Chapter -I
INTRODUCTION
‘Naipauliana’ is a post-colonial interpretation of the colonization by the Nobel Laureate Trinidadian writer V. S. Naipaul. The present study critically examines the five novels of Naipaul (The Mystic Masseur (1959), A House for Mr Biswas (1961), The Mimic Men (1967) A Bend in the River (1979) and Half a Life (2001) with reference to the post-colonial theory that is anti-colonial. The advocates of this theory are Edward Said, Frantz Fanon, Bill Ashcroft, Gareth Griffiths, Helen Tiffin and Aijaz Ahmad to mention but few. The post-colonial theory looks at colonialism regarding strategies of representation of the native, the epistemological underpinning of colonial project, the writing of colonial histories, the feminization, marginalization and dehumanization of the native, the rise of nationalist or natives discourse. It aims to evaluate the psychological effects of colonialism on both the colonizer and the colonized. Post-colonial theory has originated in the mid-twentieth century texts of Franz Fanon, Black Skin White Masks (1952), The Wretched of Earth (1963). Aime Cesaire, Discourse on Colonialism (1955), Edward Said, Orientalism: Western Conception of Orient (1978), Culture and Imperialism (1993), Homi k. Bhabha, Nation and Narration (1990) and The Location of Culture (1994), Gayatri Chakravorty Spivak, In other Worlds: Essays in cultural Politics (1988), Can the subaltern speak? (1988), In Colonial Discourse and Post-Colonial Theory; A Reader (1993), Aijaz Ahmad, In Theory; Classes Nations Literature (1992),
and Bill Ashcroft et.al. The Empire Writes Back; Theory and practice in postcolonial literature (1989).

The huge proportion of post-colonial criticism thoroughly discusses the nature of imperial process, its socio-political aims and objectives, and problem of homelessness, rootlessness, and alienation, mimicry, and hybried communities. The history of colonialism is both violent and bloody. Since the discoveries of the Caribbean islands in 15th century, they were exploited physically, mentally and economically by the mighty Spanish, French and British imperial powers. The Spanish conquerers exterminated the Native American population on the Caribbean Island by replacing the African slaves. The British imperialists brought poor labourers from India, China and other Asian countries for the farm-work in the sugar-cane estates. It has resulted in homelessness, rootlessness, hybridity and loss of socio-cultural ethics. The political powers forced labours with imperial education but with a lack of political rights. Moreover, the fight against the horrible and terrible imperial power without proper planning, led to disturbances and confusions.

The word ‘Imperialism’ is derived from the Latin word ‘Imperium’ means ‘rule’, power, authority, command, domination and empire. The Imperialism had destroyed ‘the other’, ‘the oppressed’ physically, economically, historically and above all psychologically. Imperialism is a term that is often used in conjunction with or less accurately as a synonym for colonialism. The colonized during the colonization and de-colonization had been forced to live with that fractured and fragmented consciousness. The narrative of exile migration, transplantation and expatriation, mimicry, hybridity, the Dilemma and Traumas of the divided figures originally begin from the
post-colonial theories. The post-colonial theories and views speak about hybridity, ambivalence, mimicry, socio-ethnic loss, cultural colonization, transplantation and socio-political unreality.

The thought of post-colonialism originally begins from Fanon’s *The Wretched of the Earth*. The theory is originated in Edward Said’s ‘*Orientalism*’. After Said, Gayatri Spivak, Homi Bhabha and Aijaz Ahmed have popularized the postcolonial theory. Edward Said stresses on imperial authority over the ‘orient’ in his “Orientalism”. His book *Orientalism* is considered to be the source book. Stephen Slemon one of the intellectual founding figures of post-colonialism has compared post colonialism to ‘suitcase blown open on the ‘baggage belt’. The term has generated a lot of debate among scholars making it difficult to fix exact meaning. The hyphenated term ‘post-colonial’ is a particular historical period or epoch like those suggested by phrases such as “after colonialism” after Independence or “after the end of Empire.” The prefix ‘post’ in the term also continues to be a source of vigorous debate amongst the critics. Though in simple word ‘post’ means after, the postcolonial stresses the politically defined historical periods of the pre-colonial as well as the post-colonial. The hyphenized ‘post-colonial’ implies the aftermath of colonialism, the historical condition and its material effects. The non-hyphenized ‘postcolonial’ indicates the theory after colonialism and colonial discourse.

Bill Ashcroft and Gareth Griffiths defined the term postcolonial as:

“Postcolonial’ had a clearly chronological meaning in designation of the post -Independence period. However, from the late 1970, the term has been used by literary critics to discuss the various cultural effects of colonization. The term has subsequently been widely used to signify the political linguistic and cultural experiences of societies that were former European colonies.” (Ashcraft, 1989, p. 232)
The study of the controlling power of representation in colonized societies had begun in the late 1970 with the text such as Said’s *Orientalism*. It led to the development of colonialist discourse theory in the works of the critics such as Homi Bhabha and Dame Spivak who for the first time used the term post-colonial in her collection of interviews (recollection published in 1990) the post-colonial critic. The term was a potential site from the beginning, especially the implications involved in signifying the hyphen or its absence. Gayatri Spivak stresses the dominating and destructive narratives of the imperial rule in the following words:

“Post-coloniality- the heritage of imperialism in the rest of the globe- is a deconstructive case. Those of us from formerly colonized countries are able to communicate with each and with the metropolis, to exchange and to establish sociality and transnationality because we have had access to culture of imperialism. Shall we then assign to that culture, in the world of the ethical philosopher Bernard Williams a measure of ‘moral luck’ I think there can be no question that the answer is ‘no’. (Spivak, 1993, p. 60)

She articulates both the frustration of the efforts to decolonize as well as the compelling urgency to do it. When she writes that post-colonial resistance consists in saying an impossible ‘no’ to a structure, which one critic, inhabits intimately. Any engagement with decolonization implies an involvement with colonial project, with its policies. It is in a sense, impossible to decolonize. Homi Bhabha says that the term is not only used beyond the boundary it. Something begins its presenting in a movement some as to the ambulant, ambivalent articulation of the beyond from this place. One of the first critics mainly Bill Ashcroft et. al, in *The Empire Writes Back*, describe the term postcolonial as:

“What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present
form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which makes them distinctively post-colonial.” (Ashcroft, 1989, p.02)

Homi K. Bhabha deals with mimicry, hybridity, ambivalent attitudes of the oppressed and the superiority approach of colonizer and against the colonized through Location and Culture and Nation and Narration. Bill Ashcroft’s The Empire Writes Back exposes the nature and scope of the post-colonialism. He has been re-read as master slave relationship from Shakespeare in The Tempest and Joseph Conrad in Heart of Darkness. The latter is another example of literary work that brings tools hidden behind linguistic artifices and contrasts between light/darkness, black/white, hero/villain, Europe/Africa, the rulers/the ruled, master/slave etc.

- **The colonial and post-colonial Discourse:**

  In fact, the word colony in English was borrowed from Latin and used in the 16th century. The term ‘colony’ once meant something very different. The Oxford English Dictionary notes that the fourteenth century term, ‘colony’ is derived from the Latin ‘col-ous’ meaning farmers, cultivators, planters or settlers in a new country. It was used to describe the Roman settlement in the fourteenth century. The term colony comes from the Roman ‘colonia’ which meant ‘farm’ or settlement and referred to Romans who settle in other lands but still landed estate’ with Roman citizenship. The history of colonialism starts with the Romans in England. The historical phenomenon of colonization is one that stretches around the globe. The colonialism has two types of masters.
1. The **Land Based Empires** stretch from the western pacific to the eastern European. The Empire of Alexander the great, the Umayyad Caliphate and Persian Empire, Roman Empire and the Byzantine Empire.

2. The **Overseas Empire** includes Ottoman Empire, which was created across Mediterranean North Africa to south Eastern Europe.

There are various types of colonies such as:

1. Settler colonies include thirteen states of United State of America, besides these, Canada, Australia and New Zealand and Soviet policies in Liberia arose from the emigration of people from a metropolis or mother country.

2. In dependencies, the colonizers did not arrive as post of a mass emigration, but as administrators over existing sizeable native populations having control by use of threat or force. The examples of dependencies are British Raj, Egypt, the Dutch, East Indies and the Japanese colonies Empire; and French of the America, Algeria or southern Rhodesia.

3. The White colonization imported black slaves and these are called as plantation and Jamaica trading post engaged in trade rather than in colonization. The colonialism had as mentioned before two main forms: Colonies of Occupation and Colonies of Settlement

In reality, Colonies were simply new settlements by communities seeking a better life. The Puritans who migrated from England and Europe to the ‘New World’ in seventeenth century, created their own settlements that are examples of this form of colonization. The writer Derek Walcott satirizes the entire notion of the ‘New World' in his poem of the same title: *Collected Poems, 1948-1984:*
“Adam had an idea. He and the snake would share The loss of Eden for a profit. So both made the New World. And it looked good”. (Walcott, 1986, p. 02)

Thus colonialism can be defined as the conquest and control of other people’s lands and goods. Colonialism in this sense is not merely the expansion of various European powers into Asia, Africa of the America. In the eighteenth and nineteenth centuries, the settler, assimilating into native races cultures, retained their ‘original’ (European) difference. England and Europe as their ‘home’, they began to perceive the native as different from the settler or colonizer. Albert Memmi in his book The Colonizer and the colonized argues that the colonizers imitated their masters, their colonizers, as:

“The colony follows the cadence of his traditional holiday even religious holidays and not those of the inhabitants. The weekly day of rest is that of his native country, it is his national flag which permits social communication, even his dress, his accent, and his manners are eventually imitated by the colonized. The colonizer partakes of an elevated world from which he automatically reaps the privileges.” (Memmi, 1965, p. 13)

There were many reasons, which motivated the colonizer toward colonizing foreign land. These nations established colonies to gain economic profits. In the early 1800s, the Industrial Revolution began in Great Britain and new market and raw materials were needed to upload the new industries. The colonizers depended on their factories so that they could produce a growing number of manufacturing goods. They then exported these manufactured goods to their colonies, which served them as new markets. Though there was desire for economic profit, nationalism was the cause for colonialism. After the French Revolution, the European nation had a strong sense of national pride
and felt that in order to prove they are world powers, they should gain control over other countries. Nayar says:

“We use the term ‘Post-colonial’ to cover all the cultures affected by the imperial process from the moment of colonization to present day.”

(Nayar, 2008, p. 12)

Nayar generalizes the problems of those who had been compelled to be ruled by the dominating world power. It is interesting to note that England or the British do not have Independence Day, for other countries such as America, Australia, New Zealand, and India were under their rulers. In other words, they do not have the plight and predicament of the colonized. The critics have taken the first writing from setter colonies of the 17th century to mark the start of the ‘Writing back’ process, which they assume the most important aspect of the post-colonial. One prefers to distinguish colonial and post-colonial once called as ‘Commonwealth literature.’ In a nutshell the term-‘colonial literature’ had appeared and was recognized through informal acceptance of the term amongst the literary critics. The post-colonial theory brings to the literary and cultural contexts, a host of questions to be rethought as Eurocentric, and the destabilization of the official canon and, among other aspects.

The formulation disentangles post-colonialism from political Independence. India becomes a postcolonial country not on 15 August 1947 when it attained its Independence but the day it started conceiving and constructing its various sets of discursive practices to resist colonialism, its ways, its ideologies and legacies. It becomes difficult to pin it to historical point, for Indian post-colonialism may be traced as far back as the discursive practices of different Indian writers like Vishnu Shastri Chiplunkar in Marathi and Bankimchandra in Bengali among the different Indian writers who played multiple roles
in the 19th century. In the twentieth century the freedom fighters like Gandhiji whose Hind Swaraj may be called as a poetics or manifesto of Indian post-colonialism. By obtaining power over the foreign land, the colonizers were able to strengthen their military capacity. The colonizers used the idea of the ‘White man’s Burden’ to help justify their colonization of foreign lands. It was the job of the White people to teach their superior ways of living to the inferior people of other places. Due to white supremacy, the Europeans also spread their religion to backward national; the British thought it better for the human race if they colonized it. Their colonization was considered as a better duty towards God, Queen and their country. Thus, colonialism created a traumatic and most complex relationship between the native and the colonizers. According to Ania Loomba, in Colonialism and Post Colonialism argues that:

“The process of forming a community in the new land necessarily meant un-forming, re-forming the communities that existed there already and involved in a wide range of practices including trade, plunder negation nor fore, genocide enslavement and rebellion.” (Loomba, 1998, p. 17)

The colonizers treated the colonized brutally and so they suffered physically, psychologically, socially and morally in the process of colonialism. A technologically superior foreign minority on poor and neglected majority also imposes it. The colonizers assumed that the nation, state and an industrial capital economy were the most advanced form of human organization depending on the on economic exploitation and political oppression. The white settler colonies, established new tradition like ‘the gentleman’ the lower class immigrants promoted self- esteems and thought over their political and economic supremacy. They established an elite caste system and perpetuated their political economical supremacy. The colonization
exploited the colonized, when the European colonized spread all over the world. Ashcroft thinks:

“The term ‘colonialism’ is important in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last 400 years. Although many earlier civilizations had colonies and although they perceived their relations with them to be one of central imperium in relation to a periphery of provincial marginal and barbarian cultures a number of crucial factors entered into the construction for post-renaissance practices of imperialism.” (Ashcroft, 1998, p. 46)

The colonizers, in the process of colonization, have effectively transferred their language and literature to the colonized. In post-modernism one thinks of the problem of identification of a writer. It is important to know that the western values express their identity with local values. The critics like Edward Said, Gayatri Spivak and Homi Bhabha, have lived outside their native environment and had the Western education. In hybridity, the identity of the culture settler is doubtful. The nation is culturally polyvalent as the characteristics of post modernism. Edward Said is of the opinion that literature:

“As the shaper, creator, agent of illumination within the realm of colonized and played a crucial role in the re-establishment of national cultural heritage in the reinstatement of native idiom in the re-imagining and refiguring of local histories, geographies, communities.” (Said, 1992, p. 03)

The term ‘post-colonial’ literatures has a specific significance and has association of imperialism, the colonized countries colonized by either England or any other country, were de-colonized at different times. The colonizer- colonized relationship came to an end. There are two phases in the history of colonized countries: the colonial period when the imperial rule existed and post-colonial period when the colonies were liberated. Ashcroft Bill in The Empire Writes Back says:
The semantic basis of the term ‘post-colonial might seem to suggest a concern with the national culture after the departure of the imperial power.” (Ashcroft, 1998, p. 01)

The term post-colonial converts all the culture, societies affected by the imperial process from the moment of colonization to the present day. The post-colonial literature has common features even though it is from several decolonized countries. It is concerned with freedom struggle and rejection of imperial culture. The growth of post-colonial literature in English is significant since the end of World War II. The salient features of post colonialism are multiplicity, and plurality. In the post-colonial literature, the central focus is on regional, national or racial consciousness. Post-colonial studies occupy the centre stage of academic discourse. In The Empire Writes Back and Key Concept in Post-Colonial Studies (1998), the author observes that the term post-colonialism is presently used to refer to a remarkably heterogeneous set of subject parities. It states that the criticism of colonial or post-colonial literature depends on the recognition of its self-definition. One has to understand the basis for the dialectics of the formation of culture. In colonial and post-colonial literature, the writers expose the struggles of people to resists the imperial knowledge. The first world scholars dictate their agenda of linguistic imperialism on to the third world countries.

“National literature is united by a past a present membership of the British Commonwealth.”

(Loomba, 1998, p. 23)

For literature that was written in ex-colonies of the British Empire, the term commonwealth literature was used. Later ‘Third world literature’ and ‘New literature in English’ were also used. However recently ‘post colonial’ is the word used for literature that is written after the
departure of the colonizers from the settler colonies. Consequently, the post-colonial literary theory has emerged as an important discipline in the recent years. But the word, as it is coined, has come to be highly debated in literary and academic circles. It conveys a wide range of meanings that leads to a lack of coherence. Robert Young, *White Mythologies: Writing History and the West*, on hybridity, says:

> “Colonial representation (...) reverses the effects of the colonial disavowal, so that other ‘denied’ Knowledge enters upon the dominant discourse and estranges the basis of its authority.”
>
> (Young, 1990, p. 148)

The Authority tries to exploit the colonized people who start imitating the ways and thoughts of the rulers. As a result, a new hybrid group is born and they are neither like the rulers nor like their native brothers. It is one more problem before either of the colonizers and the colonized. This conception of hybridity marked by contradiction and the contention is far removed from of the hybridity theory embracing a simplistic notion of resistance some sociologists argue, for another universal liberalism that defined modernism. According to Bhabha, ‘the hybrid position’ is one of resistance not because it provides a revolutionary doctrine of the colonial power, but because it de-authorizes the authority of the dominant discourse. To elucidate, the criticism revealed at post-colonial studies, rests in its prefix ‘post’, post-colonial is contiguous with the aims of post modernism. Both discourses “seek liberation from the past to form rule and their legacies in the present. Writers of the commonwealth do not rest easily in the liberating discourse. In his book *A Glossary of Literary Terms*, M. H. Abrams says:

> “Hybridization of colonial Language and culture, in which imperialist importations are superimposed on indigenous traditions; it also
includes a number of post-colonial counter texts to the hegemonic texts that present a Eurocentric version of colonial history.”

(Abrams, 1993, p. 245)

If the effect of colonial power is ‘hybridization’, it undermines the colonial authority because retreats it differently. Naipaul in a destruction relation of contemporary Caribbean society captures this hybridized, half-native/ half-westernized, unsatisfactory identity of Diaspora once colonized society. The post-colonial critics Ashcroft Bill et. Al., again provide a crucial argument and valuable terms for this study.

“It can be argued that the study of English and the growth of Empire proceeded from a single ideological climate and that the development of the one is intrinsically bound up with the development of the both at the level of simple utility (as propaganda for instance and at the unconscious level, where it leads to the naturalizing of constructed values (e.g. civilization, humanity, etc.) which, conversely, establishment ‘savagery’, ‘native’, ‘primitive’ as their antitheses and as the object of a reforming zeal.” (Ashcroft, 1989, p. 03)

The argument made here is highly significant for this study because it says that values such as ‘civilization’ and ‘humanity’ are ‘constructed values’ used as propaganda to justify the colonization of a country to ‘Reform’ the savage, ‘native’ and primitive inhabitants of that country. The reforming zeal is also called the colonial civilizing mission. Ashcroft Bill et al, is the concept of ‘place and displacement.’ For them:

“A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation, or ‘voluntary’ removal for indentured labour. Or it may have been destroyed by cultural denigration, the conscious and unconscious oppression of the
The dialectic of place and displacement is always a feature of post-colonial societies. The notion of “place and displacement” is a major concern in all of the novels that are going to be analyzed in this study. The concept of the culture stereotype was first used by Edward Said to explain how the West imperialist power used these stereotypes to justify the conquest and colonization of foreign land which predominantly happened to be located in the orient. Edward Said says:

“The oriental is irrational, depraved childlike, “different;” thus the European is rational, virtuous, by mature normal.” (Said, 1978, p. 40)

The use of these stereotypes justifies the idea that these backward Orientals cannot govern themselves. Therefore, they have to be ruled by the rational and mature Europeans. Homi k. Bhabha has taken it up as:

“It is recognizably true that the chain of stereotypical signification is curiously mixed and split, polymorphous and perverse, an articulation of multiple belief. The black is both savage (cannibal) and yet the most obedient and dignified of servant (the bearer of food); he is the embodiment of rampant sexuality yet innocent as a child; he is mystical, primitive, simple-minded and yet the most worldly and accomplished liar, manipulator of social force.” (Bhabha, 1994, p. 82)

The dualism in Bhabha interpretation is of vital importance for this study, as it will help to uncover the “ambivalence and dual-worldliness.” In Naipaul’s perception, it is mirrored in the characters of his fiction. However, before venturing to apply this notion on Naipaul’s novel, Bhabha’s concept need to be studied to a greater length. Bhabha calls the absurd extravagance of Macaulay’s minute
(1835). Macaulay at the intersection of European learning and colonial power conceives governs a class of persons, ‘Indian blood and colour, but English in tastes’, in opinions, in moral, and in intellectual. The post-colonial discourse to get up has on necessary reference made to Macaulay’s highly disputable minute of (1835) the very minute Gauri Viswanathan has strongly criticized in her book Masks of Conquest (2009). Bhabha argues:

“Mimic Men”, raised through the English school whose line of descent can be traced thought the work of Kipling, Forster, Orwell, and Naipaul” (…).This person is the effect of a flowed colonial mimesis, in which to be anglicized is emphatically not to be English.” (Bhabha, 1994, p. 87)

The developing countries and their writers pride in the writing of English at times exposing what they should have better avoided. Bhabha explains that “the menace of mimicry” is its double vision. This is a result of the partial representation and recognition of the colonial object. The colonial is a partial imitator and Macaulay class of persons, Indian in blood and colour, but English in tastes opinions as it is earlier mentioned.

Bhabha’s theory of the ambivalence in the mimicry of the colonial as partial imitator, finds its exposure in most of the commonwealth writers. The development of a post-colonial mode of discourse as direct derivative of the post-modernist theories of knowledge and culture creates a historical crisis for the study of decolonization,(modernism and post-modernism).There is a need to liberate the discourse from the hegemonic connection and neo-colonialist entanglement of such terms as commonwealth literature, ‘New literature in English’ or ‘Third world literature’. In The Wretched of the Earth, Franz Fanon says about:
“Native society is not simply described as a society lacking in values. It is not enough for the colonialis to affirm that those values have disappeared from, or still better, never existed in the colonial world. The native is declared insensible to ethics; he represents not only the absence of values but also the negation of values.” (Fanon, 1967, p. 32)

Together with this, the Western world and what is now called the third world formed the unconvinced link between the oppressor and the oppressed. For the colonizer, their native tradition and myths were the signs of poverty and moral depravity as it was the strategy of the European powers. Almost all colonial literature has been remarkable in the quest for self-definition. This no doubt gave rise to the question how individuals and whole societies can cope with bi-cultural and multi-cultural context. Culture has different values, norms and ideas interwoven together. The failure and alienation affecting the human life in the present era is well known. Frantz Fanon in his book Black Skin, White Masks, writes:

“The struggle against colonial oppression changes not only the direction of Western history, but challenges its historicist ‘idea’ of time as a progressive, ordered whole. The analysis of colonial depersonalization alienated not only the transparency of social reality, as per given image of human knowledge. If the order of Western historicism is disturbed in the colonial state of emergency even more deeply disturbed is the human subject.” (Fanon, 1967, p. xi)

Fanon suggested that the colonized were made to feel inferior and alienated from their own culture, because the history, culture, language, customs and belief of the colonizer were promoted as universal normative and superior. He believed that in order to achieve Independence, colonial people needed to reclaim and reconstruct their own history. It captures the metropolis colony dualism on the colonial
migrant who exists in both the colony and metropolis yet, by virtue of dislocation belongs to neither. Leela Gandhi says:

“Double consciousness is opposite in this context in as much as it considers the intermixture of a variety of distinct culture forms.”

(Gandhi, 1998, p. 135)

The double consciousness poses a challenge to nationalist discourse both in the West and in white colonies. He had idealized in his fantasy. He is located and yet his feeling of alienation is with the loss of home community. He asserts a semblance of order anatomies moment in his life in order to reach a degree of self-knowledge.

The post-colonial term, “The Race and Ethnicity” is a concept used to from a bond or identity between individuals. But race tends to priorities, physiological features as evidence of similarity between individuals, the parameters of ethnicity tend to be wider. The ethnicity tends to involve a variety of social practices, rituals and tradition in identifying different collective groups. Although ‘race’ and ethnicity, can be used as the grounds for decimation. Marginalized peoples as valuable resources can also use the ethnic and racial identities. The racial differences are variable over time and place, and need not always be divisive. This has helped create ‘post-colonial theory’ as a separate discipline.

The term colonialism took on a more specific meaning in the late 19th century when colonists show it as the expression of the civilization from the West to the uncivilized people of the backward societies. On the other side, the main themes of postcolonial literature divide themselves between the experience and legacy of colonialism and the experience of migration and exile. It has brought about the beginning of colonial power and the marginality of the gendered. Many people have defined the concept ‘Sense of Place’ in many ways. One
definition is that a place comes into existence when they own a part of the larger, undifferentiated space. Any time a location is identified or given a name, it is separated from the undefined space that surrounds it. Some places, however, have been given strong-meaningful names or definition by society than others. These are the places that are said to have a strong ‘Sense of Place’. This is depends on human engagement for its existence. Such a feeling may be derived from the nature, the environment, and a mixture of nature and culture feature in the landscape, and generally includes the people who occupy the place. The reader of present day experience Imperialism and Textuality, in the media of 19th and 20th century novels and periodical, travel writing. Empire was itself, powerful a textual exercise. Colonial and Postcolonial Literature, Boehmer Elleke, thinks:

“Empire is itself the strangest of all political anomalies. That a handful of adventurers from an island in the Atlantic should have subjugated a vast country divided from the place of their birth by half the globe; country which at no very distant period was merely the subject of fable to the nations of Europe.” (Boehmer, 1995, p. 13)

The adventure tales and triple-decker novels were the best selling products. The Victorian genres were infused with imperial ideas of raised pride and national powers in the late 18th century British Indian. In the transcription of the Islamic Sharia and the Hindu Shastras, writings served also as an instrument of rule, as a means of collecting information and exercising power. The blending of ancient religious laws with the modern, scientific knowledge was taken to be the most effective way of life in India. The post-colonial theroy deals with cultural identity in colonized societies.
The dilemmas of developing a national identity after colonial rule and the ways in which the knowledge of the colonized people have been justified, are worth to be discussed. It is used to serve the colonizer and the ways in which the colonizer literature has justified colonialism via images of the colonized. They write their own histories and legacies using the colonizer’s language. For instance, English, French, Dutch, have their own purposes. Through them their people try to subvert, remap and re-identity themselves. Indigenous decolonization in the intellectual impact of post-colonial theory upon communities of indigenous people generates their post-colonial literature.

“Commonwealth literature” or “New literatures in English” become studies in Post-Colonial literature.” (Gandhi, 1998, p. 175)

The Post-colonial literature, (Post-colonial literature, sometime called as New English literature) is a body of literary writing that react to the discourse of colonization. The post-colonial literature often involves writings dealing with the issues of de-colonization. It is also a literary critique to text that carries racial colonial form and attempts to critique the contemporary post-colonial discourses. It attempts to re-read this very emergency post-colonialism and its literary expression. The post-colonial literary critics re-examine the classical literature with a particular focus on the social discourse that shaped it. Bill Ashcroft in The Empire Writes Back defines:

“Writing by those peoples formerly colonized by British, though much of what it deals with is interest and relevance to countries colonized by other European powers, such as France, Portugal, and Spain. The semantic basis of the term post-colonial might seem to suggest a concern only with the national culture after the departure of the imperial power. It has occasionally been employed in some earlier work in the area to distinguish
between the periods before and after independence.” (Ashcroft, 1989, p. 01)

The post-colonial literature is that created by writers, poets, playwrights and critics from the countries that suffered the process of colonization taken by the European nations. Thus, two post-colonialism come to surfaces: 1. the post-colonialism of opposition and 2. the post colonialism of complicity. The former emerges with the Independence of the old colonies; the latter is an inherent form typical of the process of colonization. The post-colonial literary critics re-examine the classical literature with a particular focus on the social discourse that shaped it. Harish Trivedi in Interrogating post colonialism: Theory, Text and Context:

“Unlike with feminism or post-structuralism or even Marxism, the discourse of post-colonialism is ostensibly not about the West where it has originated but the colonized other. For the first time probably in the whole history of the Western academy, the non-West is placed at the centre of its dominant discourse.”

(Trivedi, 1996, p. 232)

It explored how they were influenced and how they helped to shape a social fantasy of European racial superiority. The post-colonial fiction writers interacted with the traditional colonial discourse. This perspective is re-read, re-written and re-considered by the elite among the colonizers. In Critical Essays on Post-Colonial Literature, Bijay Kumar Das says:

“We distinguish into this account between the ‘standard’ British English inherited form the empire and the English which the language has become in the post-colonial countries.”

(Das, 2001, p. 07)
One thinks it as ‘New literature’ that is seen as deconstructive and subversive. The literature of the colonized countries questions the European discourse by re-reading and re-writing the European historical and fictional record. Fanon Franz’ work can be divided into three stages of development among colonial literature.

1. The search for black identity 2. The struggle against colonialism 3. The process of decolonization. The first is of an unqualified assimilated to European standards the second phase where intellectuals try to overcome their problems of land their own people. The national culture develops only through people’s struggle. As political objectives become more precise, and poetry gives way to prose, which addresses the writer’s own people rather than the foreigners. The national liberation is reconciliation for the development of national culture and universal consciousness.

Since post-colonialism is about post-colonial writing and not about discrete national literatures, it requires a comparative framework. This is provided by the concept of a common colonial experience that is held to be the determining force that has shaped post-colonial literature to the present day. The literature which is written by one group Canada, New Zealand and Australia and by second group India, Pakistan and Srilanka, is different. They think if one writes in another language, these colonized countries produce post-colonial literature. Those nations can be distinguished from each other on the basis of their first language as English and the group of nations where English is a foreign language. The literature produced by second group of nations uses English in the tension between two languages two cultures.
Thus, the post-colonial literature, in the context of the Caribbean countries has been substantial contribution to it. The aspirations, hopes, fears, anxieties and crises of the expatriate writer from independent countries revitalized the English literature. The post-colonial literature or the 20th century literature written by the expatriates depicts the predicament of the ‘Diaspora.’ The word ‘Expatriates’ and the word ‘Diaspora’ are generally used in a sense in the post-colonial world. However, the word expatriate means one that has moved away from one native land and has settled in a new land while the term Diaspora actually originated with reference to the migration of the “Jews”. But the word now refers to all those groups of people who have settled away from their land. According to Bruce King, in New National and Post-colonial Literatures:

“About our peoples who are linked by common histories of uprooting and dispersal common homelands and common heritages but it develops different cultural and historical identities depending on the political and cultural particularities of the dominant society.” (King, 1996, p. 55)

The diasporic production of cultural meanings occurs in many areas such as contemporary music, film, theatre and dance. In post-colonial time several writers show a concern for their exiled status and displacement alienation, rootlessness and homelessness. The post-colonial literature has been remarkable for divergent routes of quest for self-definition. This, no doubt gives rise to the question how individual and societies can cope with bi-culture and multi-culture contexts.

The concern with the state of anxiety and absurdity, affects the human life in the present era is well known. The Existentialist philosophy and its accompanying feature like sin, death, freedom and
self have influenced the writers like Joseph Conrad, E.M. Forster and Graham Greene. Naipaul, in post-colonial has commitment to the societies, which attempts to depict Caribbean culture of the West Indies. The history of the colonialism as reflected in the Caribbean Island. The colonialism is these countries threw up the people of the European African and Asian origin into a group of races that have produced a hybried society. Every individual of this hybried society lives a vague deprived, and a mimic life. Naipaul in his book The Middle Passage, Says:

“Everyone was an individual, fighting for his place in the community. Yet there was no community. We were of various races, religions, set and cliques; and we had somehow found ourselves on the same small island. Nothing bound us together except this common residence.”

(Naipaul, 1962, p. 43)

The Commonwealth literature culminates in the varied modes of exile who is a, a revolutionary, a pacifist of, alienation and rootlessness a psychology of love-hate, master and servant relationship. It unlocks many a flood gates and broadens the scope of post-colonial literature by making it open ended.

The study considers Naipaul as a post-colonial writer from the point of view the post-colonial theory. In may attempt to show that the criticism by Naipaul’s characters and narrators of the colonial world in fact invite at the same time criticism of the colonizer. Naipaul’s novels are emblematic for the ages of post-colonialism and post-modernity by the diversity of the intercultural images, discourses and dialogues that they approach. It tries to show how Naipaul embarks upon pains of identity ideal space for anchoring the identity of the post-colonial, post-modern spirit.
The Displacement is a general human experience that takes different form in Naipaul’s writing. The positive and negative effect of the mixing of people and cultures as a result of colonial domination is his theme that can be found in all his novels. Consequence of colonialism creates wounds on the heart and psyche of the immigrants in general and the Asians in particular. The political freedom gained by the colonies after a long and executive phase of exploitation and political and economical domination led to the emergence of the Independent nation. The newly independent nations proved incapable of bearing the sudden rupture of power from European masters into the hands of the rules of the natives. The achievement of nationhood and the spirit of nationlism were integral part of the proces of decolonisation. The moment of arrival of freedom was charged with heat due to conflicts and challenges. The creation of the new political and cultural identities rendered the situation more complex than before Leela Gandhi says:

“Postcoloniality is painfully compelled to negotiate the contradictions arising from its indisputable historical belatedness, its post-coloniality, or political and chronological derivation from colonialism, on the one hand and its cultural obligation to be meaningfully inaugural and inventive, on the other. Thus, its actual moment of arrival into Independence is predicated upon its ability to successfully imagine and execute a decisive departure from the colonial past.”

(Gandhi, 1998, p. 06)

Due to the massive transportation of the Indians to the West Indies colonies, they were thrown into a void that forced these expatriates to grapple for a foothold in the strange environment. The colonial aftermath did not yield the desired result. For the Indian, the biggest
holocaust the beginning of freedom establishing of two Independent states, India and Pakistan.

Homi Bhabha stresses cultural stereotype, ambivalence, mimicry, and hybridity, the concepts developed by such critics as Edward Said and Homi Bhabha. He thinks:

“The effect of mimicry on the authority of colonial discourse is profound and disturbing.”
(Bhabha, 1994, p. 86)

His theories of the mimic men, poor imitation of the self are nothing but reminders of the former in appropriate colonial subject whose ambivalence and hybridity challenged and subverted the colonial discourse. He speaks about a hybrid displacing space for the colonized cultures. These cultures suggest challenges to the authority. Consequently, the space between cultures becomes problematic, a fact that can explain Naipaul’s vision regarding hybridity. It deals also with space that accommodates alteration and otherness. Bhabha says:

“……. The discourse of mimicry is constructed around ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. The authority of that mode of colonial discourse that I have called mimicry is therefore stricken by indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal.” (P. 86)

A post-colonial study of his fiction will reveal that Naipaul is a man caught up between two worlds, the post-colonial world and the former world of colonizer. This statement is important because mimicry is an attribute exhibited by many of Naipaul’s characters. The Mimic Men is highly significant for this study of five novels by V.S. Naipaul, because in all of these texts there are more or less the models of the partial imitator. The completely West Indian literary cannon- Wilson
Harris, Derek Walcott and V.S. Naipaul sing the multi ethnic-culture-coloured-racial world of the Caribbean islands. According to Bhabha:

“All Naipaul work constitutes an intense involvement with the intolerable psychological tensions creates by a degrading environment.”

(p. 295)

Naipaul is a critic of a certain kind of post-colonial theory, as he is one of its earliest exponents. The locale and place, various events in the history writers and histories have used the term pre-colonial to denote the period. The onslaught is of post -colonialist on the colonial rule and the post-colonial effect. Naipaul represents a denial of the third world spirit. He describes the way societies function in the post-colonial order. However, imperialism has passed and the colonies have attained an independent status, these nations of the third World face lot of problems like economic, social and political. Damage is also done to the psyche of the colonized people through processes of cultural colonization. Naipaul concentrates on major themes related to the problem of the colonized people. As an observer and interpreter of the ex-colonies, he exposes the shortcoming of these unlucky societies. The crisis of identity is related more to placelessness than to rootlessness. The world of Mr. Biswas and Ralph Singh in the closed world of despair and loneliness are re-examined and re-aligned to symbolize the beginning of a creative process. Naipaul’s writing is various in themes and his fiction embodies those post-colonial aspects. The central focus of Naipaul is on his presentation of society. It is a situation where the individual is seen engaged in the question of social and culture identities. The strength of the novelist is in exile and his quest for identity. Naipaul’s fictional world is concerned with the complex fate of the individual, societies and culture. Mohit Roy points out:
“His [Naipaul] recurring themes are the collision of culture and the resultant ambiguities in human adjustment the colonies situation the produces a special kind of human psychosis.”

(Roy, 2002, p. 17)

The problems of the individual that he shows in his works are followed by the eventual success or the failures to survive and succeed. His fiction achieved a three-dimensioned importance, social, historical and psychological. Naipaul is interested in the happening of the colonial ethos. The displaced Indian individual is portrayed as under the pressure of the worst fear of being left behind. In his fiction, Naipaul depicts societies and individuals beings affected by the decay and disorder of their culture. The sense of being is in displacement of in the post-colonial society.

**NAIPAULIANA:**

Noble laureate Sir Vidiadhar Surajprasad Naipaul is a Caribbean writer of the Indian origin. He was awarded Nobel Prize for literature in 2001. This made Indians proud, despite the mixed responses, for second time after Rabindranath Tagore. He is one of the foremost English writers of third world. He is the third generation descendent of a family of Brahmin Pundit bailing from a village in eastern Uttar Pradesh in India.

1932: Born in Chaguanas, Trinidad, August 17th

1948: Awarded Government Scholarship

1950: Travels to England to read English at Oxford University; starts occasional pieces for the B.B.C. World Service Caribbean Voice.

1955: Marries Patricia Ana Hale
1957:  The Mystic Masseur 1958: The Suffrage of Elvira; awarded John Llewellyn Rhys memorial prize for, The Mystic Masseur; begins to write reviews for the new statesman.

1959:  Miguel Street and awarded for Somerset Maugham

1960: Commission by the Government of Trinidad and Tobago to write on the Caribbean.

1961:  A House for Mr Biswas;

1962:  The Middle Passage; embarks on first trip to India

1963:  Mr Stone and the Knight Companion and Hawthornded Prize

1964:  An Area of Darkness; awarded Hawthornded Prize for Mr Stone and the Knight Companion

1966:  Travels to East and Central Africa

1967:  The Mimic Men; and A Flag on the Island

1968:  Awarded W.H. Smith Prize for The Mimic Men

1969:  The Loss of El Dorado

1970:  Settles in Wiltshire, England

1971:  In a Free State; awarded booker Prize for In a Free State

1972:  The Overcrowded Barracoon

1975:  Guerrillas: D.Litt. University of West Indies st. Augustine campus Trinidad

1977:  India: A Wounded Civilization

1978:  Teaches at Wesleyan College, Connecticut, U.S.A
1979: *A Bend in the River* travels though the non-Arab Islamic World.

1980: *The Return of Eva* Peron with the killings in Trinidad; awarded the Ben net Award.

1981: *Among the Believers*

1983: Awarded the Jerusalem Award

1984: *Finding the Centre*

1986: Awarded the T.S. Eliot award

1987: *The Enigma of Arrival*

1988: Travels through the South eastern United States

1989: *A Turn in the South*

1990: Booker Prize awarded Trinity Cross Trinidad; *India: A Million Mutinies New*

1993: David Cohen British Literature prize

1994: *A Way in the World*

1998: *Beyond Belief: Islamic Excursion among the converted People*

1999: *Between Father and Son: Family letters*

2000: *Reading and Writing: A Personal Account*

2001: Awarded the Nobel Prize in Literature and *Half a Life*


2003: *V.S.Naipaul Literary Occasions: Essays*

2004: *Magic Seeds*
The first chapter is Introduction wherein the terms ‘colonization’ and ‘post-colonial’ are discussed. The historical phenomenon of colonization is one that stretches around globe and across time. The imperial mission to colonize the whole world persisted until the beginning of the 20th century. By that time, most of the colonies became farce from the clutches of the British colonizers. (The French, the Dutch the Spanish were the other colonizers apart from the British). But colonization has influenced the colonies so much so that even after Independence the colonized suffer from mental slavery. In the post-war period the process of decolonization followed. The European empire started losing the power and its political and economic hold over the world. Chronologically this was the beginning of post-colonialism. Hence, post-colonial does not mean post-independence or after colonialism.

The chapter takes note of various considerations that have been done by the post-colonial critics, e.g. Edward Said in his text ‘Orientalism (1978), The Empire Writes Back and Culture and Imperialism pays attention to the violence of imperialism elaborating a unique understanding of imperialism/colonization and culture attitude which accompanies the habit of dominating ruling distant territories. Frantz Fanon’s The Wretched of the Earth is an account of the consequence of colonization and reveals the effect of western colonized attitudes on the colonized telling us many psychoanalytic notions of the alienation of the colonized. Thus, post-colonial essentially is related to the past, but is being reinterpreted with the future. Naipaul’s post-colonial products are the products of colonization. Naipaul’s novels deal with the experience of the
colonized and all his writing is a post-colonial interpretation of the colonized. In fact, Naipaul is writing about *colonial schizophrenia*. Though imperialism has passed and the colonies have attained an independent status, these nations of the third World still face many problems.

Sir Vidiadhar Surajprasad Naipaul, better known as V.S.Naipaul concentrates on major themes related to the problems of the colonized. He belongs to the Indian ancestry. He is deeply conscious of his Indian ancestors migrated to Trinidad. He is acknowledged through the world as a writer of Diaspora because he creates and reflects the spirit of cult and cultures. As he has the career of a writer, he suffers from Diaspora as well as problems of emigrants all over the world in general and of those in the Caribbean in particular. His visited to various continents Africa, England and India that provided him everything of the people, their cultures, their different ethos and their views regarding economy, religion and social structure and provided subjects to his novels that consist of very identities, ethnic identities and cultural identities.

The second Chapter is *The Self and Society*, which deals with the novel *The Mystic Masseur (1957)*. In it an attempt is made to bring out how colonial influences can alter the individuals and make them move away from their own culture. It is set in rural Trinidad around the time when colonisation of the Indian community has not yet started. It also gives comic study of life in Trinidad. *The Mystic Masseur* portrays how in the self -government. The protagonist Ganesh is an outcome of the picaroon society and his corrupt career. The analysis of the character in the novel insists that his unscrupulousness stems from the fact of the “philistine society” he lives in and which indeed demands a certain amoral attitudes from individual who wishes to
achieve success. There is a method of symbolic action, which has developed in Naipaul’s later novels, creating powerful colonial works. In spite of their lives as emigrants their relation are always with their Motherland. The novel is set in a decade (1940 to 1950) related to the emigrant hero Ganesh who is from the second generation in Indian community in Trinidad. He does not forget to take the benefit of every opportunity and elevates himself from M.L.C. to M.B.E. The protagonist is a frustrated writer of Indian decent (Ganesh Ramsumair) who rises from poverty on the back of his doubtful talent as a mystic masseur, a masseur (Pundit Ganesh).

The Third chapter is The uprooted and The Homeless and it deals with the two novels The Mimic Men and A House for Mr Biswas respectively. The novel, The Mimic Men (1967) is set in post-war period, the period of transition when many countries became free from the clutches of the British colonizers. It presents a cynical exposure of the post-colonial situation. It has also autobiographical elements. Situated in an imaginary island called Isabella; it has the framework of memories of Ralph Singh, a disgraced higher-up exiled from the island of his birth living as an expatriate in London. The autobiographical portion covers his London days, his meeting Sandra, their marriage and the breaking of it. The people are all demoralized and degenerate and Naipaul calls them ‘Mimic Men’. It is devoted to the protagonist Ralph Singh as a product of the Third world countries and throws light on a specific phase of time in the post-colonial world. Although, this is an extremely cynical view the story reflects ‘suppressed Histories of the colonial countries. Unlike Ganesh of (The Mystic Masseur) Ralph Singh has multiple colonial problems. Born in India, living in Trinidad he at last finds a protection in London. He marries Sandra an English girl but their marriage like his dreams, is also broken. His colonial
dream is shattered by the sense of insecurity, as a result of political power. He is shocked to find that everywhere there is mimicry. He tells about the corruption and rootlessness, which denies the possibility of living life itself. He tries to change his name, pretends to be a Sikh though he is a Rajput. These are horrible tortures of the colonized people. *The Mimic Men* evokes a colonial man’s encounters in a world transmuting from a colonial milieu to a Post-colonial one to “mimic men” of “New World.”

Naipaul’s the most prestigious novel, is *A House for Mr. Biswas* (1961). The novel is in two parts: the first part describes the East Indian Society before colonization while the second part explains the change that has overcome the East Indian population after colonization. It shows the struggle of an Indian emigrant toward acculturation. It basically depicts an exile desire to strike roots and attain an authentic selfhood. In the process, the novel reveals the ethnic and social history of a community. His marriage in the rich Tulsi family provides him a greater security than he has known before but in return, the family demands strict conformity and anonymity. Due to this, Biswas strikes out with desperation and idiocy utilizing his meaningless often-malicious surrounding reality. On one hand, he shows a courageous individual struggle, and his story is an allegory dramatizing the legacy of colonial paternalism in a post-colonial world on the other. For the first time Naipaul portrays a middle class hero with no ambition except of having own house. The novel in the recent study is treated as one of the great hundred novels after the Second World War. Mohun Biswas’s life in school, different jobs, and his marriage with a girl from the dominating Tulsi family and in the end dry letters from his son abroad show tragic plight of a hero who wishes to realize dream of a house in the colonized world. Mr. Biswas is a rare
hero in the post-colonial literature. The novel narrates the marginalized East Indian community in Trinidad. The story is a comprehensive analysis of the colonial situation as in post-colonial literature. It discusses the life of Mr. Biswas and Ralph Singh as delineated heroes. Naipaul examines their success, both at the personal and the social levels.

The fourth chapter is The Colonized and The Haphazard and it deals with the two novels A Bend in the River and Half a Life respectively. A Bend in the River (1979) starts with the account of Salim’s drive from the East Coast of Africa. The protagonist, Salim leaves his family and community and starts a new life in the town at the ‘A Bend in the River’. Salim is the member of a community which had settled on the Coast of East Africa. Through Salim’s recollection, one thinks to acquire access to the history of his people as he understands it. One thinks and learns that Arabs, Persians and Indians were once the master of East Africa, but have lost their power to the Europeans who have taken control of the region. ‘Africa is my home country. My family is a Muslim.’ A Bend in the River is probably Naipaul’s highest picture of consciousness of the Protagonist Salim and his strange relations with different people as he encounters at the town. There are two sets of characters that have a close interaction with Salim, Metty, Zabeth, her son Ferdinand, father Huisman represent the African history and civilization, and the other set consists of the Indians Nazruddin, Mahesh his wife Shoba and Indar who are also from, India. A Bend in the River is a political novel of colonized man. Naipaul effectively reports the African setting torn by the foolish violence. He also suggests that the settlement at the bend in the river is natural meeting places where in spite of the violence, men return to that world. The recent rains are relics of a long dead civilization. They
are like father Huisaman’s mask, they carry to date though they could be one thousand years old. He may illuminate the dark present but it is not a political novel. Naipaul in A Bend in the River tries to describe colonized people Arabs, East Indians, Africans and even Europeans. The novel presents a post-colonial hero who has no future, no hope and no place. Salim is Naipaul's first hero from the minority (Muslim in India) and he suffers a lot due to post-colonial prejudices regarding colour, Race, Religion and Nativity.

In Half a Life (2001), Naipaul goes back to his favourite theme of haphazard and alienation, the dilemma of and immigrant but with a very significant difference. The novel is set in post-independent India, at the politically protected court of the Maharaja later in London and then in the pre-independent Africa. The novel presents two sets of father son stories each of whom has own fears of his own solitariness but sadly there does not exist any channel of grandfather. Despite having strongly influenced, the novel is really an invention about the countries, periods or situations if it does not exactly appear to describe them. Willie is reflected in his trans-cultural environment. Naipaul has also exposed the much-abused case of the oppression in the colonial India. His intolerance of the corruption in different sectors in India is also manifest in Half a Life. Naipaul for the first time uses the funny name Willie Somerset Chandran which itself is a fun, almost a black humour on the lives of the colonized people. His surname is Chandran (Indian) his father has met Somerset Mougham who was inspired as his father tells, to write a story. The hero's second migration is to Africa from where he moves to Europe. He is the greatest victim of the colonized world for he moves from Country to Country, has sexual relation with different women but still he is lonely and tragic. The effects of post-colonial world have deep impact on pre-and post
independent India and Africa. The novel is haphazard as far as sexual relation and migration from Country to Country, as well as Continent to Continent are concerned.

The last chapter is conclusion where in it is concluded that 'post-colonial' is not the end of colonization, colonization still persists. Thus, the study discusses the various modes of exile, the condition of an expatriate, mimicry, hybridity, alienation, sense of place, homelessness and rootlessness, place and displacement, melancholy of victor-victimized relationship. It appears that in his novels Naipaul deals with the problem of the uprooted, the colonized, and the problems related to their nativity and their transplants into various continents in general, and the Caribbean and the African in particular. The uprooted protagonists’ tragic dilemmas regarding their limited ambitions, as well as their half-failures and the sufferings of the colonized people and their troubles in post-colonial situation. It seems that in all these novels Naipaul tries to deal with various aspects of the life of the post-colonial society such as Socio-cultural, Political, Psychological, Educational marital etc. The society that Naipaul describes in his novels seems to be lacking homogeneity and a sense of personal as well as cultural identity. The society depicted in The Mystic Masseur is a picaroon society of simpletons and charlatan. It is only in such a society that a hypocrite like Ganesh can emerge successful. The society in The Mimic Men is a disordered one and Ralph the protagonist gets frustrated, and becomes a pathetic character because he goes in search of order in such inorganic, fragmented and multi racial society. The recurring theme is of disillusioned man, placelessness, wastefulness, quest for order, Mimicry, final pathos that is the inevitable outcome of colonization. Ganesh accepts mimicry in order to achieve material success. Ralph becomes a mimic man helplessly. Throughout his life,
Biswa is fighting against the Tulsis a vain battle. He is unable to build his own home and helplessly accepts the Tulsi dom. This helplessness is the outproduct of colonization. Thus Ganesh, Ralph, Biswas are the essential outproducts of colonization. In one way or the other, they seem to be connected with the colonial politics of the Third World. They seem to be trapped between the tradition they cannot endure and modernity they cannot achieve. The blind uncomprehending parasitism of the colonized and the moral emotional predicament of those who find themselves placed in the expatriate situation due to it appears to be the recurrent theme in Naipaul. It appears that the colonial experience of these characters persists despite the withdrawal of political control, as a result of the continuing strategic and economic of the former colonizers. The characters articulate the impossibility of evading the destructive or submit to the topsyturvydom. Ralph in the Mimic Men is sensitive to the rampant corruption in the society and pathetically accepts mimicry. More interestingly, the colonized character like Salim In Bend in the River and Willie Chandran in Half A Life are not helpless, not sensitive to the detrimental effects of colonization. Instead of lamenting the rootlessness, corruption and exploitation unlike Ralph, they seem to celebrate freedom forgetting the inherent degradation. The wheel has come full circle now. Hence Bill Ashcroft’s statement that the post-colonial does not mean after colonialism, this would be falsely to ascribe the end of colonial process, is a case in point.