

# Subjugated and Anguished Identity: The Indian Trilogy by V. S. Naipaul

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**Abstract – Since 1857, the date of the first war for independence in India, the nation has seen different socio-political, economic and historical changes, and the upturns have influenced the nation and the idea of nation internally as well as globally. Race, culture and milieu have dependably been the essential wellspring of literature and their impressions are especially evident in each field whether it is science, religion or logic. India has been the land of extraordinary men like Lord Ram and Lord Krishna as is apparent in Hindu mythology however the truth of the matter is that they were required in their particular times. Travel writings are considered as a genre of literature, yet the truth of the matter is very unique. Travelogues are the reflections and replications of contemporary socio-social and ethnic societies in which they were recorded. This paper examines the 'nation' from an emigrant's point of view. By scrutinizing the Identity of India, past topography and place, the perspective of the emigrant expands the structure inside which India is characterized. Through a careful perusing of V S Naipaul's trilogy on India, it will be contended how his perspective hits on undecided relationship with his involvement in India; how feelings of delicacy and joy compete with the energy and foolishness of a colonialist. In this paper we will study about the revolution that came in the life of the Indian Migrants through the eyes of V S Naipaul.**

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## I. INTRODUCTION

While the travelers of the eighteenth and nineteenth century, pre-empting colonialism, frequently discovered excellence, extravagance, richness and virginity, the postcolonial contemporary traveler rushes to spot offensiveness, issue and cliché. In the nineteenth century, the abundance of the found world was to be lauded. Today, the non appearance of human advancement is viewed as a noteworthy dissatisfaction and accordingly the uncontrollable and reluctant 'Third World' must be treated with ridicule. For Naipaul India is an issue not just with his buried past "... when I felt India just as an attack on the faculties", yet in addition with his neurotic feelings of the present "... India as a throb, over for which one has an extraordinary delicacy, however from which finally one generally wishes to isolate oneself". That is the reason his visits to the nation have been endeavors as a lot to get holds over its world as to grapple with his own past. In 1962, he feels so cut off from this past that he nearly abandons the desire for regularly having the capacity to uncover it or understand it. That is the reason he likes himself as a "colonial without past, without ancestors".

The postcolonial talk of the nation has delivered a few issues to the fore. The talk utilized by the postcolonial travel author is always advancing and isn't straight forwardly restricted to the colonial talk. The postcolonial world has been influenced by travels in

numerous regards; the nations being referred to were found, investigated, vanquished, or settled by the general population who came there from Europe. Displacement is an ordeal especially connected with the postcolonial conditions, which for some, people, involves a past filled with transportation, migration, expatriation, diaspora or exile. Naipaul is an author of splendid strategies that he utilized it changing the travelogues into texts, particularly postcolonial texts. His travelogues are not just a chronological registry of his physical visits but rather likewise disperse its colonial past energetically as Barbara Korte opines [1]:

On the off chance that travel is of uncommon relevance to Britain's previous colonies, the travel composing created in these parts of the world has been essentially disregarded by researchers up to this point with the unmistakable exemption of V S Naipaul.

Among the post-independence travelers to India, V S Naipaul has an uncommon place as a result of his inquisitive love-hate relationship with the nation. It is a weird problem, basically a strain radiating from Naipaul's longing to stay separated from the standard tradition of the nation visited. Resultantly, he engraves some touchy travel writings that are impressionistic, emotional and whimsical and his first book on India, rather dubious.

## II. AN AREA OF DARKNESS (1964) (Naipaul, 1995) [2]

Naipaul has been in India for a longer time and traveled significantly, more widely. However, the impressions of his first visit as recorded in *An Area of Darkness* are journalistic and need profundity in a few areas of perception. Naipaul journeys India, out of the blue, with the declared point of finding his Indian identity. It has dependably been huge for an author to build up a district identity, particularly when s/he is a pariah or needs to be viewed as one. This leaves a blemish on his writings. To cite from his Acceptance Speech at the principal David Cohen Literature Prize awarding ceremony:

I have dependably felt the need... to build up the identity of the writer, the narrator, and the gatherer of impressions: To mention that, whatever affiliation accompanied the language, this English language traveler in the world was not English but rather colonial, and conveyed distinctive pictures in his head. (Sunday Observer)

His first visit to India in 1962 was attempted as a journey for his underlying foundations in the nation from where his grandfather had migrated to Trinidad as an obligated laborer, toward the start of this century. He previously visited Bombay and found that it was not what he had anticipated. He hated being a piece of a group at Church gate station and pined for special treatment, something that he had dependably got-in Trinidad and England. Be that as it may, here in India he found no uncommon consideration from Indians. He kept himself seeing the film posters that appeared to be divine from a cooler and luscious world, Naipaul writes:

...Cooler and more luscious than the film poster of England and America, promising greater gaiety, and ampler breast and hip, a more fruitful womb.

Naipaul's observation depends on his appraisal of the Indian characters as romantic, emotional and outlandish, which is regular Western orientalist bravura. His remarks on most socio-political occasions of the day were fringe. The Chinese assault on India in 1962 shook up the whole nation. Naipaul was in India around then however did not feel worried about it. Nehru's most prominent screw up, badly prepared war against the Chinese, makes Naipaul furious and turns him sharply satiric in his section on Emergency. He was then in India and saw the void wherever in the land, an all out loner in an advanced world. Naipaul was very disturbed on the disappointment of Mr. Nehru. Shri Aurobindo had just cautioned Mr. Nehru with respect to Chinese invasion, however Nehru was thoughtless about the land saying that that is 'the waste land.' Naipaul heard numerous rumors in Calcutta.

In any case, these are fringe like his remarks on the Kashmir. He made no endeavor to investigate the mind of a nation shocked out of its post-colonial elation, verging on a feeling of strength. Aside from previously mentioned contemporary post-colonial occasions, the other part of India that Naipaul experienced in his visit was the caste system, particularly as showed in expert abilities. From the sociological perspective such circumstance are regular in societies experiencing quick socio-political changes. The unbending progression of the caste system in India, which he denounces, accordingly, exasperates Naipaul, "... in India caste was disagreeable; I never wished to comprehend what a man's caste was..." "As licentious and dispersed that propagated a sort of rebellion. Naipaul writes, "Class is system of rewards. Caste detains a man in his capacity" (76)

## III. INDIA: A WOUNDED CIVILIZATION (1977) [3]

As a post-colonial traveler who was not able build up an Indian identity and had surrendered the endeavors after his first visit to this country, Naipaul held the view that India ought to disjoin all associations with the past, which is understandable. After his first visit to India, Naipaul understood that the country was not and couldn't be his home. However he couldn't dismiss it or stay apathetic regarding it. At the point when Naipaul returned to India in the said decade, he could find that this country sets aside much opportunity to understand even after the flight of the British. In any case, Naipaul isn't showed up with the independence of India. He expects something different. What he observes, in post-independence India, he writes in these words:

But Independent India, with its five-year plans, its industrialization, its practice of democracy, has invested in change. There was always a contradiction between the archaism of national pride and the promise of the new; the contradiction has at last cracked the civilization open. (India 8)

Over the span of his post 1962 visits to India, Naipaul considered himself with ethnographic examinations of India, in the meantime keeping a separation from the normal individual more often than not, talking for the most part to those in power and power similar to an IAS Officer in Bombay, the chief in Rajasthan, among others. He never endeavored to meet normal Indians on an equivalent balance as of not long ago, continually making a decision about them dependent on standards obtained from the West. The judgment of Naipaul isn't limited to the people just however to culture, civilization, religion and politics too. Be that as it may, to Naipaul, India was not a socio-social option. For him by then of time, India- a 'third world' country, without a sense of history, without a racial sense -had to sever all ties with its past so as to get the

best out of its present, which, as indicated by Naipaul, would advance as comprehended in the Western setting. Naipaul censures a prince who had traveled outside India. And that prince dependably wishes to contrast India and the western world. Irrefutably, he scrutinized westerners who look at India as an option and was very derisive about them. That is the reason Naipaul says that India ought to make a decision in Indian way (Markowitz and Anders, 2014) [4]

Naipaul's evocation of displacement is a hazardous class arranging the interstitial minute just as the provisional site between the end and the starting, the old and the new identity, the takeoff and the entry. In this part, we will examine another course in Naipaul's considerations and practices that are hesitantly drawn in with the undertaking of overhauling the past and investigating the concealed request in it. Such autobiographical revisions drove him to think about the thought of transient movement from another point of view. Rather than a flat out break with the past and an expulsion of tradition he presently searches for indications of coherence that paradoxically suits the thoughts of progress and transition. In this new move Naipaul touches base at a progressively manageable idea of social collectivity and individual having a place than the strait jacket of living in an unending present that he proposed before as a reasonable home of postcolonial modernity. All the more accurately, it is this thoughtful just as visionary worry with the issues of network and person that isolates the burning Naipaul of India: A Wounded Civilization and Among the Believers from the reflective one of finding the Center and the considerate traveler of A Turn in the South. Contrary to the motivation for withdrawing himself from the past of disgrace and humiliation there is another inclination in Naipaul to pry about the lost keys to the difficult to reach assemblies of memory.

In any case, it isn't the archival "given" past that interests Naipaul amid this period as it did when he composed *The Loss of El Dorado*, which was propelled by the academic scan for historical minutes that had made Trinidad, partake in the issues of the more extensive world outside. To Naipaul, these were the minutes that characterized the royal past of Trinidad and gave him a negative sense of coherence with a mutual legacy of slavery and abuse with alternate inhabitants of the island. In light of its relationship with the supreme fantasy of an obscure City of Gold, Trinidad has dependably been treated as an object of colonial loot and impermanent settlement by the overcoming nonnative's. In contrast to India, there have been no social rationalizations of developmental impact in colonial Trinidad. That is the reason, as indicated by Naipaul, with the withdrawal of the colonial standard, people of Trinidad has been left totally without a sense of history and decreased to what Naipaul had weeped over before (for example *The Middle Passage*) as "half-made" or "straightforward" society with no record of earth shattering accomplishment of their own. Following an

interim of a long time since the distribution of *The Loss of El Dorado*, when he came to state "Prologue to an Autobiography" to be put in *Finding the Center*, there has been a checked move of frame of mind in Naipaul.

His sense of individual accomplishment as the best-known contemporary writer in English literature and the hard-won financial security as a man of the world made him an alternate identity with an optimistic outlook. At the apex of open acknowledgment as the most cultivated non-British writer in England, he was doubtlessly in a situation to form the clothes to newfound wealth adventure of his own climb to the sacred standard of English literati as symbolic of the Caribbean reaction to the historical void he stood up to from the get-go in his life. Notwithstanding this reality of material success, his Indian experience of 1975 constrained him to receive a beneficial way to deal with the political apportionment of history by the groups of people who had set out to rise above the unsettling impacts of the past to a great extent over dictated by both outside and interior authorities. These conditions clarify why in "Prologue to an Autobiography" Naipaul leaves from the natural European routine with regards to considering "history" as far as "given" or "archival" realities and focuses on the job of full of feeling memory in building up a thought of individual ancestry and work out of the chaotic experience of migration and resettlement (Naipaul, 1968) [5]

Integral to his migrant self-designing amid this mid-period of his career is the acknowledgment of the fanciful temptation of a retrievable "given" homeland. Such skepticism towards any thought of unique homeland suggestive of rootedness and wealth was constantly present in Naipaul hidden the clashing driving forces for a nostalgic recuperation of lost genealogical connections from one perspective, and a metropolitan association as a method of discharge from the emblematic Father-figure on the other, for example between the man and the writer. Curiously enough, it is in "Prologue to an Autobiography", out of the blue, Naipaul verbalized this deep-laden paradox of migrant identity with some clearness of observation. It happened in his depiction of the repatriation of Indian immigrants from Trinidad to India on the S.S. *Ganges*, which purportedly came back to Trinidad with a comparative cluster of repatriated Indians in 1932. In telling subtlety Naipaul draws the bleak image of a wandering parcel suspended between the broke fantasy of a promised land in exile and a dream of paradisiacal motherland they could generally fall back upon in destitution [6]:

They saw this second coming of the *Ganges* as their last opportunity to return home, to be discharged from Trinidad. A lot more needed to go than could be gone up against. A thousand remaining; quarters were officially 'paupers'. After seven weeks the *Ganges* achieved Calcutta. And there, to the dread of the travelers, the *Ganges* was raged by many



derelicts, recently repatriated, which needed presently to be reclaimed to the next place. India for these people had been a fantasy of home, a fantasy of progression after the illusion of Trinidad. Every one of the India they had found was the area around the Calcutta docks.

Notwithstanding any such want for return as the prodigal son of the Biblical parable to the tender grasp of the ancestral homeland, Naipaul saw through the crucial falsity in the worldly and spatial foundation he could guarantee as his own — his past and present, India and Trinidad — since his childhood. Be that as it may, as we as of now have noted, England gave him no sense of existential solidity either. At long last, coming to the late period of his career as a writer, he rediscovered the lost sense of congruity and emplacement in another request of amalgamation among past and present, man and the writer, father and the son. Revision of the past in "Prologue", in this way, ought not be a self-purging custom of expiation and rectification. In actuality, it awes us as an especially impersonal motion of composing back to the personal past (French, 2008) [7].

Characters and things, related with the idea of "home", are not characteristic or pre-given, but rather must be arranged and rethought. In migrant reimaginings, the phenomenological status of "home" is generally challenged. It is considered not as a destination of lasting entry or settlement, however as a take-off point or a position of takeoff towards new geological disclosures of genuine and envisioned spaces. This probability of recreating "home" and "identity" in diaspora has radically adjusted our view of "social space" too. Contrary to the post-Enlightenment "carceral" economy of space working on premises of historical linearity, cultural homogeneity and binaristic "contrasts", diasporic cultural politics advances a liquid and dynamic thought of social space, which is heterogeneous, versatile, thickly finished and dialectical. Seen from this point of view diasporic heterotopology, migrant explanations of identity and having a place are dependably de-essentialized, and accordingly present genuine threats to the sovereign authority of nation-state. Following Lefebvre, we may state, diasporic cultural geologies are significantly political. Be that as it may, at that point, for what reason would it be a good idea for us to not de-essentialize the thought of migrant "return" too? How might it be hypothetically offensive to arrange the "return narratives" (for example migrant records of impermanent returns to ancestral homeland) inside "constructivist" discourses of "traveling culture"? For what reason should the vision of rethinking "self" and "space" be constantly viewed as a cultural right to those migrants who would prefer not to return? Is there no chance the migrant "returnees" reconfigure the nationhood and "modernity" of their ancestral homeland as far as their transnational cognizance, and urge us to re-arrange their records of "homecoming" inside the radical discourse of Third space? The constructivists have completely overlooked these

arousing issues inside diaspora discourses of space and cultural geography (Gowda, 1970) [8].

#### IV. DIASPORIC CONSCIOUSNESS AND V S NAIPAUL

Diasporic consciousness as a predominant marvel in world literature likewise incorporates the mental flight of diasporans who always attempt to recreate their present based on their past that frequents them to a frozen and fractured consciousness — a perspective in which they look for finding and moving their identity. Their journey for the past and their severe acknowledgment of disengagement and marginalization in the alien land and the assimilation into the culture of received country places the conflicting condition of 'ambivalence'. In the expressions of Viney Kirpal, the marginality experienced by an exile is itself the "consequence of his race, region and history" and Naipaul writes with this acknowledgment in his bone. The diasporic reasonableness of V. S. Naipaul, the person and the writer can be arranged in the light of the comments of Kripal and the idea 'diasporic ambivalence' explained through such basic terms as 'luminal space' 'in-between's' and difficulties of colonial natives and expatriation. Also, the immigrant experiences discrimination and prejudices by virtue of different mental elements that influence them and even influence the host society. These all the time lead to make bunch preference looking for social identity and social impacts like broad communications. Their mental impact of discrimination Allport (1954) partitioned as "blaming oneself" that is moving towards the oppressor through joining and "blaming others" that is moving against the oppressor by battling back. Their mix brought about the stigmatization of non-Western and neglects to wipe out their discrimination (Mishra, 2007) [9].

V. S. Naipaul, as a relative of moderately ongoing immigrants from India obviously had an idea, re-implemented by the restrictiveness of the Indian community of ranch laborers, with their customs of Hinduism, of distinctiveness as Brahmins whom conditions had compelled to do unbrahminic employments beneath their poise. This mind boggling circumstance gives V.S. Naipaul, and gave his similarly skilled late sibling Shiva Naipaul, and his nephew Bisoonath, the setting for their imaginative energies, as it prior gave Naipaul's dad. In light of the racial compartmentalization of the Caribbean required by the rationale of both slavery and colonization, prior West Indian writers would in general compose essentially about their communities, and the outcasts just as personifications or figures of fun. Naipaul concedes that his contacts with individuals from different races were negligible and that he met people who were outside his ethnic gathering just in official contexts where need managed in this way, as in schools.

Subsequently, in spite of the fact that Naipaul specifies his mulatto educator of English literature in one of his ongoing long expositions entitled *Reading and Writing* where he examines fundamental impacts in his initial writing career, there seems to have been least contacts with people of different races. Nature with different groups is just at a separation. Among the immigrant Indians were some of Islamic foundation, of the two Sunni and Shia influence.

His belongingness to a removed traditional Hindu family obligated by the colonial power puts him to an odd indefinable circumstance where every one of the immigrants live in a predicament of rootlessness and homelessness. The land detachment in the countryside of Trinidad acquires these Indian immigrants such a situation, to the point that they could scarcely interact with the outside world. Their ancestral homeland likewise turned into a far off illusion for the new age and slowly the blended culture of Trinidad drove them to Homi Bhabha's idea of 'cultural hybridization'. It wound up unthinkable for the West Indians to protect their socio-cultural identity since they were bound to the impacts of overwhelming heterogeneous culture which brought them far from their past. To Naipaul this introduction denotes a flight yet not entry and it is a never-ending venture in existence. Besides, as a stranded Indian conceived in exile, Naipaul will undoubtedly make literature so as to manufacture elective identity for those stranded migrants. In such anguishing circumstance, Naipaul was edgy for his own identity and an inconclusive dread chased him from the earliest starting point of his life. For him the historical past of his family and community turned into a piece of darkness and likewise an "imaginary homeland" (Salman Rushdie, 2006) [10].

Conveying with him three conflicting identity-Indian, Trinidadian and British, Naipaul never halted to have his relationship with India, the ancestral homeland and Trinidad, his origin despite the fact that there is no longing for return. In the meantime his various legacies enable him to present the encounters of living with different culture and identity. Subsequent to leaving from the sentiment of being unhoused, dislodged and alienated in Trinidad, even in England, Naipaul was not free from the existential depression and felt lonely and miserable. His flight to England was a kind of 'escape' from Trinidad and in this manner; a deep sense of alienation even tailed him in England. As a diasporic writer he states this sentiment of alienation as:

I had dreamed of coming to England. But my life in England had been savourless and much of it mean..... And just as once at home I had dreamed of being in England, so for years in England, I had dreamed of leaving England.

## V. CONCLUSION

Throughout the years Naipaul's non-fictional oeuvre has intriguingly turned into a beset site of basic debate. It anchors not just the overwhelming tone and state of mind of Naipaul criticism for coming ages of researchers yet additionally the standard lexical discourse of that criticism, anybody like us is obliged to move inside. This lexical discourse contains a group of such things as diaspora, displacement, homelessness and rootlessness from one perspective, and colonialist discourse, Enlightenment ideology, metropolitan superiority and racism on the other. Be that as it may, keeping in view the ongoing advancements of postcolonial hypothetical practices in the field of diaspora identity politics specifically, the current assortment of artistic and cultural criticism of Naipaul's non-fictional works deceives a couple of constraints of its own.

In addition, the immigrant experiences discrimination and prejudices by virtue of different mental variables that influence them and even influence the host society. As a writer Naipaul has an amazing vision and voice that emerge from his rootless, liquid and shaky socio-cultural foundation. He was never quiet with the subjugated identity and his anguish and anxiety is very clear when he portrays his childhood recollections through his works like *Finding the Center*, *A House for Mr. Biswas*. Naipaul's Indian foundation is submerged in a blended culture alongside different segments which are similarly undermined. This turbulent relationship discovers expression in his energetic worry for the land of his ancestors. His vision being shaded by the diasporic consciousness brought forth his mission to experience India which was the foundation of his childhood recollections and "historical darkness", a mythical imaginary land from where his ancestors had come.

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