CHAPTER – III
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Trinidad born novelist of Indian origin and an expatriate literary circumnavigator V. S. Naipaul has occupied a significant position as a novelist of post-imperial crisis with his observation of the disintegration and the hypocrisy of the Third World. Writing from the unique position of being an East Indian in the West Indies and West Indian in England, V.S. Naipaul has been able to delineate the experience of the colonized in all its psychological insight, by virtue of which he has established his reputation as a fictional writer of the colonial experience. He adroitly employs the form of writing, the fiction to bring out the social inquiry into the direction of postcolonial societies in particular and the post-imperial world in general. He adopts the role and manner as an interpreter of postcolonial cultures and societies that makes him distinguished from his fellow West Indian writers. He does not follow the method of a sour critic of colonialism as Third World writers of the postcolonial experience to do but on the contrary, he dwells upon the contradictions and failures of the postcolonial authors and societies while criticizing
them for their intellectual and cultural parasitism on the West. Invariable at the same time, his fictional world reflects the poignant awareness of the trauma of the displaced, alienated and expatriate people and the problems and paradoxes of Third World societies in which still they search for self identity. In inquiring the presentation of the postcolonial condition in V. S. Naipaul’s novels, this chapter aims to focus on the human consequences of colonialism which has been the prime concern of the writer in his twins, his fictional as well as a non-fictional world.

Through the subtle process of cultural colonization not just economic exploitation, the every aspect of the life of the colonized people is being controlled in a systematic and sustained manner. The myths sprayed by the colonizers as well as the education given in the colonies influenced the outlook of the colonized in such a way that they accept the superiority of the colonizers and believe the myths about their inferiority. Consequently they were attracted to colonizing culture and gradually own cultural and traditional decline as the impact of Western education and ideology became powerful. They provided Western education and implanted Western norms in the colonies not for the altruistic purpose on the part of the colonizers but for their own selfishness. Lord Macaulay’s Minute On Indian Education, written in 1835, clearly discloses the hidden selfish interest when he writes:
"The purpose of English education in India is to form a class who may be interpreter between us and the millions whom we govern; a class of persons, Indians in blood and colour, but English in taste, in opinions, in morals and in intellects."\(^1\)

There was a massive transplantation of population between the colonies which separated the colonized people from their native lands and forced them to situate in foreign surroundings. This forceful shifting of population between the colonies made the colonial communities heterogeneous and the political threat have been posed by the homogeneous ones. This amalgamation of various people from different races and religions created serious problems at the individual as well as societal levels. In short colonization disrupted the cultural part of the colonized people as well as it also led to their rootlessness, homelessness, alienation and displacement in the alien environment. Apart from these, colonization has created social complications like antagonism between different races and religions as well as miscegenation through mixed mirages. That who born out of such mixed parentage, they are always doubtful about their identities like Willie Chandran in V.S. Naipaul's *Half a Life*.

This colonization controls the mind-set of the colonized people in a severe way. It made them dependent. Through cultural
colonization the feeling of inferiority, mimic tendencies and alienation were instilled systematically in the psyche of the colonized people what military conquest alone could not have accomplished for the colonizers. Antonio Gramsci’s concept of hegemony clearly illustrates that the colonizers maintain their cultural dominance over the peripheries not only by force but also by creating willing victims through the medium of ideology. The great gradual effect of inferiority complex obviously displays in the post-independent era in the deficiency of the former colonized people to stand independently on their own facts and hence for the ideas, intellect, financial assistance and technology in the Third World consistently depend on the First World which has made them vulnerable to neocolonialism.

Literary writing and the historical phenomenon of imperialism have been associated intimately. Fictional writing has exhibited and discussed crucial issues of imperialism. Third World writers consider literature as the powerful medium for propagating their thoughts and experiences. And hence the literature of the colonized people in the colonial and post-colonial era directly reflects their own experiences and their encounter with the First World culture. In fact, literature played dominant role in accepting imperial rules and regulations. The imperialists utilized literature for the double purpose of preserving Western civilization and
ideology in the colony as well as employing an energizing impact on their own people to come back home. When imperialism was at its summit and appeared unassailable, the writers of the Third World were gradually cultivating the ground to overthrow it with the help of those very ideas which the imperialistic process had initiated. The emergence of colonial nationalist writing which sought to subvert not only Western cultural identity but also recovered the suppressed identity of the colonized people. This may be considered to be the beginning of postcolonial literature in the colonies which is concerned primarily with the experiences of the former colonized people.

V. S. Naipaul is the most famous Postcolonial West Indian novelist who has been able to describe the crisis of the colonised people with a precision that comes from his own experiences as an alienated and displaced colonial in West Indies. His fictional world, reflects both colonial as well as ex-colonial communities, is related to the traumas of the colonized people, their feeling of alienation, their identity crisis, the paradox of freedom and the problems emerge from neocolonialism in the colonies. He has rendered a more accurate and true picture of the displaced and rootless Asians, more specifically Indians, in their expatriate destiny surrounded by the people coming from different races and religions. Thus, Naipaul has presented objectively a topographic
description of the Creole culture of immigrants, the complex mixture of various people and their mimic tendencies in his fictional world. He writes largely from his lived experiences and weird memories in the colonial as well as post-colonial conditions during his accommodation in the First and Third World Nations.

Much of V. S. Naipaul's writing emerges from his personal experiences of being an expatriate member of a minority race and religion in West Indies. Migrated from India his family had settled in Trinidad as indentured labourers. His multiple heritages pose him in a position that makes it possible for him to present an objective account of his subjective experiences. As multi-dimensional and multi-cultural novelist, for instance an Indian by origin, Trinidadian by birth and English by accommodation and intellectual development, Naipaul shows his broader outlook in his fictional and non-fictional world.

V. S. Naipaul was born in a small family of Indian immigrant at Chaguanas in Trinidad. He tried to know more about the name Chaguanas from his exploration in the British museum, during the earlier part of his residence in London and learnt that it referred to one of the tribes which fought when the English tried to conquer it from the Spaniards. His father was a journalist and one of the first Asian Indians in Trinidad to write about their community. Naipaul spent two years at Chaguanas Government
School then his father had to move to Port of Spain as a city reporter and they shifted to the city which liked Naipaul too much. But the change was significant in other ways too. There was a change in the status of the family. Their family was at the center of whole network of Hindu reverences in Chagunanas. Here they were alone. Thus the flight which characterizes the life of an expatriate as well as the sense of alienation started in Naipaul’s life at a very early stage. Very soon the Diaspora had commenced in Naipaul’s life. After getting a degree from Oxford in 1953, he returned to London and began writing.

The first four novels, explore exclusively Naipaul’s boyhood and colonial society in Trinidad. He, preoccupied with the themes of displacement, homelessness, alienation, mimicry, presents a poignant picture of the immigrant Indians’ struggle to preserve their historical identity, their unconscious disintegration and also search for an authentic selfhood. The characters in these novels are continually in search of an identity and home. These novels mainly deal with the gradual collapse of the Indian culture among the immigration and the complexity of mimicry and the crisis of identity confronted by these uprooted people. Though these novels relate with colossal loss of Indianness in Trinidadian background Naipaul also shows the debts to his ancestral past i.e. their umbilical cord with India. Thus, these early four novels are vivid
manifestation of psychological self identity in an alien environment in which Naipaul has tried to reconcile the predicament of the present with the imaginative recreation of the past.

As an observer and interpreter of the ex-colonies especially, he is unsparingly critical and exposes the inadequacies of such societies, which he believes to be the result of the unconscious acceptance of the norms and values of the colonizing culture. Naipaul was never satisfied with his Trinidadian identity. He rejected to live in Trinidadian society because of the unimportant, uncreative and cynical nature of itself. The Trinidadian community was an immigrant community consisting of various races, religions and cliques. The only concreting factor was common accommodation, which is merely enough to create the emotion of oneness which forms the basis of the community. The society of Trinidad was a fragmented one, comprising of heterogeneous people. Naipaul comments in The Middle Passage on the nature of West Indian societies:

“The West Indian colonial situation is unique because the West Indies, in all their racial and social complexity, are so completely a creation of Empire that the withdrawal of Empire is almost without meaning.”2
There was not even any anti-imperialistic feeling among the Trinidadians besides it was their acceptance of British Empire that gave them a sense of identity.

The colonial history of the West Indies was wild which was divided into the aboriginal inhabitants and groups of Negroes who were brought to the West Indies as slaves. They were the worst victims of colonialism. Being captured as slaves they belonged to different tribes, each of which had a distinct culture and language also. After their migration they were deliberately dispersed by the colonizing powers to prevent the single unified identity and the promotion of revolutionary groups. After the imposition of the colonizing culture, in the absence of a common language and culture, these Negroes acquired the Eurocentric language, a religion and even the ideology of the First World.

On the contrary the colonial experience of the East Indian immigrants was different from Negroes. They come in West Indies much after Negroes and had the well established cultural background. Having migrated from Indian regions of Utter Pradesh and Bihar, they belong to common language and common civilization. The colonial accepted the divide and rule policy from the very beginning that they tried to separate two major groups, the Negroes and East Indians by establishing separate school for them. The initial Indian settlers hardly influenced by the outside world of
focuses on the world of postcolonial political scene and gives an account of the rise of the West Indian politics. Naipaul equally exposes the inadequacies of Trinidadian community in a sardonic but sympathetic way and he also describes the hanging existence of the people of various races and religions in the postcolonial upheaval. The metamorphosis and the meteoric rise of the protagonists in these novels represent the peculiar taints developing in the Indian society undergoing this process of disintegration in the colonial world.

The Mystic Masseur presents a topographic panorama of the expatriates and their political activities in the post independence era. Naipaul also describes here the poignant picture of the East Indians struggling to preserve their identity in foreign environment, but ultimately succumbing to the influence of the dominating culture. He understands the unique predicament of immigrant's colonial societies and he vindicated the fact that the Trinidadian Indians are no longer part of India, but a part of the New World. It is a satirical study of the postcolonial political rise and the expatriate sensibility in the multicultural island. The novel is an allegory of the history of the Hindu community and the narrator of the novel, Ganesh Ramsumair, is the representative figure of the first generation East Indian in Trinidad to come under the impact of the Western education which acted as an energetic
force for cultural colonization and is responsible in their move towards Creolisation. It is the necessity of education that escorts Ganesh to the Creole world of Port of Spain where there is a different value system. Ganesh’s father, Mr. Ramsumair, prepares distinctly for the first day Ganesh is to be enrolling in Queens Royal College. Ganesh feels awkward and experiences a humiliation when the boys ridicule of his dress and country manners. For the first time he is ashamed of his marginal position as an Eastern Indian and he tries to hide his Indian identity:

“He was so ashamed of his Indian name that for a while he spread a story that he was really called Gareth” 4

The actual process of cultural colonization has already started with the movement of Ganesh’s contact with colonizing culture hence he could reject the Indian traditional custom of marriage. The brief episode of the clash of Ganesh with his father and his return from to Fourways is suggestive as far as the theme of colonization is concerned because it provides a glance of a typical colonial school that the headmaster of the school teaches Ganesh a brief on the purpose of education as to form not to inform.

Through the mouthpiece of the narrator within the novel V. S. Naipaul writes about Ganesh with timely humorous deflation to
reveal the absurdity of the society. The narrator traces the progress story of Ganesh until his triumph in election and his first appearance as M.L.C. and then his rise in M.B.E. In this way, the narrator explains that political power symbolizes the dream of power, possession and self realization for the colonized people.

Ganesh is clever in climaxing his political campaign by organizing a seven day recitation of Bhagwat because he knows the religious leaning of his community. The duplicity of his character recognizes when he condemns the labour movement of the people by supporting the British colonialists. After getting political aim by manipulating his Indian origin he kicks it by changing his name to G. R. Muir. Thus narrating the life of Ganesh, the novel becomes an allegory of the history of the time and gives an account of the apotheosis of one man who represents the whole community in the Creole World.

V. S. Naipaul's *The Suffrage of Elvira* presents the political dimensions of Trinidadian society in the period of the post-colonial upheaval. During this time of emerging social and political awareness after the upheaval, the East Indian society experiences the new dimensions of democracy. This novel, which is a continuation of *The Mystic Masseur*, depicts a single event of the second general election in Elvira and opens up into the broader social context of multi-racial Elvira which includes the Negro and
Spanish communities as well. This novel demonstrates how the modern concept of democracy is unsuitable for a corrupt and divided colonial society in which democracy loses all meanings and becomes a medium for enhancing self interests. People had become aware of the values of their votes and kept away from the exploit of the candidates. Naipaul exposes the truth that no one owes any loyalty to the island and rarely any to his group since both the candidates as well as the electorates are swindlers. Under the influence of Capitalism people of Elvira have turned into worshipers of Mammon. Baksh becomes the Muslim leader because he is wealthy man even though he is not a good Muslim.

The novel aptly describes the cultural confusion, the breakdown of traditional values and religiosity of the rootless East Indians as well as exposes the social tension and a bickering of a heterogeneous society in Trinidad. The process of election brings out the dormant differences as well as temporary amity created by common involvement of various groups in the election. But this forged unity is nothing more than a chaotic illusion and all the feelings of racial and religious hatred blaze suddenly when election brings all these prejudices to surface. The cultural confusion of the East Indians is clearly evident in their dresses which are more pronouncedly Western. Mrs. Baksh wears skirts instead of the traditional Muslim attire. Even Pandit Dhaniram
wears dhoti only occasionally. The East Indian people except Dhaniram’s invalid wife in multi-racial Elvira are also out of touch with their ancestral Hindi language. Naipaul reveals the lack of diversity in delineating the Negro characters like Preacher, Cuffy, Sebastian and Teacher Francis. Naipaul believes that the novel is a form of social enquiry that makes him to show the shortcomings of his society as well as other colonial societies. So, when Harban’s car is set on fire he cries out in disgust that Elvira is a bitch and leaves Elvira.

Naipaul’s next novel *Miguel Street* deals with the theme of cultural disintegration of the East Indians and demonstrates the marginal position of them in the Creole dominated Port of Spain. In this novel Naipaul is deeply involved in the colonial people’s struggle for order and identity in the colonial flux of the New World. Apart from the narrator and his mother, Bhakus is the only other Indian family among the East Indian small minority groups in the street. The Bhakus maintain their distance from the Creoles who shape the majority in the street. The seventeen loosely interlinked episodes focus implicitly on the tension that exists between the two races and view the picaroon social world of the street which has no set standards for anything. The narrator sees the street as a world where everybody is quite different.
The novel *Miguel Street* is remarkable for the two characteristics about the social life of the Creole Negro society; the first is the casual attitude, illegitimacy and the wildness towards women and children and second is the physical brutality of the strong towards the weak are the residual elements of the past life of slavery which became the common features of West Indies life. Most of the man and woman relationship portrayed in the novel are of a casual nature. The novel also presents the licentious nature of the Creole society and also discards the illicit relations of the men and women living on the island in the post colonial era. This novel also employs the inadequacy of the colonial society therefore the residents of *Miguel Street* consider England and America are the only places where anything of worth is possible hence the novel ends on the note of rejection of Trinidadian life with the narrator’s departure to London. Thus, admiration of America and England is the latest craze and everyone tries to imitate their mannerism in the colonial world.

V.S. Naipaul’s masterpiece *A House for Mr. Biswas* portrays the quest for identity of a third generation East Indian within the colonial island. The novel is epic in scope and a saga of the struggle of a desperate individual Indian against the flux and fluidity of colonial life under the new forces and trends which have caused a collapse not only of the historical past but also of the
instable present in the transplanted society of Trinidad which vehemently denies it. Through the story of Mr. Biswas with all the absurdities and meaninglessness in the aftermath of imperial chaos, Naipaul disposes the problems of East Indians who are expatriates and whose past is nothing more than a dead burden on them. His struggle to establish his self identity in a hostile environment is trifled with communal pressures and the senselessness of life as the socio-cultural disintegration and rootlessness of East Indian society. Thus, the novel is a subtle and comprehensive analysis of the colonial situation. Naipaul’s cultural dilemma, colonial consciousness, creative desires, interrogations and rebellions, and above all, literary aspirations are interwoven into the texture of this novel through the protagonist Mr. Biswas.

The first section of the novel entitled ‘Pastorals’ employs the birth and childhood days of Biswas and this section also represents Indians like Bipti’s father who came to Trinidad as indentured labourers and reproduce the customs, traditions, rituals, superstitious belief and the social philosophy of the Indian people in Trinidad. Biswas’ grandmother realizes that Biswas is born with all the ill-omens and immediately a Pundit is called to see the horoscope of the child and he makes dreadful predictions like the boy will be a leacher, spendthrift, liar and the boy may prove unlucky for his father.
After the death of Raghu, father of Biswas, Bitpi and Biswas have moved to Pagotes and lived as dependent on Tara, Bipti's sister. It is Tara who sends Biswas to the Canadian Mission School and then suddenly decides that he should be made a pundit and he is sent to Pundit Jairam to receive his training. During this phase he is humiliated and hence he decides to build his own real house made with real materials where will be space to move back and forth. His attempts at getting a house built and freeing himself from the tyrannical regime of his mother-in-law's family. His temperament separates him from the middle generation of immigrants in Trinidad to which he belongs and an absence of total belief in the sanctity of Hindu religion divides him from the settlers of his first generation. Thus, Naipaul shows Biswas to be a deeply unhappy man because he is caught in the colonial predicament. The colonial Indians from the West Indies regard themselves as the last representative of Hindu culture. In a nutshell A House for Mr. Biswas culminates the first phase of Naipaul's artistic development where he is interested in the colonized people's struggle for identity and the fate of individuals in the colonial situation.

"A House for Mr. Biswas is, as subtle and comprehensive analysis of the colonial situation as anything in the imaginative literature."
Thus, V.S. Naipaul's early novels impart information about his origin, his personal early life experiences in Trinidad and the effects of colonialism and post-colonialism in the life of immigrant people. These early novels are the outcome of his efforts for searching his identity and understand his place in the New World.

In the first phase of V.S. Naipaul's career in which he was simply recording his reactions to the world and had not come to any conclusions about it. It is only in the next phase he analyses his reactions to the postcolonial scenario all around the world which he had made for the first time in his early phase. The novels in the second phase reiterate the predicament of the post-colonial Third World societies and their settlers on alien lands present an interrelation and continuity of themes concerned with the first four novels. Not only to escape from the first of artistic behavior but also the desire to something more than a regional writer that led him to write *Mr. Stone and Knights Companion* which helped V. S. Naipaul to cut across the regional boundaries and secured a place for him among the writers of the mainstream. This novel may be considered as a transitional work which deals with exclusively English characters in an exclusive English setting and does not have any immediate regard with the colonial and postcolonial Third world communities so it is excluded from the purview of this chapter.
The novels of second phase, *The Mimic Men*, *A Flag on the Island* and *In a Free State* present the imminent seriousness and poignancy of immigrants which employ the newly independent colonies and their chaotic conditions. The texture of these novels have become quite sad, bleak, serious and reflective because the immigrants are still trapped in their unbreakable colonial situations and the gruesome and disturbing effect of independence in their lives. While the displaced colonials of early novels cherished England as the land of opportunities and move to England meant an escape from all miseries but in these novels of this phase London is exhibited for mirage, illusion and fraud. Champa Rao Mohan summarizes this phase in the following words:

“The theme of alienation, homelessness and mimicry still preoccupy Naipaul but the perspective has changed. They are now viewed as a universal condition of the modern world afflicting both colonial and colonizers alike. Besides the familiar themes that still haunt Naipaul’s pen, there are themes that appear for the first time— the broader post-colonial themes of power and freedom and neocolonialism.”

The important landmark in the literary career of V. S. Naipaul, *The Mimic Men* combines autobiography as well as the politics to disclose dexterously the predicament of a country in
post colonial era struggling to develop its own independent system and capacities to strengthen its existence. Here Naipaul describes how the absence of real power, culture and competence has resulted in the tendency to mimic and in a feeling of inferiority, rootlessness and non-entity. This political biographical novel transcends from the level of a confessional report to an existential allegory of the modern man. The social study which Naipaul attempts in The Mimic Men is not confined even to the West Indies but extends to the entire Third World. The narrator protagonist Ralph Singh is the representative of a generation which gained power at independence and could only mimic their colonial authorities. His disgust with the colonial new world in which he lived finds an unambiguous expression in the novel:

"We pretended to be real, to be learning, to be preparing ourselves for life. We mimic men of the new world, with all its corruption that come so quickly to the new." 7

Ralph Singh struggles like an artist to create something in the muddled state of colonialism in which he has been living. By interpreting his own experiences he tries to discover some harmony within the chaos of the present and the uncertainty of the future in the contemporary colonial society. The first part of the novel enables Ralph Singh to think upon his childhood experiences
analytically with an adult mind. Hence in the second part he reverts back to his childhood. He muses upon the tendencies of children to mimic their eagerness to disown their past and escape from their present realities. And in the final section of the novel he informs about his political career.

While at Isabella, Ralph Singh confesses that he had been painfully aware of his vague background that he had descended from unenterprising and oppressed generations which had caused to him a silent shame. To be born on an island he analyses his experiences and actions simultaneously he seems to achieve universality in delineating the predicament of modern postcolonial world. After becoming the cabinet minister Singh realizes the futility inherent in the neocolonial politics. While writing his memories Ralph Singh reflects on his political career and realizes the fraudulence of power in the developing Third world Nations hence finally he escapes to London.

Thus through Ralph Singh V. S. Naipaul draws attention to the neocolonialism to which the emergent nations fall victims because of their dependence on outside power. The independence in Third World Nations is nothing more than mockery. The economy of such countries suffers due to the manipulations of foreign investors. In the novel Naipaul links with his earlier novels
which add intensity and completion of the postcolonial picture of the Third World Nations.

A Flag on the Island exhibits a close affinity in the theme and structure of The Mimic Men. Both of these novels portray the chaotic condition of the post-colonial and newly independent societies. The novella, the title story in this collection, illustrates the confusion that prevails in the postcolonial societies. Being an outsider American, Frankie the first person narrator in the novella, carries the burden of guilt. Because of the dreadful hurricane, Frankie’s ship is enforced to port on the Caribbean island which he had been stationed during the Second World War when he was an American soldier. As Frankie arrives on the island, he observes that the political independence has not escaped islanders from their psychological captivity to the culture of the colonizers and they continue to live a life of duality and ambiguity. Though now they have got independence with a flag of their own they became mere mimic. The character of the taxi driver expresses his nostalgic feelings for the flag of colonial days who tells Frankie:

“I prefer to the old union jack. It looks like a real flag. This look like something they make up you know, like foreign money.”

The second part of the novella is a flashback which tells the story of the time when Frankie was an American base soldier on
the island and had introduced with various people there. Ma-Ho is a Chinese who runs grocery in the street and desirous to return to China. Through Frankie’s help he wins the walking race but instead of enjoying he commits suicide. Thus this incident is the negative outcome of the American interference. The economic boom created by the Americans has a corrupting effect on the people living on the island. The Third World consciousness about the native language evolves in Blackwhite but it dies before it has evolved because he continues to write in English.

In the final section of the novella, Frankie establishes on the island and is struck by the change that has taken place on the island. But the change is only at the superficial level and there is no inner transformation of the people. Frankie indicates that American economy and impact still dominate the taste of islanders. The mimicry tendency of the post colonial half-made societies is predicted in the carnival episode in which on the first day Blackwhite dressed like Mac Arthur and on the second evening as Shakespeare. In a way, in this novella, Naipaul reiterates the theme of mimicry and inferiority of the postcolonial societies in the Third World. Naipaul holds the colonial past of these societies responsible for deficiencies and mediocrities of the islanders.

The main substance of Naipaul’s next work In a Free State is located in Africa and is complemented and generated by means of
short stories set in Washington and London. In this work Naipaul analyses the global disordered and fast changing world as well as he interprets the paradoxical nature of freedom in the postcolonial era. In this novel the journey of people symbolizes the world of flux. The novel consists of prologue and epilogue which enclose two short stories and a novella. In the prologue there are expatriates belong from different countries like Indians, Africans, Americans, Chinese, and Germans etc. In this novel, Naipaul demonstrates that nationality for modern man in limbo remains unfixed and hence it has lost its meaning at all. He writes:

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

The humiliation of immigrants makes it clear that freedom is a hollow word in the eminent chaos of modern world. The immigrants are restricted by their own culturally conditioned perceptions and they explore their view of the colonial world from another enclosed culture.

The title story, In a Free State, assesses an upheaval and turmoil in a newly independent African country. The prominent tribes in the story are English, African, American and Indian who set the background of the novel. The ancient enmity between the different tribes because of the tribal war has become intense in the independent era and there is a combat for power and intrigues are
all over the unnamed African country. This disintegrated condition of the Third World Nation in the postcolonial chaos is conveyed through the consciousness of Bobby and Linda. The educated Africans imitate blindly their white benefactors and their lack of self-esteem is reflected in their English-made suits and English hair style. Naipaul effectively employs the fears posed by the shift of power in postcolonial Africa which leaves no one safe. Though, being whites Bobby and Linda are especially vulnerable by the president’s soldier. The turmoil in the postcolonial Africa is suggested through the image of the hunting dogs that have gone wild on being forsaken by their white masters. The double face policies of the neocolonialism are disclosed through the interference of the whites in the developmental programs and internal affairs in newly independent African country.

In this novel Naipaul has failed to adopt sympathetic stance with regard to the Africans whose colonial experiences were perhaps the most brutal in the whole history of colonial violation. His tone is Eurocentric and so racial which is exhibited in analogy he suggestively draws between the wild dogs and Africans. His restrictions as a postcolonial writer lies in the fact that he makes no efforts to understand the inner working of the subaltern African society that were completely disillusioned by colonial rule. Landeg White points out:
“Naipaul’s treatment of the people who actually inhabit this country is very rudimentary.”

Thus, in these three novels of the second phase—The Mimic Men, A Flag on the Island and In a Free State Naipaul portrayed the ultimate truths of the postcolonial societies through their inability and inefficiency to digest the freedom from the colonial bondages.

The third phase of Naipaul’s career is devoted to African world and the meaning of freedom in the ex-colonial world. He had spent considerable time travelling in Africa and his association with the theme of the complexities of the colonial and postcolonial situations with its nuances continues even here. Naipaul’s Guerrillas and A Bend in the River depict topographically the brutal political turmoil and miserable experiences of the expatriates inhabiting in the ex-colonies in the Third World Nations. These novels describe the postcolonial Third World political scenario and social condition in terms of power politics and the individuals just as political persons. Naipaul discloses the Black Power Movement of the imaginary Caribbean island in Guerrillas and thinks upon the dynamics of race politics in A Bend in the River. In these two novels politics become prominent in all the relations—emotional and sexual to such an extent that they end in violence, ennui, disgust, instability and moral condemnations in the postcolonial period.
Guerillas is the darkest but most tightly structured account of post colonial difficulties and ensuing self delusions. It has depicted the issues such as cultural judgment, the dangerous moral and political intrigues of life suspended in postcolonial space. Naipaul illustrates the perilous politics of the postcolonial period through the perspective of the third person narrator and by moving through the consciousness of his characters. In this book he also describes the issues like the rising of Black Power, assassination of black leader, eruption of violence and the disintegration of government. The involvement of the whites of the island is criticized in the newly decolonized countries. The white people face various problems that they are no more rulers, their less need, their exploitation, their freedom seeking attitude, lost all the former glamour etc. The intricately worked out characters in this novel of the Third World establish an association with English literary tradition. For instance Jimmy borrowed the name of his commune ‘Thresh Cross Grange’ from Bronte’s novel Wuthering Heights and Jimmy’s identification with Heathcliff emphasizes Jimmy’s desire to be accepted by the white world and by white English woman in particular.

In the postcolonial society of this island everyone is a guerrilla-privateer-fighting for his or her own cause. Jimmy, Roche, Jane and the boys at the commune are derelicts who have
no sense of purpose in life. Meredith, the purely postcolonial character, being half Chinese, could not have been in tune with the aspiration of black people. Jimmy is cultural schizophrenic hence he is unable to make distinction. He is the archetypal Naipaulian mimic man and this is evident in the arrangement of his house which imitates English middle class life style that it is like being in England.

Thus, Naipaul's *Guerrillas* offers extremely dismal view of the postcolonial world where life is flux and fluid and things have fallen apart with no hope of any fresh starting. The community, the city Ridge and the entire world in *Guerrillas* are on the brink of extinction. This fluidity and impermanence of life reinforced through Jimmy's realization:

"There are no more mansions. I suppose, like everyone else, I fooled myself that there was a mansion waiting somewhere for me.""11

To Naipaul the post colonial world has no center to hold. Not only the left out colonizers but also the colonized people are at the margins of power and each community identifies the center with the other. The flux of postcolonial upheaval has made the condition of the half- made society in the Third World miserable, disintegrated and meaningless which reiterate the unpredictable
and chaotic nature of politics of the second rated country in postcolonial era.

A Bend in the River, another example of the unpredictability and turmoil in the deteriorating postcolonial Third World, delineates the chaotic experiences of the expatriates living in an unnamed African country. Amidst the chaos and the postcolonial turmoil, V. S. Naipaul moves in and out of the consciousness of the East Indian Muslim protagonist Salim whose community is situated in this continent for generations but they are still rootless after independence also. The novel depicts postcolonial Africa, where civilized values fix their savage negation, as an arena in which the immigrants discover their identity due to the annihilation of their past. The peoples who occupy a small patch of land at the bend in the river are Bulgarians, Greeks, Italians and Indians share the making and unmaking of the postcolonial civilization. Though indentured during the imperial rule by their colonial masters, these Asian peoples are drifting like ragged Africans completely wretched in the postcolonial upheaval and turmoil. They share mixed history and existence. Through Salim’s consciousness, Naipaul observes:

"The coast was not truly African. It was an Arab-Indian-Persian-Portuguese place, and we who lived there were really people of Indian Ocean ... we looked
East to the lands which we traded Arabia, India, Persia. These were also the lands of our ancestors.”

In the town at the bend in the river Salim comes in contact with three Indian families.

Though Salim has love for Africa and Africans, he has a greater reverence for everything connected with European colonization. He thinks that Africa is on the dying or destroying condition. Father Huisman’s murder when he goes on one of his trips to the interior Africa proves this fact and it is a sort of warning that expatriates must not forget that they are in Africa. Thus, the postcolonial scenario in Africa is a chaotic one. There are various groups and parties and the condition is like a civil war in the independent Africa. Naipaul is pessimistic and skeptical about this unbridled freedom and fast pace modernization in Africa and views that the natives have to pay their price for these developments. He considers the socialism of the President is just a mask for the personal dictatorship. Here Naipaul obviously supports the white colonial belief that the native of the ex-colonies are incompetent and they cannot be believed to govern themselves. In this way, through Salim Naipaul portrays the oddities and complexities prevailing in the African ex-colonies and A Bend in the River is an epic of Africa; of its voyage in postcolonial world.
The fourth phase celebrates V. S. Naipaul’s position in England as a great creative writer of Third World. His *The Enigma of Arrival* and *A Way in the World* are mainly autobiographical in nature and do not depict colonized societies directly. Through these fictional works Naipaul brings out that in the postcolonial era the whole world is in the grip of maladies like haunting fears of loss, nonentity, dereliction and fluidity of existence. *The Enigma of Arrival* brings a great fruit to the life of the protagonist i.e. the narrator and the novelogue ends on a note of celebration on resolving the enigma of identity by finding himself as a decolonized and relentlessly truthful novelist. Against the backdrop of colonial history, *A Way in the World* throws light on the situation in the postcolonial world.

The final phase of Naipaul’s life is devoted to his epoch making novels- *Half a Life* and its sequel *Magic Seeds*. Through the story of Willie Somerset Chandran Naipaul restates despair and dislocation of the desperate Indian expatriates across the seven seas in the postcolonial period. This novel deals primarily with the issues of post-colonialism such as problem of man’s loss, isolation and alienation. The protagonist Willie Somerset Chandran is an anxious for his hybrid identity. He, born in India, is half Brahmin and half African as his father belongs to the Brahmin family and his mother from downtrodden class. His father named Willie’s
middle name after Somerset Maugham who visited his town before independence, because he intends his son to imitate the whites and simply accepts the Western identity. But in contrast, the identification with Western name left Indian ancestral identity.

**Half a Life** is set in three locales- post-independent India, London and pre-independent Africa. The first part consists of the princely state in British India untouched by colonial agitation. The second part set in post World War London and the third section is set in a province of Portuguese Africa living out the last days of colonialism. Willie Chandran as an Indian immigrant loses his ancestral cultural heritage and even cannot get new Western identity with the New World by becoming a mimic man but he constructs only his subjectivity in London by learning which displays his hybrid identity. Willie decides to go to Africa with Ana, a Portuguese-African decent girl to whom he marries later. In Ana’s home country the colonial system is gradually breaking down. Willie remains a stranger and outsider there and suffers from the agony of alienation. This helps him to realize that he has not been living his own life. With the break out of the Civil War the colony is about to burst out into a bloody revolution and Ana tells him:

“Africans may not be afraid of you and me, but they are afraid of one another. Everyman has access to the
fetish man, and this means that even the humblest man has power. In that way they are better off than the rest of us.”

Willie leads half life through his journey of life to find out place for himself in the world. Shifting from one country to another he loses his native language. Here Naipaul proves the significance of English as a universal language and the language of Diaspora. With the utilization of English language Willie can shape his writing career in London that concerns Homi Bhabha’s theory of mimicry. His travel from one country to another and getting various experiences shape his personality with multi-cultural, multi-lingual and global aspects in the post-colonial world. This novel elevates issues such as Naipaul’s attitude towards the colonial power, colonized people, multi-culture, colonial politics, and postcolonial identity crisis etc. which are equally relevant to Naipaul’s previous writing.

Being an important enrichment of Naipaul’s oeuvre, Magic Seeds, culminates his sense of responsibility as a post-colonial writer. Though Half a Life and Magic Seeds are two separate works of fiction but they comprise a single narrative of marginalization and identity crisis in the colonial and post-colonial era. These works delineate a trajectory that begins with the diaspora of people as an effect of slavery, colonization and
decolonization through the experiences of Willie Chandran and his sister Sarojini. *Magic Seeds* consequences decolonization in terms of the rootlessness of the characters and their half-lives. Willie Chandran and Sarojini have been affected by colonization, displaced by post-colonisation and subjugated by industrialization. The ensuing instability has been a routine for the colonized people, though characterized by dispossession and diaspora. This Novel extends the psychic journey of the protagonist in Africa, India and Europe in which he is rejected by the people. Magic Seeds opens with Willie Chandran’s contemplation about the reality that he cannot stay in Berlin with his sister Sarojini:

“He was living there in the half and half way with his sister Sarojini. After Africa it had been great refreshment, this kind of protected life ... began to end the day Sarojini said to him, ‘You’ve been here for six months. I may not be able to get your visa renewed again ... You can’t object to it. You’ve got to start thinking of moving on.’“¹⁴

Thus, in *Magic Seeds*, Naipaul has extended his discussion of postcolonial theme in the experiences of characters such as Sarojini, Roger and Willie etc.

By the second half of the twentieth century most of the colonies attained their independence but however, they are haunted
by the problems of imperialism. In the postcolonial period, these Third World Nations are experiencing political upheaval, economic poverty, and socio-cultural disparity and are unable to attain self-esteem. They are under the curse of expatriation and their glorious history and culture have been lost. This phase of post-colonialism witnessed uncontrollable chaos, violence and odd conditions in these subjugated countries. In such odd conditions people suffer from a sense of marginalization and existential disillusionment. As Shashi Kamra observes:

"It is similar to existential absurdity of any wish at living in an unrelated meaningless world; in a void."

V. S. Naipaul is undoubtedly truthful novelist of Diaspora and being a twice exiled writer of Indian origin, he sets his novels in both the colonial as well as post-colonial scenario to record the account of the complexities in these nations. Naipaul belongs to the marginalized people in the post-colonial era. He wants to give voice to his heterogenic of post-colonial writing and creates an impression that the identity is not bestowed but constructed. His fictional world clearly indicates colonial and postcolonial issues like the concept of mimicry, hybridity, displacement, alienation, identity crisis and ceaseless travelling etc. He considers identity is never singular and static but it is continuous constructing concept across different voyages and the displacement can effect on the
individual concept of home. Naipaul himself travelled many countries and hence he has regulated himself as a citizen of the world.
REFERENCES

CHAPTER – III


