



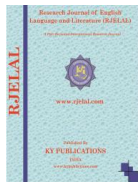
THE ANALYSIS OF FICTION OF NAIPAUL DEALING WITH HIS SOCIETAL EXPERIENCES: A STUDY

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Abstract

V.S. Naipaul, is one of only a handful couple of unmistakable ostracize writers within recent memory, especially writers with Indian foundation. This study is based on the analysis of fiction of Naipaul, dealing with his societal experiences. It also takes into account the views of the critics. The work is only exploratory in nature. Nevertheless, it is a genuine attempt to deal with almost an obscure area of Naipaul's experience. His novels can be viewed as creative descriptions of his receptive, constantly spontaneous search of this is incomparable, inmost essence of him. The present study is a modest attempt to present a variety of creative, biographical, and historical contexts which may serve one to conceive the works of Naipaul in an exceptional manner. This study is a close examination of the novels, The Mystic Masseur, Miguel Street and The Suffrage of Elvira of Naipaul.

Keyword: V.S. Naipaul, Social Vision, Different Cultures, colonized community

Introduction

Sir Vidiadhar Surajprasad Naipaul, most commonly known as V. S. Naipaul, and informally, Vidia Naipaul, was a Trinidad and Tobago-born British writer of works of fiction and nonfiction in English. He is known for his comic early novels set in Trinidad, his bleaker novels of alienation in the wider world, and his vigilant chronicles of life and travels. He wrote in prose that was widely admired, but his views sometimes aroused controversy. He published more than thirty books over fifty years. Naipaul won the Booker Prize in 1971 for his novel *In a Free State*. In 1989, he was awarded the Trinity Cross, Trinidad and Tobago's highest national honour. He received a knighthood in Britain in 1990, and in 2001, the Nobel Prize in Literature.

Sir Vidiadhar Suraj Prasad Naipaul is the scribe, the critics love to abhor. His name spells unlimited awards alongside significantly more noteworthy number of severe basic assaults, coordinated against his treatment of fictional and nonfictional materials, running from the Caribbean to India. He has surprisingly more than twenty-five widely praised books – a blend of novels, some humorous, some horrendously melancholic and many managing his pet themes of removal and relocation. His movement books, fortifications of his innovativeness, have been ever provocative and oftentimes open to bigotry and partiality. Naipaul, till date, has been no more abnormal to discussion which he has effectively and excitedly pursued.

From the past to the present, Naipaul has delivered many books for the readers and a large

portion of them have been praised and accepted by the world. Naipaul is also regarded as a master of many types. His literary works can be classified into many kinds. As a writer of diaspora, Naipaul will in general give an articulation to the topic of rootlessness and the emergency of character. In this manner, his literary works are attempts to articulate on a vision of rootless and displaced humanity in journey of home and a congenial central milieu to drive their underlying foundations in.[^] Due to the fact that he is an Indian diasporic writer, his novels are related to the presentation of the images of the diasporic society in the West Indies, especially his early novels. For another thing, the researcher trusts that it is significant to think about Naipaul's literary works because they help to express the author's motivation to create his works. In this segment, the researcher will give details about Naipaul's some recognized works so as to demonstrate his literary advancement and assure the readers why Naipaul is called the postcolonial writer. In addition to this, the researcher gives the details of his four novels which is the extent of the investigation for this theory. His works can be partitioned into many gatherings, namely, short-stories, novels, fictional biographies, fictional autobiographies, journalistic writings, history appropriate, non-fictional novels and so on.

Discussion

Naipaul is the master craftsman to portray the fate of the expatriates. The migrants, removed from their native belongingness are forced to sustain a coalesced surrounding that neither offers them the proximity of nativity nor accepts them with the element of the foreign. It is a state of bewilderment combined with pathos that causes a distracting psyche, carrying them with compulsion and purged of the gusto of self-hood. A state of existence is for them, a state of exile, as that for a refugee, where Naipaul's portrayal remains a tragedy of the indentured migrants bereft of their national identities and sentiments. Homelessness is obvious when there is least chance of a return to their homelands and causes a permanent fatigue in them remaining incorrigible.

Biswas, the homeless is compelled to be complacent with a house not reaching the

expectations of his dreams but barely a base standard of existence. Ralph Singh, an island politician endures the turmoil of distance from the facilitated political society frustrating his psychic construction. Ganesh, is harassed in the tussle between his moods and the surrounding, he faces the numbness caused by repeated endeavours to overcome the hurdles before becoming an MBE. Surujpat Harbans, is boosted much by his entourage of election propaganda as his trepidation to lose all his possessed Indians placed in the trauma in the Caribbean society take along with, a series of movements chained in course of the social development of the East Indians in Trinidad. The sovereignty of the individual personalities of the migrant protagonists is challenged. The transitory nature is visible to the readers where the East-Indian ekes out his role in the context of a changing universe. The way of life is not unique to each, rather is a typical one with all the four protagonists made to dangle within the feudal communal world of Trinidad and Tobago.

Naipaul paints the world of activity with a deep insight into the psychic turmoil inside the characters. The outside world of activity is fragmented from the inner world where the protagonists of ten utter their pain and frustrations. The perpetual recurrence of sentiments affected and hurt constructs the themes whereas the outside world is a superstructure to the themes of his novels. Placid remains the mood now to alter then by discordance and disgust. The characters often depart from their hopes and aspirations vulnerable to resistance and social hurdles. The tenacious positivism propels them and offers them solace after each heinous moment. 'Matter' and 'spirit' are at tussle and often the former dominates in the world of activity to disenchant the indentured. What is fatalism in Thomas Hardy is alienation in Naipaul. Hardy paints Wessex or Ogden Heath in such ways as Naipaul paints Trinidad and Tobago. Hardy's characters feel a pain of separation or experience a fatal demise as caused by chance and it is integrated with such scenic portrayal of nature. In EM Forster, we may term it negation. Naipaul, the modern painter speaks as an advocate of society making naked the cause of alienation. The loss of money and

matter by sumjpat Harbans and the repeated taunts received by Ganesh are Naipaul's efficacies to lay bare social corruption. The satiric strain is not bitter as Naipaul puts himself into the characters' shoes and empathizes with them. He is less a critic than a painter. Yet his novels are castrated satires.

He involves with the characters with a satiric hostility to put forth his judgment and ideas of oppositionality on the prevailing exploitation. Irony and satire are the efficient means to lead the characters towards a self-discovery. Harbans had in him, "the ascetic dignity of the man who has made money." (Suffrage -15) He, 170 besides his economic abilities, had the sign of triumph. He could foot the bill of the expenses and emerge the leader in a growing democracy.

Ganesh "was elected without any fuss at all" (Mystic-184) as he took heart even staying amidst ignorant people. His appetites were teased in the beginning to fructify later on. The titles of Naipaul's novels point to the themes and each title has its variform meanings to affect the readers with facets of understanding. Naipaul's elaboration is concentric to the title though it has its expanding implications. Hiren Gohain says, "The word house in the title stands for shelter, refugee, security, roots and of course identity. And the character in reach for all these bears the slightly incongruous name "Mr. Biswas" (Gohain).

The character, vitiated by economic disabilities, colonial strictures and subjugation wants to build himself to a meaningful individual and to construct a secured world offered by a house without which he is a fish out of water.

Ganesh in *The Mystic Masseur* rises on to the occasion from a persevering masseur to a writer, esteemed mystic and MBE. It is a journey that is accepted but full of teasing from the surrounding, eg. Manifested by Narayan and others. Each taunt is an ephemeral presence to take to a marvelous success and the journey, finally, seems hilarious, an elated one remaining memorable and worthy. The suffrage of Elvira is a scene of a voting pedestal where democracy probes its roots despite multi-religious hindrances and voluptuous greed.

The growing communal separatism and bargaining avarice give way to the incoming democracy through thick and thin. Democracy pervades itself at its adversities into Elvira. The realities in the novels are unwanted and are to be dispelled by the characters in the near future. They may turn a deaf ear to their pecuniary problems and tolerated life of existence when they become capable, rich and are possessed with power. The exploited may forget their present condition on availability of a future ordained with wealth, position and belongings. The negation of the present in search of a blessed future with order, benevolence and security is conspicuous in all the novels. Ralph searches for a life in politics blessed with freedom, dignity and integrity of his race and people.

The politician from the downtrodden immigrants terms him a mimic man to ape the European masters because they pose as the absolute masters with freedom of operation. The downtrodden leaders seek to be at par with the status of the colonial masters. The present status is not worth their salt and they sooner or later may forego it if the launched movements against the colonial masters are successful. The educated, well-known MBE, Ganesh popular throughout south Caribbean whose photograph "appeared constantly in the newspapers" (Mystic-200) forgets his life as a struggling masseur of Fuente Grove. The bitter past experiences vanish when Ganesh grows unto all his intents and purposes. Thus the protagonists want to keep their heads above water Ganesh, who endeavours in the beginning as a failed school teacher is at paradoxical situations when he attempts towards the bigs Ralph, the culturally displaced experiences the cultural distance and seeks reforms of his state of being such to mitigate the racial plight.

The political paradox is explicit in *The Suffrage of Elvira* where situations become topsy turvy. Harbans says, "This democracy is a strange thing. It does make the great poor and the poor great. (Suffrage-179). The thrill in democracy is also caused by situations of opposites, rumors and counter- rumors. Naipaul does it to point at each rigor of exploitation faced and tolerated in the

struggle. The alienation caused is not an alienation of labor as indicated by Marx where the proletariat works for the bourgeoisie without contributing much to it. Rather Naipaul paints the cultural alienation where sentiments are hurt, challenges to the protagonists hold on to their race, status and belongingness.

The protagonists here work for themselves to make their own. The matters of money, wage and work are ample in *A House of Mr. Biswas* to satirize philistinism. Carlyle and Ruskin had pointed at the money making attitudes that corrode art and literature. Naipaul is an indirect a, spokesman where his protagonists suffer the wrath of philistinism and often are cited of their failure in the money-making world. Ganesh, for his efficiency in his work is termed sarcastically by Narayan, his rival "as the business man of God" Materialism affects the context of Naipaul though he hints terribly on the cultural fragmentation between the exploiters and the exploited. The economic disparity is the root often cultural displacement. The poor lineage and background are the prime causes to knock at cultural apartments. The suffrage of *Elvira* creates the scene of election to dethrone democracy as those involved in propaganda are equated with "dogs", obsequious to the contestant, preaching for him to obtain gains of money and matters.

Harbans is harassed to settle the rum-accounts during the campaign in election. Politics is explicitly denied to be judicious and fare. Each one behaves like a vulture to grab money in the campaign. Politics is less celebrated by honesty and goodness than by greed and caprice when it is on the making. The expected teacher is ought to give to the people money and drinks to pull a major share of votes. Money and votes, both are counted exchanging one for the other.

Dhaniram in *The suffrage of Elvira* explains before hand to Harbans that somebody else might pick up the change if it is not himself and says, "otherwise somebody else going to spend on them." (Suffrage-51) Though Naipaul is artistic enough to delineate his art, he is no less a painter of 175 the distorted images. He makes the reader undergo the exploitation to purge it off completely As

Shakespeare made his heroes suffer and endure the pain of tragedy so also Naipaul makes his characters toil amidst bitterness to receive a cathartic or therapeutic treatment at the end. Naipaul, in most of his novels except *The Mimic Men* shares his poetic justice offering a happy ending in each novel. Naipaul, at the world level, is the voice of socio-political justice. Each nation depends upon economic democracy. Thus one's greed can be a violation often value of democracy to the other. Such values affect Naipaul's mind when he portrays Biswas, Ralph, Ganesh and Harbans. Biswas' journey of life is exemplary to evoke a sense of socio-economic parity, giving everyone a house to settle, a place under a roof, and celebrate human rights as the prime rights of each individual.

Humanity is blind when it makes people homeless and displaced. Democracy is yet to establish itself in *Elvira*. In *Elvira*, the creeping democracy is treated as a "Universal suffrage nonsense" (*Elvira*-96). The people have already been tinged with democratic non-sense. Thus Naipaul says "No point in voting people in *Elvira* don't know the value of their vote" (*Elvira*-96) yet election becomes a success though it exposes moneymakers and capricious individuals such as Lorkhoor and Baksh. Democracy begs time to march from wilderness to refinement. *The Mimic Men* is a voice resisting permanent subjugation to make citizens conscious of freedom with chances of self expression. It is a reaction against colonial subordination and racial theory. The distance from the European culture is highlighted. It seeks a place for the exploited immigrants in the ground of politics.

The rights that have been suppressed and snatched are continually begged. Ralph repents for he has to stand on ceremony before the colonial masters who rule the roost. Ganesh in *The Mystic Masseur* continuously does social work before becoming an MBE. He contributes even to the Hindu thought. He being elected as a leader is like mercy blessed on him and a boost to the confidence of the exploited. The struggling one from the bottom of the society earns success worth his salt. A man living from hand to mouth is rewarded in the long run and democracy is obviously judicious. The protagonists of Naipaul are inevitably controlled by the fate or

karma that guides the beings at its will. They are permanently subjected to exploitation that is never mitigated. They submit to the laws of karma to overcome the enduring lives.

The modern context of exploitation of the immigrants is related with the traditional version of Karmayoga to commit to action irrespective of its result. He performs his action despite it comes in conflict with the Tulsi set-up and vitiated often. Ralph permanently endures the distance and humiliation and yet persists in his performance in politics in Isabella. Ganesh fails as a teacher and yet expresses himself as an author, a revered mystic and finally with amazing success as an MBE, being dedicated to his duties at his reach Surujpat Harbans dares the loss of money and materials paying the rum-account time and again. The inevitable tolerance to toughness offers them finally their rewards. The varieties of socio-cultural transformation that take place affect the language of the community. The culture of the colonizers has a felt effect on the colonized. The newly formed culture constructs a language that is shaped and corroded by the new socio-ideological consciousness.

Mikhail Bakhtin in his *Discourse in the Novel* has argued that "language becomes a victim of the onslaught of the transformations that take place in any society and assumes new meanings in the process." (Bakhtin) The language is an imitation of a new culture, the language often subject is intricately related with the socio-political transformation that results gradually in a structural transformation of the language. The new metropolitan standard has a greater effect in course of the change. The words such as "democracy", "campaign", "Vote" and "culture" gradually encroach into the public vocabulary in *The Suffrage of Elvira*. The transformation is explicitly stated in *The Mimic Men* "calendar pictures of English garden superimposed on our Isabella villages of mud and grass" (Mimic-95)

Ramlogan greeting Ganesh as "sahib" is a fondness for the supremacy of the encroaching urban and colonial grandiloquence. Thus, the language by means of new words and vocabulary receives a structural change. The port of Spain is an

urban attraction in *A House of Mr. Biswas*. Language is a product of surreptitious change from such fondness for the new and the urbane. Bakhtin is again referred to "The living language that takes its meaning and shape from a particular historical moment within a specific social environment cannot fail to brush up against thousands of living dialogic threads, woven by socio-ideological consciousness and the given subject of utterance, it cannot fail to become an active participant in social dialogue". (Bakhtin)

The exhausting toil by the protagonists is not able to cure their plights & better existence is never blessed on them. Rather misfortune is cursed upon them. The inevitability of a dogged existence is a permanent existentialism. Cudjoe expresses his remarks,

"Naipaul's apocalypticism differs somewhat from the traditional form in which the intervention of god is seen as the only means for salvation and metanoia (repentance and conversion) as the prerequisite for salvation" (Cudjoe)

The third world immigrants are anyhow to sustain the tragedy. No remedy is procured for them. The despair for them persists and the tragic doom is an immutable one. Biswas falls short to make a house of his dreams and manages with one devoid of all decorations. He fails to have an eye on the main chance. Ralph, despite being a leader remains a condescending one before the colonial master. He imagines too low of himself and his race. He forgets all the rage of a politician and terms himself and his people the mimic men who for all days have to remain subjected as down to earth creatures imitating the superior masters. Ganesh seeks personal dignity of the past and is ready to do away with the reputation in politics. He says, "My friends, I only want back my self-respect and I want your respect - My friends, I withdraw from public life." (mystic - 184)

Harbans has the fear of becoming poor though he could make his mark in the election. The cruelty of the master to the slave hurts and causes a bitterness that is for ever felt. The master has the steady fast right to oppress the poor. The slave is

denied humanitarian values. The life of the slaves is thwarted and his culture is denigrated. In short, humanity is denied to them. Their powers always remain defined and limited by the hostile European community. They are castrated individuals and never brought into play. Naipaul's novels centre around "Girmit Ideology- the visions of a failed 'millennial' quest and the images of distinctive indenture eschatology." (Mishra)

Naipaul's novels centre and proliferate the objectives of this ideology. The East Indian's cause and consciousness receive a proper elaboration. The fact of the indentured is discussed, debated and communicated keeping alive their origin by means of a fantasy building a subject. Naipaul is autobiographical in relating his experiences of early life to his novels. His sense of loneliness, alienation, the feelings in a state of exile, the hindrances of exploitation, the social injustices, the tug of war between the Eastern Hindu communities and the western Christian community, the transition from a feudal world to a colonial capitalist world are the themes of his novels. In *A House for Mr. Biswas*, his relation with his father is reflected as an image of his real life. Displacement, loss and social castration are the major themes which relate the then immigrant society with some of the personal events. His person is involved over heads and ears in his popular novels. Migration in huge numbers accounted for the alienation of culture on a new land. On account to provide cheap labor, the workers migrated from around the Indian sub-continent to Trinidad and Tobago as the slaves from Africa to Europe and America. The cause of slavery and the plight of the indentured migrants became the themes of the novels of the writers like Naipaul. In the late 20th century, the novels were brought out as pieces of Caribbean writing. Further, the protagonists loss of identity was portrayed vividly. The ceaseless struggle to eke out their living and make a mark someday in the then society in Trinidad became the chief concern of Naipaul. The strains of portrayal of Naipaul and Walcott differ at stages. Walcott offers the nostalgic longing for the characters for the original and the native where as Naipaul's a castrated theme accept the superior colonial culture a kind of dependable one for the refugee though

that is oppressive. In Naipaul, the past worlds of the natives become static and remain only in a memory of the phantasy that is illusory.. Ganesh and surujpat Harbans have no such secured existence before emerging as MBEs. The protagonist has an axe to grind only after a success. Naipaul's novels are categorized under diaspora literature that Shaleen Singh points out "Diaspora literature involves an idea of a homeland, a place from where the displacement occurs and narratives of harsh journeys undertaken on account of economic compulsions Basically Diaspora is a minority community living in exile" (Singh, Shaleen)

The indispensability of a large number of workers and such workers migrating from India and China to the lands of Eastern and southern Africa, Malaya and Fiji give rise to Diaspora literature. It is related by Singh to the Christian theme of "the Jews living dispersed among the gentiles after the captivity" (OED) such literature brings in a lot of challenges that involve benefits for the protagonists after overcoming them. The experiences are nostalgia, a longing for the native land and making a new settlement in the newly adopted foreign surrounding. An aspiration for power and honor, bargaining the rights for the minority group and the self-emancipation of the protagonists offer Naipaul the solid content for his novels. Naipaul is esteemed as the spokesman pleading for the rights of the minority. He is the advocate pleading for a place, a home and a solace of belongingness with the people fetched with power, wealth and money. He says for the migrants with a humble tone, that in calm, judicious and authentic. The novels of Naipaul open a window unto the lives of the immigrants who are a minority exploited under colonial stricture. They seek a humanitarian consideration from the outside world of the facilitated. Yet, Naipaul's individuals are successful ones and Naipaul is quite positive offering the protagonist a position, a place and power finally Ganesh of *Fuente Gnove* is "Hon'ble Ganesh Ramsumair, MLC," (Mystic-192). Ganesh rises "from teacher to masseur, from masseur to mystic, from mystic to MLC "(Mystic-193) Ralph, though is in power, thinks himself powerless identifying himself with colonial men who suffer and endure shame and distance from the superior. The exploited develop

inferiority and distrust about their own to imitate that of the powerful in a colonial situation. Mr. Biswas is a lone traveler in the journey to be able to offer himself and his family a humble settlement in Sikkim Street. Surujpat Haribans, a contractor becomes "new Hon'ble member of the legislative council" (Elvira-223).

It ends with a tone of secularism and equal concern for every religion in a multi-religious situation. "The people of Elvira were to get religious consolation. The Muslims were to get their Kitab, the Hindus there katha, the Christians their service" (Elvira - 234 to 235) Naipaul is ordained with divinity to feel for the mutilated and his voice is the voice of God pronouncing salvation for the struggling ones.

Conclusion

The present study is a modest attempt to present a variety of creative, biographical, and historical contexts which may serve one to conceive the works of Naipaul in an exceptional manner. The world of Naipaul is the world of the destitute itinerant settlers forging an escape route from India or Africa to the West Indies, then to Britain and back again. One perceives that even after three centuries, there are no system and no society of values in which these characters can take origin. It tries to stress Naipaul's style is to produce an impression of speed and color rather than depth and intensity, especially when the tone is one of self-conscious cleverness. This study throws light on the development of the social vision of Naipaul in terms of different cultures, traditions and religions, such as Hinduism, Christianity, and Islam in that order. It attempts to identify the sufferings and miseries encountered by the protagonists of Naipaul have innate compliance with the experiences of human beings throughout the world, surviving in a foreign land controlled by a colonized community.

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