

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

A Study of Alienation of Migrants in the Select Novels of V. S. Naipaul

Dr. Pratiksha Pandey

Assistant Professor of English,
S.R. Institute of Management & Technology,
A P J Abdul Kalam Technical University,
Lucknow, U.P. India

DOI: 10.53032/tcl.2019.4.1.17

Abstract

V. S. Naipaul's fiction as well as non-fiction demonstrates the autobiographical materials plus these overlapping statements work to present a vivid bank account of this author's own enigma of survival and growth together with the affliction as well as condition of the expatriates within the colonial as well as post-colonial era. V. S. Naipaul is the ideal writer who is searching for the origins of his and also surveying India through the distinctive viewpoint of under an outsider, a cosmopolitan Caribbean brand new resident of England, but of Indian beginnings attempting to comprehend out the complexities on the culture of ours. This research considers displacement in Naipaul's *The Mimic Men*, *A House of Mr Biswas*, *The Mystic Masseur* and *A Bend in the River* as a traumatic experience. This paper analyses all of the pain and sufferings of migrants in four novels. Taking an interdisciplinary approach to the topic of the study, it explores the psychological and historical dimensions of the displacement in the novel, along with its literary representations in terms of identity, culture, survival and stress disorder. In order to complete the theme of present research paper effectively, the main aim is usually to go over the benefits of Diasporic sensibility of Naipaul that cannot be just overlooked in the life of his.

Keywords- Diaspora, Trauma, Alienation, Indigenous, Colonialism, Supremacy, Migration

Introduction

The phenomenon of Colonialism has significant impact towards Indigenous people's values, feelings, experiences and beliefs in modern lives, referred to as post colonialism. The dominating and pertinent residual effects of colonialism pervades on their lives including the way of thinking, language, economy, culture, social system, education, etc. Then they denigrate almost every aspect and value of formerly subjugated folks, the cultural value of theirs, and moral, as well as physical appearances. It fabricates negative self-image and alienation from the indigenous cultures of theirs. This creates an environment of literature the same as the colonial experience of the West Indian writers themselves, who're striving to find

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

an identity for themselves and the dexterity of theirs that's distinct from the borrowed forms of the colonial authorities (1). A migrant (or perhaps a displaced) once dislocated from his place or country of the root of his and ethnic culture, encounters an unending flow of traumatic experiences of non-belonging and alienation in the locations where they struggle to (re)locate and deems like at home, denied and thwarted. Regrettably, this mental aspect of the question threatens him in case he is able to actually (re)locate himself in that outlandish (alien) place and shares the pride being an enthusiastic citizen without borrowing some trouble on that account. To him Migration is a one way trip but there's no home to return to.

Then and there the migrants start to be hybrid' individuals because of various transformations they undergo while their identity remains confuted and questioned by the ambivalent nature of the continuation of theirs. The hope of theirs, for a brand new lease of life amidst the tensions of a hidden hatred that pulverizes the identity of his, suffers his humiliation and wrath. Generally there, it becomes vital for them to determine their presence and identity in that adopted land. In the case of V.S Naipaul, particularly, when they're regarded with a broader sense, neo colonial view isn't a debatable issue to him, but is paramount to changing people's perceptions. V. S. Naipaul's euphuistic oeuvres embody this quest that reveals the alienation and confronts him in every facet of existence that is another demonstration of their chequered history (2). Naipaul shares this burden and wounds of the homelessness and incognito identity. Consequently, a modest effort has been created in this paper to go beyond the assumptions, and also offer an differentiated and clear view, of what has too often been taken for granted, and hereby, proffer to substantiate V.S Naipaul as an epitome and a front male of the dominating culture: the colonial culture and explore the initial themes prevalent in the novels of his as well as examine the advancement of his from a local writer to one with increased global allure, whose novels are seen as representing a turning point in his effectiveness and exaltation as a colonial writer.

Searching Identity in Alien Environment

In the novel, *The House of Mr Biswas*, Naipaul delves much deeper into the psyche of an individual to present the essential dilemma of the dispossessed unique carving for a genuine presence in the spot of the alien ground. The initial one half of the novel finishes in failure. The protagonist Mr Biswas' surely goes to the Tulsi home of Port of Spain to come down with utter distress being nursed as well as rejuvenated to reactivate his heroic goal once again.

After returning out of the rum shop of Tara's husband as an outcome - Positive Many Meanings - the personal home of his, that for him has turned into a sign of liberation, identity and survival. He declares: "I am going to get a job of my won. And am going to get my own house too. I am finished with this." (3)

Right after creating a declaration of impartial house together with a task Biswas is released to begin a quest of his private survival and presence. The lifetime span of Mr Biswas

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

requires a queer turn as he will take up another task of indication painting with the college mate Alec of his where he begun to feel really contented. At this specific point, he secretly longs for like to understand the idea of Western romance and love. Prior to realizing what like means, Biswas discovers himself married with Shama and also trapped together by the Tulsis.

Biswas's entry within the Tulsi family members represents an important phase within the assertion on the enigma of his of survival. It is the typical joint family that really works on the same ideas as all those of the British Empire within the West Indies. It gives subsistence as well as shelter in return for complete submission or maybe abdication of self.

Biswas puts forward the saying of his by declining to do a little company of Tulsi estate. Through his 1)/ penning as well as reading through he attempts to get rid of his day shores that impart him an independent identity. Immediately after this description the evasiveness of his, which is a sign of weakness, undergoes a difference and compels to carry a decision about the future of his, "He was the father of four children and his position was as it had been when he was seventeen, unmarried and ignorant of the Tulsi. He had no vocation, no reliable means of earning a living. The job of at Green Vale was over; he could not rest in the Blue Room forever; he would have to make a decision." (4)

Culture Crises

In *The Mystic Masseur* (1957) such cultural mimesis of the rituals of ancestral homeland has been satirically debunked as a mockery of the initial culture. The compelling reality of the place gets substituted by "...a synchronic principle which' stills' history and reconstructs a world based on fantasies which happen to have no true foundation in fact" (Mishra, 1996). Ganesh like additional characters reacts to this irredeemable loss of roots by oscillating between two' Indians' - the one far, dictating the life and manners of the' mimic' one yet and here remaining absurdly inaccessible.

Ironically, it's this feeling of displacement that comes with an intense desire for' Indianness' that's crystallized through a farcical social practice. As part of the ritual of Ganesh's initiation ceremony as a Brahmin boy, his head was shaven and he was offered with a saffron bundle with the particular instruction, "go to Banaras and study" (p. 11).

The novel's satiric undertone manifests itself in Ganesh's reception of the whole paraphernalia in almost all its sincerity. Ganesh being situated in an exiled, rootless world likes to withdraw into the mythical shadows of history aggrandizing his Indian self. Nevertheless, his pathetic nostalgia culled its emotional sustenance through mindless repetition. The spectators had been thus irritated when Ganesh actually kept on walking as revealed in Dookhie's sharp admonition at Ganesh's role-playing, "cut out this nonsense, man. Stop behaving stupid. You think I have all day to run after you? You think you really going to Benaras? That is in India, you know, and this is Trinidad"(11) Through this conflict of the

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

East Indian with the surrounding Creole world, Naipaul weaves a satiric portrait of Ganesh's triply marginalized existence.

Naipaul here almost echoes Ganesh's hypocritical image of a Hindu ascetic preacher in the depiction of his of Ralph's father becoming the ' Gurudeva' for a popular political religious movement. By a shocking instance of comic grotesque, Naipaul further accentuates Ralph's sensation of being awkwardly suspended in an alien landscape. He's completely maimed by his father's enthusiastic sacrifice of Tamango, the racing horse owned by the Deschampsneufs, in an attempt to re-enact the Hindu ritual of ' Asvamedha' (p. 152). Naipaul's macabre presentation of the butchery of the animal aptly enunciates Ralph's growing perception of the irrelevance of such rituals when transplanted in an alien milieu as well as the displacement brought about by the trauma of migration. Indubitably, Ralph is conscious of the symbolic significance ' Asvamedha' implies in the Hindu tradition invoking concepts of victory, prosperity, fertility and power. Nevertheless, this anachronistic act thwarts Ralph from the imagination of his of a grand past of Hindu culture leading him to display an ambivalence attitude towards his Hindu background. John Thieme thus observes, "when the horse is killed, the ideal past collapses and the concrete experience shocks the child" (1987, p. 133).

The negotiation of his of shifting identities is underpinned by restless, conscious and urgent deconstruction of Hindu cultural elements which provokes him to answer with horror: asvamedha: to myself alone I spoke the word...An ancient sacrifice, in the imagination of mine a thing of beauty, speaking of...horses and warrior youths in morning light, "Now rendered obscene...Primitive, bestial and degraded; these were some of the words used by certain sections of the island. I shared their horror" (p.150, p. 152)

Ralph remains dispirited by the apprehension that this awe inspiring symbol is nothing but a boring "Hindu ritual which any person may have observed and copied" (p. 153). He critically scrutinizes the parody of such mapping, "performed by a shipwrecked male on a desert island" (p. 153) to escape the psychic fracture generated by extirpation of roots. Bruce King also endorses that "[t]he process of losing one's Indianness started with leaving India...after that Indian traditions could only either decay into deadening ritual or perhaps become degraded" (1993, p. 68).

His virulent rejection of his mother occurs as he feels humiliated before the school friends of his for getting exposed the hidden fact of his hybrid pedigree. Naipaul here poignantly reveals Hok's pretension to circumvent an identity crisis in which the artifice of mimicry is invoked mostly in grotesque terms,

One boy said, "Sir, Hok went past his mother just now and he didn't say anything at all to her.' The teacher, revealing unexpected depths, was appalled . . . Hok looked down at the pavement and went purple, rubbing his hands together. We looked for the mother, the hidden creature whom Hok saw everyday, . . she was

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

indeed a surprise, a Negro woman of the people, short and rather fat, quite unremarkable. She waddled away, indifferent herself to the son she had just brushed past... (p. 103).

Survival and Establishment

In *A Bend Within the River* the protagonist Salim battles making it & create himself despite the turmoil along with chaos the upheaval of the content imperial unnamed African nation. In a fashion, *A Bend within the River* is an impartial bank account of an expatriate businessman along with the personal opinion of his associated with a contemporary African domain exactly where he centred the view of belonging simply for you as the means to solve the enigma of survival for that particular problems ridden country. Rather than lamenting the rootlessness of his, as well as for acquires the advantages of it.

Salim is an outsider inside the community, without any family members along with flag, is experiencing the sensation of insecurity. He generally tries to conserve via the turmoil close to him by isolating himself. Though he's pragmatic sufficient to recognize the option for the issue of his doesn't lie in complete isolation therefore moves about too as beyond him. Of that anxiousness additionally to disturbance he fulfils Mahesh whose saying in lifestyle to go on via the turmoil on the community, introduced the strain of Salim. He thinks that Mahesh survives in that particular city maybe thanks to, "There was a kind of quite wisdom and canniness there; no doubt ... he was casual, without doubts or anxieties ... with deeper ambitions. He suited the place; he would have found it hard to survive anywhere else." 8

Salim is impacted by Mahesh's company tactics and schemes of roaring outcomes. Thankfully, he's protected by the town's brand-new commissioner, Ferdinand. Lastly, Salim is going to come once again. Consequently, in spite of meaninglessness and chaos not merely in the outside environment but furthermore in the inner individual of his, Salim is usually yearning for meaning as well as purchase of life is going to function as the enigma or perhaps unknown of the survival of his.

Post-Traumatic Stress Disorder

In *The Mimic Men*, you are going to find a number of these signs that I depict in the subsequent ingredients. This study considers displacement like a traumatic experience of the protagonist in Naipaul's *The Mimic Men* by the illness which displacement causes, PTSD (Post Traumatic Stress Disorder). Although Ralph Singh's ancestors emigrated from India to Caribbean a long time back and he came into this world in the Caribbean island of Isabella, he seems displaced there. The Mimic Male's protagonist Ralph Singh shows indications of PTSD both in Isabella plus England. As a kid, Singh does not have a feeling of belongingness in Isabella. He talks about the youth of his as this, "I could scarcely wait for my childhood to be over and done with. I have no especial hardship or deprivation to record. But childhood was for me a period of incompetence, bewilderment, solitude and shameful fantasies. It was a period of burdensome secrets". (90)

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

For him, it is the sensation of displacement which tends to make him a nonentity. Consequently, shortly after the disappointment of his as a cricketer, he decided to keep Isabella, "I desired to produce a brand new, new- Positive Many Meanings - start. And this was today I resolved to abandon' the shipwrecked island and most on it..." (p. 118). He resolves to uncover the independent identity of his of London, the bosom of the mother, "Coming to London, the great city, seeking order, seeking the flowering, the extension of myself that ought to have come in a city of such miraculous light, I had tried to hasten a process which had seemed elusive. I had tried to give myself a personality." (p. 26)

Thus, as an immigrant pupil of London coping with a team of displaced people on the fringe of London's truth, desiring hopelessly making exposure to the neighbourhood, but being unable to undertake it. Singh likens the easy truth of the neighbourhood (which he desires for) to several malicious current organisms that feeds on the personalities it divides:

In the great city, so three-dimensional, so rooted in its soil, drawing colour from such depths, only the city was real. Those of us who came to it lost some of our solidity; we were trapped into fixed, flat postures. And in this growing disassociation between ourselves and the city in which we walked, scores of separate meetings, not linked even by ourselves, who became nothing more than perceivers: everyone reduced, reciprocally, to a succession of such meetings, so that first experience and then the personality divided bewilderingly into compartments. (p. 27)

About the above mentioned quotation, Singh isn't able to attain the fantasy of his of locating the impartial identity of his in the perfect landscaping of his, London, and therefore overcomes the feeling of his of displacement. On the other hand, he starts having "the panic of ceasing to think myself as an extensive person" (twenty seven). Once the unhappy expertise of his in London, Singh returns home to Isabella, where he has offered a second opportunity to declare the autonomy of his.

Concerning existentialism contained Naipaul's works, Serafin Roldan Santiago in her post Pessimism and Existentialism in V. S. Naipaul states that, existential sense is thus the idea or perhaps driving force which envelops a lot of the narratives of his. In *The Mimic Men*, there is an existential viewpoint of an absurd, meaningless universe, an earth populated by mankind without any god or purpose. Singh's fear of death, reinforced by the drowning he witnesses in the seaside, the feeling of his of futility, the notion of his that simply what is seen exists, that A man was exactly what he noticed of himself in others' (p. 100) are familiar themes from Sartrean existentialist philosophy. Furthermore, existentialist is Singh's desire being a part of something larger, the issue of his with precisely how he appears to others, so the hassle of his to transcend private solitude through political action. This kind of existentialist, Sartre an, themes are introduced in the beginning of the novel: It would have been a maximum of me to pick my character' (p. 20); we are what we run into of ourselves in

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

the eyes of others' (p. 20). He is unsure whether the character of his is created by others and if it has one and indivisible'. In the next part, I review precisely how Singh does react to the trauma of displacement & sees if he acts away or maybe functions through the trauma of his of displacement.

Trauma and Literature

In this section, the researcher analyse the impact of trauma on the design of *The Mimic Men*. Non-linearity, repetition and inter-textuality form three important modes of representation in the traumatic narratives in Whitehead's book, many of which are traced in *The Mimic Men*.

Non-linearity

In *The Mimic Men*, the narrative technique is to quote William Walsh, “dissolving and non-linear, in correspondence with the starts and swerves of the recovering memory, his instrument of self-examination” (62).

The novel is split into three parts. The chronological sequence of events starts with Singh's s childhood of Isabella, among his family and college friends, and after that narrates the action of his to England, the lifetime of his in the boarding house run by Lieni, the numerous sexual adventures of his, in addition to his eventual marriage to an English female called Sandra. That is the chronological business of the events; however, they follow a disordered sequence. V.S. Naipaul starts the novel of Media's res. When it delineates the substitution of his to Isabella, where he becomes a booming property creator as well as building contractor, as well as the entry of his into politics with the buddy of his, Browne, and the consequent rise to power, prior to providing an account of the breakup of the marriage of his, the abrupt withdrawal of his out of the political career of his in Isabella to go back to England, the short liaison of his with the aristocratic Stella there, and the settling of his down in the existing boarding home (now a hotel) exactly where he begins writing the memoirs of his. In Part One, Singh is in London, looking at the images of his of London' to all those he would shortly after World War II. He questions the political failure of his that he views as the result of the flaws of the culture of his. He recounts the story of the school days of his, the marriage of his to Sandra, the substitution of his to Isabella, and also the results of his in the world of business, politics as well as the Isabella jet set, followed by the breakup of the marriage of his. In Part two, the narrator moves more in time, to the childhood recollections of his. In Part three, Singh concentrates on his political encounters again and then moves towards the present in London.

Conclusion

In summary, for alienated and displaced folks of the colonized countries, Naipaul appears to suggest that searching for creativity depending on their very own originality is among the standard means to find their lost and alienated identity Naipaul accepted the colonial culture as he was just a little, but he'd no access to transcend the regional barrier in

The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Vol. IV & Issue I (April- 2019)

the course of literature creation. Through the search for himself by rejecting a readymade household, Naipaul seeks to both renounce a second hand tradition thrust upon the likes of him by the receding colonial tide, and also recreate for himself an identity, a house to house the cultural identity and uniqueness of the Trinidadian Indian exiled, dispossessed, emigrant diaspora. *A House for Mr Biswas* seems to be a male who's constantly on tenterhooks as the origins of the family and home are severed with callous brutality in the wake of the cultural chaos witnessed by the thousands and also the protagonist of others like him during the period of cultural upheavals. His magnum opus *A House for Mr Biswas* marks an amazing paradigmatic shift in the treatment of the theme concerning diasporic ambivalence and loss. *The Mystic Masseur* (1957) doesn't in any way simplify this complex matrix of identities. Even as a kid Ganesh too became poignantly aware of his vulnerable status as a culturally inscribed migrant within a migrant world. Naipaul's novels like *The Mimic Men* and *The Mystic Masseur* are therefore scathing explorations of the multiple social fragmentations and cultural dichotomies culminating in a frenzied quest for both western fetishes also as for the nostalgia of a circumscribed ethnic identity. Even while rendering the comedy of their marginal existence, they evoke an unremitting despair since to the fractured colonized subject' hybridity' or ' creolisation' is not offered as a pleasant outcome of colonial dislocation.

References

- Chakarbharti, Santosh. "Alienation and Home: A Study Of A House For Mr. Biswas." Ed. Mohit K. Roy. V. S. Naipaul, *Critical Essays*. Vol III. Atlantic Publisher 2005.
- Chandrapradhan, Prakash. "Search For Identity: Ideology And Social Conflict InV. S. Naipaul's '*A House For Mr Biswas* '". Ed. Mohit K. Roy. V. S. Naipaul, *Critical Essays*. Vol III. Atlantic Publisher 2005.
- De Haas, H. (2010). *Migration Transitions: A Theoretical and Empirical Enquiry into the Developmental Drivers of International Migration*. International Migration Institute, University of Oxford, IMI Working Paper 24/2010.
- Handibag, Y.S. and et al. *Towards the Centre: A Critique to V. S. Naipaul's ' The Enigma of Arrival'*. International Referred Research Journal. Vol. II, Issue -15 April,2010.
- Mishra, Pankaj. "The Writer and the World." *The Times of India* 14 Apr.2009.
- Naipaul, V. S. *The Mimic Men*. London: Penguin Books, 1969.
- ... *The Mystic Masseur*. Harmondsworth: Penguin, 1957.
- ... *A Bend in the River* (Delhi: Deutsch, Rept., Clarion Books, 1980), p. 98.
- ... *A House for Mr Biswas* (London: Picador, 2005), P. 67.
- Pathak, Sunil, et al. "V.S. Naipaul in the Line and Light of Colonial Culture." *International Journal of Recent Research and Review* .Vol II, June 2012
- TAS, Mehmet Recep. "Alienation, Naipaul and Mr. Biswas." *International Journal of Humanities and Social Science*. Vol. 1 No. 11, Special Issue – August 2011.