life haunts him the indelible feeling of morbidity. It is noteworthy that he has ambivalent feelings of loss as well as gain attributed to him by the immigration of his ancestors as an indentured labourer and by his own move to England which makes high profile writer who has emerged from his double exiled life in limbo.

A fusion of both fictional and travel writings, A Way in the World, presents Naipaul’s unique experiences and autobiographical memories that spans his writing career. Naipaul here amalgamates the apparently dichotomous task of the historian who describes individual to enlighten historical process and the novelist who examines individual psychology with ethnographic detail. He says that most of us know the origin of our family and we carry the memories of our ancestors in our blood, bone and brain. But sometimes we can be strangers to ourselves in the colonial surrounding. In the alien land they do not live through the trauma of their parents. They remain always marginal or exiled and always in the Diaspora. They suffer from the cultural, temporal and spatial exile. This book of mixed genres evaluates the Indian diasporic colonial subject’s alienation. The narrator writes about how Indians were not part of the growing political movement for independence. Naipaul’s self-exile in England included a strong sense of being rejected. He manifests his experiences in the character of Leonard Side who is memorable for nothing else than his predilection for decorating living as well as dead people with flowers. At the beginning of the novel the
young Naipaul leaves his home country only to experience alienation after each of his few returns.

As a great master in the English speaking world today, V. S. Naipaul comments, during the fifth phase of his fictional world, on the issues of alienation, displacement and expatriate sensibility in the postcolonial societies. He has constructed an entirely new metaphor for the quest for the viable identity in his novel Half a Life and its extension Magic Seeds. His experiences and fictional material in these novels are restlessly nomadic in which Naipaul comments on the themes of exile, alienation, dislocation, displaced histories and most painful dilemmas in the post colonial societies. This novel examines the story of Willie Somerset Chandran who does not remain fixed and comes across various frustrations in his mental and physical journey. Wherever he goes he finds himself an outsider. Willie Chandran as well as other characters in the novel have assorted descent and split existence in three countries – Trinidad, England and Portuguese Africa. The protagonist recognizes that life doesn’t have a neat beginning and a tidy end. It is always going on.

In the beginning of the novel, Willie Chandran’s father tells his story. Willie’s father sacrifices his life for a cause greater than life and perhaps the greatest in humanity. His father comes from the line of priests and he marries a backward girl as a supreme gesture of sacrifice to liberate the people who were dehumanized. But as a concurrence of this act he turned to
be a mendicant and found himself trapped between the devil and deep blue sea in every direction. Willie’s father regretted all his life for his decision because the relationship spoiled all the prospects of his bright and secure career. He also thought himself guilty for fathering the children of mixed origin. He considers what he has done for his children that he forced such taint on them.

Willie’s unusual origin, education, experiences in early life and castes in the society make him feel alienated, uprooted and displaced even in his own birth place i.e. India. These facts have affected him to such an extent that he is not able to settle down anywhere. Disappointed from all sides and disintegrated from his culture, Willie decides to go to London. He is always trying to find security but finds none anywhere. In spite of efforts to get used to the immigrant environment of London, he is overtaken by the feelings of alienation and exile.

In London, a half-Portuguese and half-American mixed-race girl, Ana comes into Willie Somerset Chandran’s life as a ray of hope. The very basic factor of his attraction for her is that Willie finds a kind of reciprocity between her background and his own. It is Ana’s company that allows him to live peaceful, fulfilled life and strength to push back the shadow of his inadequacy. Willie decides to go to Africa, the country of Ana because the period of his scholarship was on its closing stage. But he suffers the pangs of alienation and exile in Africa too that he is not able to live a peaceful life
due to his fear of losing his identity. It is this uprootedness from his own culture that makes him feel that he will not be able to settle down anywhere. Thus the novel delineates:

"The traumas of a tainted and troubled past, of attempting to find some meaning and purpose of life. It beautifully analyses the pangs of exile, their living half a life, their sense of alienation and their cultural traditions."  

Willie’s unusual past did not allow him to make relation with any culture in the countries where he goes. Throughout his life he feels alienated, displaced and exile from own roots and culture. Exile is a mental condition- a sense of insecurity and anxiety for living half a life which does not permit him to settle in other culture. It reveals the reality that one’s experiences and past can be responsible for the crisis of his identity.

In Magic Seeds V. S. Naipaul presents the peripatetic life of the chief character Willie Chandran through his feelings of displacement, alienation and exile. He joins the revolutionary movement in India due to the inspiration of his sister Sarojini. But during his revolutionary campaigns he understands the nothingness, displacement and exile in the roaming life of the rebellions. Even the conversation between Ramchandra and Willie at one evening exposes the disdain, displacement and exile in their life:

“There are some people in the movement who have been in all the rebellions … For them revolution and hiding and knocking
on villagers' doors and asking for food and shelter for the night has become a way of life. We had always had our hermits wandering about the forest ... People applaud us for it, but it's got us nowhere.\textsuperscript{15}

Willie's real roaming began in Britain where he becomes alienated and detached from his own history, country and culture. He endures the indignities and marginality because of his mixed heritage and fluid identity. Hence he comes to an understanding that might finally allow him to struggle for the establishment of his solid self identity.

The sense of alienation, displacement and exile is prevalent in the contemporary literature. V. S. Naipaul, the master novelist and expatriate literary circumnavigator, is preoccupied with the varieties of migration, dislocation, alienation, exile, the idea of being unanchored and displaced and the enigma of disorienting experience in the explosive and the disconcerting realities of the modern world. He is a nomadic intellectual giant in the arena of Third World and eternally an outsider – an Indian in West Indies and a West Indian in England. Being a Brahmin nomad he recognizes his Hindu self and as a writer he suffers from the agony of alienation but tries to establish his identity by converting experiences into heart-rending novels on the tradition and culture of India, Trinidad and England. His feeling of alienation, displacement and exile is basically the result of the both problems of detachment from Trinadian community in which he was born and
Diaspora sensibility in London where he lived three decades and tried to proclaim his publishing career but felt alienated, displaced and exile. He declares that London is his commercial center but he considers himself a refugee there due to the sense of his marginality.

As a multilayered international writer, born in the West Indies Trinidadian Brahmin family descended from the Eastern India, educated and accommodated in London, V. S. Naipaul, is considered as a mouthpiece of displacement, rootlessness, alienation and exile. The problem of his identity breeds due to his immigrant background and these themes i.e. displacement, alienation and exile cropped up in his writing. He is an expatriate by choice who chooses to alienate him from the countries, cultural identities and communities, within which he goes. He regards the entire world is a foreign soil for himself. He always suffers from a basic homelessness, though he has his own home in England. He is the man to whom every country is as his native one, to whom the entire world is as a distant land. Life in exile is the chief trademark in the fictional world of V. S. Naipaul. He thinks exile as a status to the marginal people who struggle to discover their identities.
REFERENCES

CHAPTER - II


