

Shifting Roles of Margins in the Select Novels of V. S. Naipaul

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Abstract – Naipaul's work has been portrayed as an examination of "the clash among belief and unbelief, the unraveling of the British Empire, and the migration of people". Controversial, both regarding his impression of postcolonial nations and of postcolonial literary criticism, Naipaul, who won the Nobel Prize for Literature in 2001, at an earlier point declared the novel dead and postcolonial nations half-baked. Notwithstanding his provocative professions and his readers' criticisms (the most stringent and broad evaluations), Naipaul is too important to even consider being marginalized. While major contemporaries have ceased to be gainful (Walcott, Ondaatje, Soyinka) Naipaul's voice keeps on being heard, his tones new, his viewpoint sufficiently adaptable to apprehend new phenomena in culture and politics, and his evaluate adequately aggravating to justify critical attention. In spite of accusations of being a postcolonial lackey, a reactionary, a racist, and a sexist, he has endured, and not just because of his elegant exposition. In this article we will learn about the advancement of job of the marginalized groups in the novels "Half a Life" and "Magic Seeds" of V S Naipaul.

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I. INTRODUCTION

Naipaul has been acclaimed for his top to bottom analysis of the lasting impairment of postcolonial societies, especially the deprivations of individuals in the Third World who acquire a history of exploitation. Paradoxically he has also been considered reactionary and loyal to imperialist values. Consequently the relevance of reading has concentrated in Naipaul's works in Brazil, a society whose history and literature are intently interlaced with the European matrix. The author has engaged with a wide extent of interlinked issues and contexts: the issues range from personal history to the historical determination of postcolonial states; from the complexities of racial groups, religious communities, and nationalities to the broader worries of human spiritual needs, intellectual life, and from fictional to non-fictional accounts of reality. The vast majority of Naipaul's commentators – including his fiercest critics – have maintained that what underlines this broad canvas is his quality as a writer; that regardless of whether one agrees or disagrees with his cultural evaluations, whether one takes a stand with postcolonial criticism or not, one must acknowledge the original literary achievement of his generation.

In Naipaul's writings, there is always an area of darkness approaching in edge of town; colonists come and are victorious, empires rise and fall, and new societies develop, however always the darkness remains, waiting to cover over whatever remains of the fragile civilization. This is a disrupting vision,

shaped by the author's familiarity with the margins of metropolitan civilization. By "darkness," and "areas of darkness" Naipaul alludes to ignorance – as well as areas still to be completely integrated in the advantages from modernity. It also alludes, all the more specifically to his native Trinidad and the fragile societies of the former colonies. In his Noble Lecture, he states:

When I became a writer those areas of darkness around me as a child became my subjects, the land; the aborigines; the New World; the colony; the history; India; the Muslim world, to which I also felt myself related; Africa; and then England, where I was doing my writing. That was what I meant when I said that my books stand one on the other, and that I am the sum of my books.

The words above summarize the author's topics, as well as point to the target that advises this research. The author's statement "my books stand one on the other, and that we have the total of by books" buttress the analysis of his two latest novels as a means to consolidate and return to the author's past generation. Naipaul's doubt of the colonizers, it appears, is just matched by his doubt of the colonized. Similarly as he rejects nostalgia for the heyday of the empire, he also rejects as a most naive utopia the vision of a splendid new world made up of developing nations from ex-colonies, in a stark contrasting perspective from the celebratory ideas of hybridity that spanned from crafted by Homi Bhabha. On the off chance that he indicates sympathy for the casualties of colonial

history, he also questions the likelihood of emancipation outside the modernity forested by metropolitan societies. In *Half a Life* this issue is contacted in regard to the independence guerrillas in Africa, and in *Magic Seeds*, in relation to the Maoist revolutionary activities in which the protagonist engages.

II. AN OVERVIEW ON REVIEW OF THE NOVELS

Surveying on *Magic Seeds*, Alphonsa C.A in her article entitled —Dispersed Identities and the Search for Home: A Postcolonial Reading of V.S. Naipaul's *Magic Seeds* states that —home gives someone sense of place in the world. Along these lines, one acknowledges certain place in the world on the off chance that they have a home. Therefore, by considering the significant meaning of home, somebody understands their identity. Further, Alphonsa features that:

the idea of home as a place which is give solace, security and stability to someone... Home turns into a mythic place of want in the diasporic imagination... Home as an idea always guarantees that we are ourselves, and a place that allows one to rip off all the masks... *Magic Seeds* which is a continuum of Naipaul's constant engagement with the live of dispossessed and unmade world they inhabit (Alphonsa, 2012) [1].

Alphonsa offers better understanding that relocation, fleeing or development of people starting with one social space then onto the next either energetically or compellingly is painful. As a novel, *Magic Seeds* portrays extensively the triumph of the colonizers in disposing the sense of belonging of the colonized people. At the end of the day, Alphonsa more worry on the idea of home to reveal one's identity.

Meanwhile, Lucia Miheala Grosu [2] —Mapping the Road to Identity in V.S Naipaul's *Magic Seeds* has an alternate standpoint to understand Willie's identity. She finds that Naipaul in his literary work reliably utilizes metaphor. The utilizing of metaphor on Naipaul's epic, *Magic Seeds*, portrays the cunning of the writer in keeping the concealed messages of the story. By concentrating on the mapping of the metaphor, Grosu comes into resolution that it symbolizes one's voyage to find one's identity. She utilizes metaphor to translate Willie's struggles, V.S Naipaul's main character in *Magic Seeds*, to find possess identity, his actual self. Grosu also notes *Magic Seeds* as pursuit:

Naipaul's tale has an open completion; along these lines his readers are left imagining distinctive results of the hero. We are again allowed into his contemplations: —I must attempt presently to be just myself, if a wonder such as this is conceivable. Through these words, the author gives us an indication as to how Willie will carry on with whatever

is left of his life and he also wholes up the message covered up under the hero's life map: one has to manufacture a life without reflecting others' presence and celebrating one's individuality.

Grosu asserts that —*Magic Seeds* recounts the account of how identity is fabricated and changed and modified, how an individual can reconnect with a dormant self, how a person can develop and achieve the insight of accepting his very own flaws, his own mistakes. As yet checking on V.S Naipaul's *Magic Seeds* Ravi Kumar Mishra, in his article —Sense of Place and Post-Colonial Perspectives in the Fiction of V.S. Naipaul: *Half a Life* and *Magic Seeds* examines about the subject of post colonialism and sense of place by analyzing V.S Naipaul's two novels *Half a Life* and *Magic Seeds*, Mishra notes as following explanations:

One definition is that a place appears when humans offer meaning to a part of the larger, undifferentiated space. Any time a location is distinguished or given a name, it is separated from the unclear space that encompasses it. A few places, be that as it may, have been given more grounded meanings, names or definitions by society than others. These are the places that are said to have a solid Sense of Place. The sense of place is a social marvel that exists independently of any one individual's encounters, yet is reliant on human engagement for its reality. Such an inclination may be gotten from the natural condition, however is all the more often made up of a blend of natural and cultural features in the landscape, and generally incorporates the people who possess the place (Mishra, 2013) [3].

From quotation above, Mishra wants to emphasize the significance of certain place to anyone existence. Broadly, particular place certainly has diverse meaning to one's life. Place itself cannot be separated from human experiences. The tale has three settings: first there is pre-independence Africa, at that point post independence India, and finally London. All three are places that Naipaul can identify with. Along these lines, sense of place is a social phenomenon which is related to one's experiences. Along these lines Mishra also comments on Naipaul's characters. Based on his paper, he proclaims that:

Characters in *Magic Seeds* and *Half a Life* will in general deny at least one racial characteristics so as to end up more respectable, in their estimation. Nonetheless, they eventually find that their identity cannot be settled because they are the fruits of multiple cultures. All through the novel, Willie is floating without a strong and settled identity. He cannot attempt to achieve one settled identity because of his multi-background.

Mishra reiterates that Naipaul's characters are unable to find the single identity in their multi

backgrounds. In this way, inclination to disclaim the at least one characteristics are generally found in multiple cultures. Another criticism on Magic Seeds originates from Robert Balfour. His analysis is unique in relation to three critics previously. In his article —V.S. Naipaul's Half a life, Magic Seeds and Globalization, Balfour investigates:

Naipaul's 21st century writing as a critical understanding of the postcolonial phenomenon of globalization as a cultural and economic power which is an improvement and outcome of imperialism and decolonization. I shall argue that as a phenomenon, globalization varies from post colonialism, in the interaction it achieves between marginalized classes and nations and the individuals who by excellence of class, economic power or race are characterized as being at the center in the 21st century (Balfour, 2007) [4].

For Balfour, be that as it may, postcolonial phenomenon of globalization as a cultural and economic power is unique in relation to post colonialism. Then again, both globalization and post colonialism lead marginalized class and nations to the center of 21st century. Balfour draws attention that globalization and post colonialism have significant capacity to the marginalized classes.

III. NAIPAUL VISIONS ON SHIFTING ROLES OF THE MARGINS

Naipaul alludes to Half a Life (2001) and Magic seeds (2004) as his last two novels. Despite the fact that they were composed separately, the experiences they contain of Willie Chandran and his sister, Sarojini, involve a solitary narrative of migration and identity politics, delineating a stark a trajectory that starts with the brutalization and diaspora of peoples because of slavery, colonization and decolonization and industrialisation. The texts offer scrutinizing of globalization, or rather of the "late" results of decolonization, regarding the rootlessness of the characters, their half-lives and failed conceivable outcomes. They appear to refute the conflicts of postcolonial theorists who have asserted the migrant's potential outcomes: border intellectual, subaltern, hybrid, and mirror. To indicate how this investigate is built, I have utilized literary hypothesis and theories of economics and cultural globalization to demonstrate the characteristics of Naipaul's scrutinize of postcolonial categories.

Half a life (2001) and Magic Seeds (2004) proof a departure from postcolonial theoretical positions and shows how they have been overtaken by globalization as an economic and cultural phenomenon. This article motions towards the critical bearings "past post colonialism", not unrelated to these but rather adequately unique to justify attention theoretical positions got from economics and

globalization hypothesis with reference to instances in Half a life (2001) and Magic seeds (2004).

Willie Chandran and his sister, Sarojini, have been damaged by colonization, displaced by decolonization, and marginalized by globalization. Because of the need to present new theoretical viewpoints, and to illustrate their illuminative capacity in Half a life (2001) and Magic seeds (2004), I have not possessed the capacity to entirely adhere to a linear account of each narrative.

Naipaul's returning to in the novels of themes (the pains of displacement, brutality, vacancy) in his earlier work recommends that the snapshot of decolonization has passed, and the snapshot of globalization has arrived. This minute offers less potential outcomes for belonging inside the "global village" to migrant people, be these exiles, displaced people or migrant laborers. In any case, as I will appear, the conceivable outcomes offered to "surplus populations" not just inside critical literature of economics and globalization theories (Hobsbawm, 2000) [5], yet in addition in the criticism of literary examinations, are inadequate. In this article I treat Half a life (2001) and Magic seeds (2004) as one narrative, because to treat each separately may recommend that they deal with various concerns. Moreover, by giving a broad viewpoint on the narratives, I am interweaving the points of view offered by post colonialism, globalization and economics so as to demonstrate how Naipaul draws upon a half century of reflection to scrutinize these conceivable outcomes.

Globalization offers us an understanding of the economic capacity of Diasporas, where, separated from race and class struggle, they serve in the present moment to create surplus populations; at the end of the day, populations which however vulnerable to exploitation are critical for the survival of expansionist capitalism. What Half a life (2001) [6] and Magic seeds (2004) [7] reveal in the multiple border intersections of Willie and Sarojini is the devastating impact of instability on the diasporic migrant (constrained to move inside national borders or among them) and the globalized native (versatile and able to move freely), who because of race, gender and class differences remains marginal and displaced.

Marginalization and the exploitation of what allude to as the "residential average workers" in the post-colonies and inside former imperial centers, isn't an accidental outcome of the collapse of empires, however a prerequisite for their reformulation and survival. It isn't that "another phenomenon" as globalization has been created; Amin (1999) proposes [8]. What has happened is that displaced people can never again draw on the obligations or blame of empires or states, since these have been

replaced by multinationals apparently without locality or duty to any former metropolitan center.

Although the subjects in *Half a Life* (2001) and *Magic Seeds* (2004) may "create a stock of the past", it appears to be valuable to recognize what depicts as "syncretic border intellectualism" (recreating home in exile along the lines of what Fernandez-Armesto terms as the "impulse to civilize"), and "specular border intellectualism" (considering and enrolling inconvenience with what home may mean). What is diverse about these two novels is that the political and social struggles of the decolonized are currently relocated globally, and the enabled Western subject and the impaired decolonized subject are revealed to be equally vulnerable to globalization. Before decolonization, political developments, social struggles, and ideological flows discovered expression in the state.

Magic Seeds (2004) is V.S. Naipaul's latest novel before he passed away. This epic tells the experiences of the major character, Willie, in three distinctive geographical locations: Africa, India and England. *Magic Seeds*, starts when Willie, the main character, has traveled from India to end up an understudy in London, and distributed a book of stories, later on he marries a woman of blended Portuguese and African ancestry and lives in her Portuguese African state for 18 years. Willie does not have any activity when he lived in Anna's house. In Africa, Willie is always haunted by the prevalent of Anna. Anna has sumptuous house, a great deal of companions and enormous land. The fortunate Willie also saw the guerilla war from his wife's house. Willie does not want the prevalent Anna dominating his life. Later he chooses to leave Africa to join his sister in Berlin. Willie's sister Sarojini, reprimands of his passivity and lack of responsibility toward the guerilla war in Africa. Willie is bolstered to include with revolution group in India. Finally, Willie agrees to return to his ancestor's land. Willie goes to India so as to join the revolution group which has been examined with his sister, Sarojini. Since Willie arrives in the airport, he is assaulted by the development of strange culture by which he never found. He sees that the idea of father, ways of life and ways of reasoning of the Indians have changed. Willie is also astonished when he sees the architecture of the Riviera Hotel where he spends couple of evenings. The architecture of the Riviera Hotel is duplicated from outside hotel. Willie dislikes the architecture of the Riviera Hotel because it doesn't reveals the original culture of Indians. Willie says that it is just wish to be present day. Willie spends couple evenings in Riviera hotel. At that point, he moves to training camp where discovers newcomer there. In the early days in the training camp, Willie watches the encompassing; the sentries, the leader and the tenets. After Willie makes detail observations to the training camp, he starts stressed. It is because he joins the wrong revolution group. Willie does not want to join the revolution group anymore. Although

he doesn't attract to the revolution group anymore, he has to pursue all the standards in the training camp. Willie closes his voyage in India with the tragedy in which he is imprisoned. He goes through six years in the prison where he knows well the mercilessness, defilement, intimidation and so on. His sister, be that as it may, initiates Roger, an English lawyer and distributor who had known Willie amid his understudy life to release Willie from the prison. After Willie free from the sentence, he moves to England. Apparently, England especially London inspire Willie with extravagant accommodations, houses, architecture and the innovation. In London, Willie attempts to discover the best possible activity for him. He sends application letter to certain office in Bloomsbury. He is offered the lavish facilities and the freedom from the company in which he can make the most of his life. Before he chips away at the company, Willie has to pursue certain training in which he meets many people from various nations over the world. The habit of Willie to watch encompassing circumstances still works in the training center. He sees that those people always bring their own language, faith, culture and habit. A large portion of them are individualistic and they make the most of their life in London. The story closes with Willie thinking about his life and on Britain's new multi-racial identity.

IV. OBSERVATIONS MADE ON THE NOVELS

Three observations can be made on *Half a Life* (2001) and *Magic Seeds* (2004) in relation to global economics. First, in Naipaul's novels the people who wind up unemployable are educated migrants with aptitudes, discrediting a mantra of globalization that these two components, regardless of race or gender, enable versatility. This observation is clear also in the economics literature critical of globalization. Amin argues, for example, that three features characterize globalization: "massive and permanent joblessness has reappeared inside the Triad (US, Europe, and Japan), the welfare state has been disintegrated, and another phenomenon of prohibition/marginalization has turned into a permanent feature of the landscape". It is the first two features that have made the third increasingly unmistakable. At the end of the day, wealthier nations surrender control of national economies and of their economic arrangements to transnational companies and international regulating bodies which operate to their greatest advantage. Welfare systems are threatened or curtailed as an outcome of the drive to maximize capital gain, as is the motivating force of the wealthier nations to respect duties to aid developing nations.

Financial markets, according to the advocates of globalization, are non-racial, non-discriminating against created and developing nations, and global

and their impact is to withdraw control from the state as an agent of insurance. Be that as it may, associated with independence in the global age is the secretive advancement of colonialism's legacy: racism, displacement, and exile? Naipaul's novels situate themselves in post-colonies and metropolitan centers so as to problematic the impacts of displacement or exile; to demonstrate how these centers attempt to deny any affiliation, not to mention obligation, to postcolonial national states. *Half a Life* (2001) and *Magic Seeds* (2004) analyze the outcomes of globalization for the postcolonial intellectual subject who is transformed into the critic of and refugee from the global request. The two novels are set in the old sweatshops of the South and East (Africa, India) and the new sweat shops of the North (Germany, Britain), between which the protagonists move. Naipaul centers around the experience of displaced colonials in Europe and the experiences of indigenes, proposing that a re-evaluation of Europe and the West's job in patterns of displacement, dispossession, and political disturbance, requires attention. This second observation is echoed:

Not the least important part of such a recognition [that the past may be reassessed to lessen its impact on the present or to heighten the positive rather than negative influence of the past] is the discussion of how Europe, the focus of twentieth-century conflict but also source of many ideals of freedom, can contribute to this reassessment [of the impact of the past upon the present].

A third observation is that in *Half a Life* (2001) and *Magic Seeds* (2004) Naipaul depicts how the move from national sovereignty to global economic, political, and cultural organizations causes peculiar anxieties. What Fanon (1968) portrayed as "anxious conditions" are experienced by Chandran in India and Britain and by Sarojini in Berlin. The two characters perceive that the weights exacerbate the marginalization of people considered irrelevant to, or displaced inside, the "global village"; gradually bits of the self die:

[he] felt ... the beginning of old grief. But then he thought, 'I have been there. I have given part of my life and I have nothing to show for it ... I must let that part of me die ... I must understand that big countries grow or shrink according to the play of ... forces that are beyond the control of any one man. I must try now to be only myself.

Chandran's inability to identify himself with either place (locality) or cause (activism, human rights), or family, results from the exclusionary practices associated with globalization (experienced as self-prohibition in *Half a life* and *Magic seeds*). One such practice is the creation of "Fortress Europe" in which it is increasingly hard to obtain asylum. Hobsbawm (2000:64) articulates this: "[t]he intriguing thing about

the present phase of the global economy is that it has taken place under states of immigration control forced by all the large capitalist nations". Liberalization of state economies encourages what theorists allude to as a drive towards the base, as nations contend to offer cheaper labor, less taxes, and relaxed confinements on the development of capital. These will in general help a class that already appreciates access to a global economy, while undermining any security the state may offer to the individuals who don't. The procedure is massive, and is rendered personal in the literature of the new century.

The perpetuation of imperial practices discovers its undeniable manifestation in *Magic seeds* (2004) in which Chandran's understanding of imprisonment in India after a time of failed activism. In prison Chandran has the chance to think about his sister's revolutionary estimations: "however her talk never ceased to be about injustice and cruelty and the requirement for revolution, however she played easily with the tableaux of blood and bones on five mainlands, she was strangely peaceful with ... her easy half-and-half life". He thinks about later his own time as a revolutionary: "I am encompassed here [in the Indian jail] by a sort of pain I don't realize how to deal with ... We talked about their oppression, yet we were abusing them all the time. Our ideas and words could easily compare to their lives" (Naipaul, 2004) [9]. In the event that my argument so far has been to depict evident parallels between Naipaul's treatment of characters in *Half a life* and *Magic seeds* and an ascendant cultural and economic hegemony, at that point the argument given by Hardt and Negri (2001) gives an encapsulation of the secret coherencies among imperialism and globalization as affirmations of that hegemony (Hardt & Negri, 2001) [10].

V. CONCLUSION

Naipaul's vision of the postcolonial subject's identity in Britain and Germany is subtle: the two nations offer marginal and subordinate identities to the protagonists; both capacity as shelter, refuge, and prison, and in both Chandran and Sarojini are aware of their ineffectuality in the "global" city. Chandran, instead of claiming that he has paid for access, as part of the world colonized by Britain and the European forces, starts to see how vacuous the center is. So as to exist there, it is normal that he ought to create a persona for himself; in *Half a Life* (2001) he utilizes this to intimidate his contemporaries in the teaching school in London; in *Magic Seeds* (Naipaul, 2004:174) he is alluded to as "a pioneer of current Indian writing". *Half a Life* and *Magic Seeds* are loaded with literary echoes and allusions to Naipaul's own writings.

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