

Critical Analysis in the Work of V. S. Naipaul: A House for Mr. Biswas

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Abstract – *A House for Mr. Biswas (1961) is the critical novel of V. S. Naipaul which accomplished overall notoriety. Naipaul presents a reliable picture of social reality in the Non-Western existence where seized individuals search their personality. It is the novel about a Trinidadian Hindu who enormously wants to have his own house. The hero Mr. Biswas battles for convenience, completeness, request and roots. The novel has components of high parody and shocking sentiment has gotten firmly connected with Naipaul's very own quest for significance and network regardless of distancing impacts of expansionism. The novel can be perused on various levels. Indeed, even with no unique accentuation on its recorded setting, it actually remains constant as a novel about disappointment and lamentable weakness that lies at the center of all human life. The traveler thinks to have his own house in an outsider land. Home isn't just where one lives. It is one's personality public, social, profound. Home is the place where one has a place. The dirt has supported one's body and soul. Home is a security. Home is the spot with which we get profound delight.*

Keyword: Rootlessness, Exile, Expatriation, Homelessness

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INTRODUCTION

"Diaspora" got from the Greek word "diasperia" in a real sense implies dissipating or scattering of individuals from their country. The term was initially utilized for the Jewish externment from its country yet is currently applied as a "figurative assignment" for evacuees, outcasts and settlers. Diaspora writing includes a thought of a country, a spot from where the relocation happens and stories of brutal excursions attempted by virtue of financial impulse. The Indian diaspora is a conventional term to depict the individuals who relocated from regions that are at present inside the fringes of the Republic of India. It additionally alludes to their relatives. This diaspora is made out of NRIs (non-occupant Indian) and PIOs (Person of Indian Origin) who have procured the citizenship of some other nation. These diasporic Indians have vanquished high tops in their picked field by their sheer difficult work and resolute commitment. In spite of the fact that genuinely removing themselves from their homeland, these abroad Indians keep up a solid social, enthusiastic and monetary bond with their motherland as Prof. Dipesh Chakroborty of University of Chicago says... 'we used to believe that to find Indian culture you needed to go to India...' and now progressively you realize that Indian culture is both inside and outside as individuals have become diasporic, as societies stop to be established specifically puts ... and that I believe is an energizing chance'.

This paper discredits a portion of the predominant negative studies of Naipaul's composition, specifically by West Indian scholars and pundits, for example, George Lamming, Derek Walcott, Selwyn Cudjoe, and Glyne Griffith, by offering an elective perusing of *A House for Mr. Biswas* from the diasporic point. The novel contains topics that run all through his composition yet it denotes an unmistakable period in the advancement of his composition and craftsmanship. It shows a novel friendship for the country of his introduction to the world. It manages the verifiable time of expansionism and indenture and the encounters of relocation and uprooting concerning Trinidad. The crudeness of feeling present in the novel is missing in Naipaul's later messages which have gotten progressively modern in their treatment of home and personality. Naipaul disclosed to Rachel Donadio in the New York Times Book Review that "the novel's time was finished" and that when "you compose a novel ... you weave somewhat story. Furthermore, its O.K., however it's of no record". In any case, a rehashing of *A House for Mr. Biswas* recommends that it is a phenomenal account which inspires the memory of indenture and the post-indentured unaccommodated man with mental intensity and enthusiastic truth.

The Indian diaspora imparts a typical character to the nation of starting point, a cognizance of their social legacy. It is an intriguing Catch 22 that a lot of Indian composing is distributed not in India but

rather in different pieces of the world essentially enough this inventive writing from and about the diaspora holds an unmistakable and recognized spot on the planet's abstract creative mind. There are various journalists of Indian diaspora who have made their quality emphatically felt in the domain of world writing. The rundown is ceaseless and incorporates incredible illuminating presences like V.S. Naipaul, Salman Rushdie, Kiran Desai, A.K. Ramanujan, Agha Shahid Ali, Vikram Seth, Vikas Swarup and so on. These scholars vary not just in socio-social foundation and artistic parentages yet additionally in their topical distractions and styles. The reactions and stories additionally fluctuate starting with one craftsman then onto the next craftsman, some worship, others get wistful and nostalgic while there are some who denounce their property of root as a region of obscurity however whatever their diasporic condition, their feeling of outcast and distance, they attempt to look for recharging by making emblematic re-visitations of their beginnings and this is the thing that binds all their composition into a solidarity.

One of the colossal and suffering figure in the artistic field is Vidiadhar Surajprasad Naipaul—a Nobel Laureate whose fantastic guardians had likewise promptly joined the fleeting trend of the indentured workers to Trinidad with some expectation of a superior employment prospect, however its staggering outcomes were before long acknowledged by them. They wound up estranged in a land with weird culture. They were brahmins of India yet social and political frameworks of the outsider land had constrained them to change their social and the strict ceremonies. Despite the fact that monetarily their status had gotten raised however sincerely they felt urgent and rootless. Naipaul expounds feelingly on the Indian diaspora in Trinidad and Tobago—about a believing an enduring an emergency of personality. They had come looking for better life or El Dorado and stayed there as outsiders as it were.

Naipaul never utilizes "diaspora" however obviously diasporic experience the experience of rootlessness, relocation and migrancy. The unique inadequacy of the Indian kid, grandson of outsider whose past out of nowhere severed, unexpectedly fell away into the abyss among Antilles and India is behind the crudeness of nerves, the anxiety that gives his exposition the uncommon nature of frenzy and this writing conveys the pair of the first takeoff, the agony of ranch life in the very interstices of language in the stylish plan of crafted by craftsmanship.

BIOGRAPHY OF AUTHOR

Sir Vidiadhar Surajprasad Naipaul was a Nobel Prize-winning British author most popular for his disheartening novels set in agricultural nations. His composing style was described by the utilization of basic yet solid words woven together in getting a handle on accounts that mirror the dull real factors of

the world we live in. Naturally introduced to a group of indentured workers delivered from India to Trinidad, he battled a ton in his youth and was presented to the distinct real factors of life since the beginning. Be that as it may, he was resolved to transcend the difficulties of his initial life and took a stab at school to fabricate a superior future for him. His diligent effort paid off and he got a grant to learn at the lofty Oxford University. At this point he had understood that his actual premium was composing and started composing sincerely. Be that as it may, his initial efforts to compose end up being fruitless. Forlorn and shaky, he was nearly sadness whenever a possibility meeting with a young lady, Patricia Ann Hale, changed the course of his life. Solidness, whom he in the long run wedded, urged him to compose and furthermore filled in as his first supervisor. In the long run his composing profession took off and he picked up a lot of acknowledgment for his accounts which portrayed the life in the Third World nations.

Childhood & Early Life

V. S. Naipaul was brought into the world on 17 August 1932 in Chaguanas in Trinidad into a family of indentured workers delivered from India to Trinidad. He was the subsequent youngster destined to Seepersad Naipaul and Droapatie.

He experienced childhood in a to a great extent laborer Indian worker network. Despite the fact that his grandparents had filled in as indentured workers, his dad figured out how to get instruction and turned into an English-language writer. His dad's vocation as a columnist and his deference for journalists motivated Naipaul, and as a little youngster he excessively sought to turn into an essayist.

In 1939, his family moved to Trinidad's capital, Port of Spain and he took affirmation at the public authority run Queen's Royal College, in Port of Spain. V. S. Naipaul was a decent understudy and his persistent effort procured him a Trinidad Government grant and he left the nation to learn at the Oxford University in 1952.

He was befuddled and uncertain about his future as an understudy at the Oxford. He gave centering a shot his composition yet was not happy with his own endeavors. He felt forlorn and discouraged and was nearly a psychological breakdown.

Intellectually upset, he set out on a rash excursion to Spain in 1952 and burned through the entirety of his investment funds on the outing. The demise of his dad the next year was another enthusiastic hit to him. In any case, one redeeming quality in his life was a young lady, Patricia Ann Hale, whom he had met in school. She assisted him with recuperating and remakes his life. Both Hale and he moved on from Oxford in 1953.

Career

V. S. Naipaul moved to London in 1954 and was employed as a moderator by Henry Swanzy, the maker of a BBC week by week program called 'Caribbean Voices'. This was low maintenance work where he likewise composed short surveys and directed meetings.

In 1955, he composed 'Bogart', the primary story of 'Miguel Street'. He sent it to the distributing organization André Deutsch where the proprietor, however hesitant to distribute 'Miguel Street', urged him to compose another book.

He immediately composed a novel, 'The Mystic Masseur' which was acknowledged by André Deutsch for distribution and Naipaul was paid £125 for it. Distributed in 1957, the novel tells the story of a ruined essayist who tries to turn into an effective government official.

He composed a travelog, 'An Area of Darkness' in 1964 in which he portrayed his outing through India in the mid-sixties. It was the first of his acclaimed Indian set of three which incorporates 'India: A Wounded Civilization' and 'India: A Million Mutinies Now'.

The year 1979 saw the arrival of his profoundly acclaimed novel, 'A Bend in the River'. The book is described by an ethnically Indian Muslim businessperson in an anonymous African nation. The novel got basic audits and was shortlisted for the Booker Prize.

Much eminent for his fictions and novels, Naipaul was additionally well known for his works of genuine which incorporate 'Finding the Center: Two Narratives' (1984), 'A Turn in the South' (1989), 'India: A Million Mutinies Now' (1990), and 'To excess: Islamic Excursions among the Converted Peoples' (1998).

Major Works

His novel 'In a Free State' (1971) is viewed as one of his magnum opuses. The novel comprises of three short stories set in three distinct nations, each investigating the idea of opportunity and the value one needs to pay for it.

His novel 'A large portion of a Life' (2001), which tells the story of an anecdotal character, Willie Somerset Chandran, the child of a Brahmin father and a Dalit mother, who moves to England and afterward Africa obtains extensively from Naipaul's own life as the child of settler Indians.

Awards & Achievements

In 1971 he won the desired Man Booker Prize for his short story, 'In a Free State'.

In 1993 he was given the biennial British abstract honor, The David Cohen Prize for Literature.

V. S. Naipaul was granted the Nobel Prize in Literature in 2001 "for having joined keen account and morally sound investigation in works that force us to see the presence of smothered chronicles".

NOVEL: HOUSE OF MR. BISWAS

A House for Mr. Biswas (1961) is viewed as the Masterpiece of V.S.Naipaul. Mr. Biswas is the hero of the novel. The novelist portrays the battles of Mr. Mohun Biswas during the time spent having his own house. The novel depends on the life of his dad. It records the battles of the East Indian outsiders in Trinidad to turn into a piece of the public network. The biography of Mr. Biswas shows a self-regarding individual's resistance to abuse. The ownership of own house is his objective throughout everyday life. It prompts outcast, dispossession and different dissatisfactions. He secures a house after problematic endeavors and still he stays uncertain in his own house. There is swarming and frailty which make the ownership of a private dwelling an ideal objective for an occupant of Trinidad. The different spots which Mr. Biswas meets have every one of their downsides. He needs to construct a house, which will be a long way from the disarray of the individuals. The Hanuman House is dictator and harsh in its treatment with others. The houses of Chase and Greenvale are agonizing weights on account of unsure encompassing in their development. The Short slopes and Port of Spain structures are discouraging a result of their weakening under the hands of exploitative Tulsi family.

Mr. Biswas is an advanced rendition of everyman. He has been viewed as an everyman. He is the delegate of current man who battles hard to buy his own house. His battle against an unbending social framework makes him insubordinate. There is a bit of a courageous quality. Naipaul can introduce a saint in the entirety of his humbleness and his legend protects a feeling of man's inward pride. Mr. Biswas represents the Indian man of lower working class desire to have a house and to bite the dust calmly under his own rooftop. The novel centers, the natural feeling of traveler's issue. Luckily or tragically Mr. Biswas gets caught into the racket of the house by wedding the most youthful of the Tulsi little girls, Shama. Mr. Biswas isn't care for different children in-law who just to fill their stomachs. Mr. Biswas was simply the man character. He doesn't care for subjection and he rebels against Tulsidom. The life of Mr. Biswas prompts outcast,

dispossession and frustration. A House for Mr. Biswas is only an account of ousted who attempts to finish his objective of his own house throughout everyday life. For F.G.Rohlehr "Biswas is everyman, wevering among character and nothing worth mentioning, and guaranteeing his acquittance with the remainder of men." (F. G. Rohlehr, "The Ironic Approach, P. 1)

The journey for home is one of the subjects of A House for Mr. Biswas. Mr. Biswas needs to make his own personality by having a house. His life speaks to a delicate man's battle against oppression of the Hanuman House. He would not like to turn into a slave like different children in-law of Mrs. Tulsi. He adored opportunity and needed to escape from the universe of Tulsidom. His opportunity was stifled in Hanuman House. As a man of opportunity, he dismisses subjection and battles for his own house and makes his own personality. Hanuman House represents an image of power and totalitarianism. Mr. Biswas represents for independent man's aspiration for his own house.

The characters in the novel are part and packages of Indian culture. While living in outsider culture they attempt to make sure about their own Indian personality. Some of them are under the effect of Trinidadian culture. They have received autocracy and some favored subjugation and Mrs. Tulsi House is the best model for that. A portion of the characters detested subjection and needed to make their own different world. Mr. Biswas as a man of Indian beginning needed to make his own way of life as an Indian and he didn't care to lose it.

Mr. Naipaul himself has lost his way of life as an Indian and he was unable to get Trinidadian while living in West Indies or English in London. He lost his unique personality and couldn't get new one. Mr. Biswas needed to make his own character by owing a house in an outsider land. The 'house' is likewise representative. It will give credibility and security to Mr. Biswas.

Naipaul managed the topics of exile a lot in the novel. While introducing these subjects, the novelist has utilized self-portraying components for the compelling introduction of life. The novelist has utilized the ordinary style of the characters that assists with building up the significant topics of the novel. Both Indian and Trinidadian setting assume significant function in the rise and improvement of the significant topics.

Tulsis are the image of old Hindu culture imported in Trinidad by Pundit Tulsi. They speak to a huge number of Indians living in Trinidad. Mrs. Tulsi thinks herself as the caretaker of this culture. They perform day by day Puja and petitions. The family has an ordinary intellectual to care for these exhibitions. The western culture influences the old Indian qualities and convictions. Mrs. Tulsi sends her two children to

Roman Catholic school. Both of her children wed Christian girls. Owad goes to England for investigations of medications and medical procedure which is an obvious deviation from the Hindu strict code. Different individuals from the family are additionally under the effect of the western culture. Govind splits from the family harmony and turns into a cabbie and lives independently. W. C. Tuttle follows his own advantage and moves out of the Tulsi House. A portion of the Sons-in-law and little girls additionally secure their different homes. Owad gets back from England totally westernized. Seth splits from Mrs. Tulsi and lives independently. The characters from Tulsi house are the results of composite culture and oppression. The characters attempt to find out secure and safe spots. Every one of the individuals needed to escape from Tulsi House. It is the feeling of the deficiency of personality that constrains the characters to meander all around. There is a route before them either to acclimatize in the new culture or to live as an outcast and exile. Mrs. Tulsi's child's attempted to absorb in the new culture by wedding Christian girls.

The idea of a 'house' is huge in the novel. It represents the otherworldly and actual safe house. It portrays the internal state of exiles who were the casualties of the blind occurrence of history. The novelist passes on the message that there were numerous Mr. Biswas who needed to construct their own houses yet the longing to possess house stayed fragmented. These fragmented houses represent inadequate lives, deficient dreams, and worthlessness. House represents personality, harmony, profound haven and dependability. Mr. Biswas claims a house and satisfies his desire. It gives him no satisfaction and harmony in light of the weight of the obligation. Mr. Biswas' quest for a house is a quest for having a place. A thought of a house is figurative. It is the essential structure which Mr. Biswas neglects to have his own in his life. It represents an outcast's yearning for home. The ostracize Hindu love for a house is represented in Biswas' aching for a home. As per V.S. Naipaul "The demonstration of composing isn't just a matter of self-articulation, yet additionally an instrument of a mindfulness trying to change social reality"

Various beliefs and societies have been shown in the novel A House for Mr. Biswas. The vast majority of the characters are living as an exile in the outsider land. They have changed their nations however it is hard to them to change the way of life. Naipaul says:

"At the point when (my granddad) assembled his house, he overlooked each provincial style. He may have found in Trinidad and set up a substantial, level roofed peculiarity, whose picture I was to over and over in the little, and shaky town of Uttar Pradesh. (AAD 32)"

The effect of unique culture is lasting and it endures until the end of time. As an essayist, Naipaul sees the befuddled province of West Indian individuals:

V. S. Naipaul has shown the connections and encounters among different societies. Naipaul himself is the casualty of differed social showdowns. He has drawn the comparable characters, confronting social encounters. Mr. Biswas attempts to be careful his personality and needed to make it real by making his own house. We see the Caribbean, Asian and English culture communicating among one another and making a composite culture i.e. West Indian in nature. A few characters blended in the neighborhood culture. Some have kept themselves separated from local people. Some are headed to assimilation. While quarreling with Mr. Biswas, Shama insults him about his neediness and agrees with her mother's position,

"Walk' Shama said. You stroll until you tired. Be that as it may, wait until you give your own food before you begin censuring the food others give you."

Mr. Biswas starts to live with his better half in the Hanuman House with different children in-law of Mrs. Tulsi. Soon his wedded life doesn't end up being fruitful. He experiences the excruciating insults and mental buildings because of the unfortunate family climate. Shama conveys a female kid Savi and after three years, she bears a male kid Anand. Mr. Biswas attempts to adjust in the Hanuman House, yet he felt distanced and uncovered. Seth doesn't care for the insults of Mr. Biswas.

"This was a pleasant joined family before you come. You better disappear before you do any more naughtiness and I need to lay my hand on you."

Tulsis are from Indian root however they are affected by the White bosses who represent tyranny. Tulsi's speak to the fascism of White experts regarding their matters. There were two gatherings in the Hindu culture, the proprietors and workers. Workers needed opportunity and become the proprietors and for that they battle for the duration of their life. Mr. Biswas wedded Shama, a little taught girl of Mrs. Tulsi. The Tulsis speak to limit unyielding convictions, customs and ceremonies of Trinidad Hindu frontier society. They are devout Hindu Brahmins who stick to Hindu shows. They have a place with the Hindu blue-blood's family in Hindu people group. Mr. Biswas has a place with the worker class as his dad left no property for him after his demise.

"He has no money or position. He was expected to be a Tulsi. At once he rebelled."

V. S. Naipaul presents a battle of an individual who has a place with the work class and wants to have his own house atleast before his passing. A House represents security, sense of pride and personality.

Mr. Biswas ended up minimized at a beginning phase, just about a vagrant who stays an outcast in the Trinidadian culture and never finds social tone. He battles against Tulsidom which dismisses his independence. As indicated by Frantz Fanon, the soonest decolonization scholar holds in *The Wretched of the Earth* that "Colonization is a wellspring of annihilation and injury for colonized individuals who are instructed to look adversely upon their kin their way of life and themselves."

Mr. Biswas was not ready to live as a slave in Hanuman House. Mrs. Tulsi protects just the individuals who are meek and submissive. Mr. Biswas is more instructed than her different children in-law. Hence, he can't get by in that environment.

"There were daughters who had, in the Tulsi marriage lottery drawn husbands with money and positions...."

Mr. Biswas is a man of abstract goals however he is offered a shopkeeper's post at the Chase, because of the reasons he was unable to build up his character. He felt himself distanced in his house. The locals consistently eluded the shop as the Tulsi shop and not the shop of Mr. Biswas. It was difficult treatment to him. He bargains himself by:

"Real life was to begin for them soon, and elsewhere. The Chase was a pause, a preparation."

He attempts to escape from the universe of Tulsis. He thought to begin new life somewhere else by making a house. Mr. Biswas battled hard to attest his character. He straightforwardly objected to numerous Tulsi practices and approaches. He gets only weariness and purposelessness. Subsequent to getting agonizing encounters he understands his situation in Tulsi house as a parasite under the haven of Mrs. Tulsi and Seth. He treasures a thought of a house in his mind and he presents a doll's house to Savi. When next time he goes to Hanuman House, Savi disclosed to him that her doll's house had been broken by her mother. Mr. Biswas felt lamented that Shama destroyed the house which was esteemed long in his heart. He felt estranged by and by.

In *A House for Mr. Biswas*, Naipaul centers on the contention between the landowner aristocrats and the common laborers. Mr. Biswas is away from the principle social stream of Tulsi group.

Mr. Biswas knows about his rootlessness from his adolescence. He carries on with a divided life from his adolescence. He goes to Pundit Jairam, at that point to Bhandat's rum shop and again back to his mother. Mr. Biswas is the account of a man's push to defeat issues of Trinidad East Indian people group by acquiring a physical and otherworldly safe house.

"For the next thirty five years he was to be a wanderer with no place he would call his own, with no family except that which he has to attempt to create out of engulfing world of Tulsis. For with his mother's parents dead, his father dead, his brother on the estates on the Felicity, Dehuti as a servant in Tara's house, and himself rapidly growing away from Bipti who, broken, became increasingly useless and impenetrable, it seemed to him that he was really quite alone."

Mr. Biswas expected strength and assurance from his marriage with Shama however he gets mortification and insults in Tulsi tribe. He joins the anonymous gathering and hesitantly assumes inconsequential function with them.

Naipaul has made the universe of exiles in A House for Mr. Biswas. Mr. Biswas needed to make his own character through creation his own house. It was his definitive point in his life. Mrs. Tulsi and family had made their own personality in the multicultural society of Trinidad. Mr. Biswas, his dad and granddad are the Brahmins who are the adherents of their unique culture and needed to keep alive their social fire, even in the multi-social society of Trinidad.

Naipaul centers on the individual existence of the hero which tells the ethnic and social history of a network. He attempts to acclimatize in Hanuman House however he is fizzled at each stage. He turns out to be totally disconnected man in the group and the desolate warrior against the moderate framework loaded up with spoiled fantasies, customs and ceremonies. He felt himself as an undesirable and pointless man in Tulsi group. Mr. Biswas is an East Indian who wants to part from his Hindu legacy however experiences issues in absorbing himself into Western culture. The neediness of Mr. Biswas presents to him a ton of torment and misery in him. His enduring is that of a poverty stricken individual attempting to have a base essential necessity as a house. Mr. Biswas attempts to for his own house. A house affirms a positive way to deal with the issue of exile.

Naipaul centers around the individual existence of the hero which tells the ethnic and social history of a network. He attempts to absorb in Hanuman House yet he is fizzled at each stage. He turns out to be totally secluded man in the group and the forlorn warrior against the traditionalist framework loaded up with spoiled legends, customs and ceremonies. He felt himself as an undesirable and pointless man in Tulsi tribe. Mr. Biswas is an East Indian who wants to part from his Hindu legacy yet experiences issues in acclimatizing himself into Western culture.

CONCLUSION

Naipaul centers on the individual existence of the hero which tells the ethnic and social history of a network. In A House for Mr. Biswas, the experience

of appearance is investigated with regards to the appearance of the Indian indentured workers in Trinidad. As method of foundation, the principal significant rush of the diasporic development is the consequence of exemplary free enterprise. Indians were shipped from their countries over the oceans to work in the New World on the sugarcane and elastic estates in Trinidad, Mauritius, and Fiji from 1845-1917 under "another arrangement of servitude" (Tinker) called the indenture. Vijay Mishra alludes to this diaspora as the "old diaspora". Naipaul sees their appearance as far as wreck or outcast. Just in a later book, *The Enigma of Arrival* is this appearance found in more certain manners. In *A House for Mr. Biswas*, the Indian indentured workers and their descendents can't completely show up in Trinidad as a result of sublimated connections to their disappearing pasts. Appearance likewise alludes to the introduction of the fundamental character, Biswas, who is an image of the post-indenture age that needs to adapt to Trinidad's assorted and destabilized world and Trinidad's entrance into the independent period of its set of experiences.

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