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DEVELOPMENT OF THE SOCIAL VISION OF NAIPAUL IN TERMS OF DIFFERENT
CULTURES

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ABSTRACT

Vidiadhar Surajprasad Naipaul, also called V.S. Naipaul, is one of only a handful couple of unmistakable ostracize writers within recent memory, especially writers with Indian foundation. From the past to the present, Naipaul has delivered many books for the readers and a large portion of them have been praised and accepted by the world. Naipaul is also regarded as a master of many types. This paper presents the study based on the analysis of fiction of Naipaul, dealing with his societal experiences. It also takes into account the views of the critics. The present study is a modest attempt to present a variety of creative, biographical, and historical contexts which may serve one to conceive the works of Naipaul in an exceptional manner. This paper throws light on the development of the social vision of Naipaul in terms of different cultures, traditions and religions, such as Hinduism, Christianity, and Islam in that order. It attempts to identify the sufferings and miseries encountered by the protagonists of Naipaul have innate compliance with the experiences of human beings throughout the world, surviving in a foreign land controlled by a colonized community.

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

Introduction

Vidiadhar Surajprasad Naipaul, also called V.S. Naipaul, is one of only a handful couple of unmistakable ostracize writers within recent memory, especially writers with Indian foundation. He had raised as the most famous writer in English of the world after his triumphant the Nobel Prize for literature in 2001. As a columnist, novelist, writer of travelogue, and an extraordinary ace in the craft of non-fictional novel composition, he has a critical commitment to the Commonwealth literature or the postcolonial literature and has verified his place in the abstract guide of the English speaking world

Sir Vidiadhar Suraj Prasad Naipaul is the scribe, the critics love to abhor. His name spells unlimited awards alongside significantly more noteworthy number of severe basic assaults, coordinated against his treatment of fictional and nonfictional materials, running from the Caribbean to India. He has surprisingly more than twenty-five widely praised books – a blend of novels, some humorous, some horrendously melancholic and many managing his pet themes of removal and relocation. His movement books, fortifications of his innovativeness,

have been ever provocative and oftentimes open to bigotry and partiality. Naipaul, till date, has been no more abnormal to discussion which he has effectively and excitedly pursued.

The very reality that he is the beneficiary of the much-pined for Nobel Prize in 2001 makes Naipaul a power to figure with in the contemporary artistic situation. Any examination about him picks up significance in the present setting.

Today, V. S. Naipaul remains as an ace of the novel, an innovative skilled worker of such outperforming ability that V. S. Pritchett, Britain's driving commentator calls him "the best living writer in the English language". One finds an etched gruffness and genuineness about him. For him, the world is an upsetting scope that merits no kindness in perception and no devotion in judgment. Furthermore, this world or rather his reality which is of a million changes is very richly and correctly caught in an oeuvre of fourteen novels and twelve verifiable works. The experience has obviously made him more shrewd, however lonelier.

Naipaul's as a matter of first importance position in the realm of literature is that of a novelist. He initiated his career by adding to fiction and still keeps on doing it. Copiously innovative, he has another production for all intents and purposes each year, winning various honors all the while. Naipaul, in contrast to other contemporary novelists, needed to make a convention for his fiction and the development of this custom is in itself a commitment. The natural and dormant Hindu points of view inside him are interlaced with his western life and in this manner his novels turn into a mix of a trinity - provide guidance to fiction composing, opening up another dimension to English fiction and enlarging and broadening its wildernesses. His interpretation of the world he has acquired and the world he has lost is in itself content with no parallel in English fiction.

For the English perusing public everywhere throughout the world, Naipaul today, is a Caribbean writer originating from the group of Hindu migrants settled in Trinidad, who later moved to England, which turned into a second home to him. A Brahmin - cum - English man in Trinidad, an European in India, and an Indian in London - it definitely is an appealing misery for Naipaul, the sentimental loner, with the entire world available to him. He is an all inclusive soothsayer, uncorrupted by nationalism, bearing the full load of a forlorn mission for truth. Naipaul's advancement as a writer shows the different periods of the regional artist's development into a writer of all inclusive humankind. The ex-Prime Minister of India, A. B. Vajpayee articulates, "Naipaul's scholarly affectability, rising above all boundaries has bloomed into an all-compassing worry for mankind. His sharp treatment of contemporary substances has never been dispossessed of others conscious points of view" (Hindustan Times 11 Oct. 2001).

Naipaul is a multi-layered global writer and the subject of his character manifests in light of his migrant foundation and the relocation it caused. This 'unhousedness' could be viewed as an issue that had frequented him for his entire life yet it is additionally his quality, furnishing him with a separated and savage accuracy that denotes his vision just as his writing.

In a voyage that started over seventy years back in Chaguanas, from where at eighteen he left for Oxford, Naipaul has recaptured constantly his past, however there is no indication of achiness to visit the family or longing for return. There is no cheerful homecoming for Naipaul. What's more, no wistful tribal ties either. In spite of the fact that he has made utilization of the West Indian life as substance for his fiction, for auxiliary purposes, his models are British and European. The adolescence and youth spent in Trinidad, the bond among dad and child and the Hindu foundation – these are the three strands of his own life that obviously shape Naipaul's reasonableness. His numerous legacy and the curious relocation which left him associated with three social orders, however having a place with none, have not exclusively been the actuating power behind his compositions yet additionally its subject.

Naipaul longed for India as his unique home however has been frustrated after his visits there and consequently remains an outsider. His frame of mind towards India can be seen well on the off chance that it is recalled that three sociological impacts take a shot at him and make impossible to miss mental conditions. Having lived in Trinidad as a settler with an abnormal, nostalgic Hindu establishment, he moved to England as ostracize and when he visited India, he found that his exile reasonableness was twice expelled from the nation

of his beginning. Subsequently when he came to India he came as a 'pariah', an individual affected by western culture.

Naipaul has voyage everywhere throughout the world and has at long last settled down as an exile writer in England, investigating the issues and issues emerging out of the diasporic circumstance much the same as his own. His different legacy places him in a position that makes it workable for him to render a disconnected record of his abstract encounters. Travel has widened his point of view and has made it feasible for him to see his own void and vagrancy against the more extensive setting of a bigger world.

Naipaul's heroes additionally leave from their local culture and their growing up relies upon their leaving. They might be distinctive people yet one finds a string of progression in their different lives and status. Willie Chandran in *Half a Life* might be from multiple points of view unique in relation to Mohan Biswas in *House for Mr. Biswas*. Thus, Ganesh Ramsumair in *Mystic Masseur* and Ralph Singh in *Mimic Men* might resemble chalk and cheddar. Be that as it may, basically, they are every one of the one as they present diverse parts of the equivalent cultural mentality. Naipaul once commented in a meeting to Ronald Bryden.

The works of V.S. Naipaul

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

His works can be partitioned into many gatherings, namely, short-stories, novels, fictional biographies, fictional autobiographies, journalistic writings, history appropriate, non-fictional novels and so on.

Fiction

Naipaul has distributed three volumes of short stories up until now, *Miguel Street* (1959), *A Flag on the Island* (1967) and *In a Free State* (1971). The volumes contain various types of stories in each one. *Miguel Street* contains the stories which are comparatively straightforward and having a similarity in their themes. Naipaul endeavors to recreate the entire society of Trinidad in this work. The road stands for multi-racial, multi-hued and multi-refined of his island. His characters stand for various indecencies and qualities among the general population of Trinidad.

A Flag on the Island contains the stories of comparatively heterogeneous themes. In these stories, the characters are more individual sort than the representatives of the indecencies and temperances prevailing in the Trinidad society. They are aware of their rights and personality. They have their personal ambitions, for the good of their own. They are not straightforward and sentimental, and the beneficiaries as it were.

Naipaul delineates the general population's mission for opportunity and character *In a Free State* (1971). This book includes the stories of a portion of the characters from Africa, India and America. The narrative is partly fictional and partly documentary. Through the encounters of a portion of the characters, Naipaul wants to reveal that there is no 'free state' anywhere, and the journey for it is useless.

Naipaul's novels, up to some degree, are autobiographical or biographical. In a large portion of his novels, he portrays the comic photos of the island life. His novels presented to him the attention of the critics all through the world.

The Mystic Masseur (1957) is a portrayal of the Trinidadian society. Ganesh, the protagonist of the novel, feels alienation in the society from his early life. In any case, as the time passes, he learns how to 'live' in it. He manipulates the weaknesses of the society, and turns into a fruitful political leader. He is portrayed as a corrupt individual who tosses all sorts of morals. However, in the he is demonstrated an ignorant individual, and he has to face degeneration

The Suffrage of Elvira (1958) is an account of an imaginary island Elvira which stands for Trinidad. Naipaul satirically and ironically portrays the image of how the democracy is going to set its underlying foundations in the island. The way toward casting a ballot is narrated distinctively. The writer takes note of that there is no understanding of democracy in the voters.

A House for Mr. Biswas (1961) is based on the life of Seepersad Naipaul, the writer's father. Yet, along with it, the character of Anand is based on the writer himself. That way the book is partially autobiographical. This is an account of the three generations of family who had migrated from India to Trinidad. It is mainly a journey of Mr. Biswas for his individual personality and nobility

Mr. Stone and Knight's Companion (1963) is a concise novel portraying the lives of English characters, particularly the life of a bachelor of sixty-three, Mr. Stone. He was very nearly his retirement. He starts to feel that his life would be miserable on the off chance that he had no companion in his later days. He chooses to marry a widow. Then again, he manages to be secure economically by getting a retirement plot granted by his office. Be that as it may, he feels frustrated at last. He gets nothing, and passes his days in sadness, and experiencing many psychological issues.

The Mimic Men (1967) is autobiographical in manner. It delineates the life of a fallen politician of an underdeveloped nation. Mr. Ralph Singh had delighted in the power in the past. Be that as it may, when he failed, he looked for a haven in London. He recounts his own story, and through purgation he gets solace. He admits how the general population of his class makes bungles consistently. He communicates the moral and intellectual dimension of the kindred politicians. He also portrays his own society

A Bend in the River (1979) is the narrative of the entire world. Be that as it may, it is delineated through the encounters of a promising Young man Salim. He wants to leave universality, and free himself. He goes to London. He gets only despair here, because, he discovers equal issue and meaninglessness in London. His talent is wasted because of uneasiness that prevailed inside and without him. The entire world is loaded with chaos and meaninglessness and the vast majority of the general population are nostalgic. They retreat into their past to escape from the unpleasant reality of the present.

The Enigma of Arrival (1987) is another autobiographical. Naipaul's narrator, who is the protagonist also, is a writer. With the assistance of his creative imagination, he creates a world around the Waldenshaw (the countryside where the narrator lives).

A Way in the World (1994) is an account of the encounters of the writer as a writer. The narrator-protagonist depicts his very own advancement as a writer. The book is more autobiographical than Naipaul's different books. The narrator embarks to discover his underlying foundations. In any case, as he advances on his way, he feels that he moves back and back.

Naipaul's latest novel *Half a Life* (2001) deals with the similar themes like vagrancy and the racial issues, as he did in his earlier works. Willie, the protagonist of the novel, is an inhabitant of India. Yet, when his father lets him know of some shameful details of his family, he leaves the home for England. He leads a Bohemian sort of life there. Be that as it may, at last, in search of an intentional life, he goes to Africa. In any case, he gets frustration all over the place. The narration is moved starting with one individual then onto the next. First the father recounts his very own story, and then the child Willie narrates his very own tale.

Magic Seeds (2004) is a spin-off of Naipaul's 2001 novel *Half a Life*. The novel narrates when Willie reaches to Germany. In any case, he was unable to adjust with the exceedingly urbanized society as he had lived for a large portion of his life in Africa. His sister chooses to send him back to India. He joins with the socialist guerrillas.

In any case, he had no real cause in his psyche. He before long gets frustrated and baffled with the guerrillas as he came to think about the shortcomings of the development. Yet, he remains associated with the development as he had fear that his comrades may execute him. Eventually he gets arrested and detained, yet he discovers life in jail superior to the life of an absconder. He gets released from the jail when his English companion Roger arranges for an old gathering of his short stories to be republished, which creates some political issues in India.

Nonfiction

Naipaul's work, other than the fictions are of various literary sorts. These works incorporate non-fictional novels, history proper, letters, journalistic articles and so on.

Naipaul has composed three travelogs based on his visits to India. All the three books on India have diverse temporal setting, and distinctive methods of writings. The main book, *An Area of Darkness* (1964) is a sublime blending of autobiography and the external journalistic facts that he see in India. A constant clash can be seen between 'what he expected to see' and 'what he sees'. The sharpness prevails all through the book. It is the natural aftereffect of the frustration inside Naipaul. It would not be fair to remark that Naipaul's psyche was partial, because the book contains the records of the facts. These facts are debasement, insanitation, inaction and passivity among the Indians. Obviously, there are a few imperfections in Naipaul's analysis of these facts.

India: A Wounded Civilization (1977) is more analytical and less autobiographical than the main book. Naipaul asks than the principal book. Naipaul asks profound into the 'injuries' that India had gotten on foreign principles and misleading methods of insight. Naipaul relates the present Indian condition to its religious and philosophical traditions. Naipaul deals the hypothesis of 'karma' and its negative impacts on the Indian society. This analysis is rather unrefined and inadequate.

The third non-fictional work *India: A Million Mutinies Now* (1990) is increasingly biographical, less analysis and lesser autobiographical. He gives others a chance to speak of their own emotions, convictions and emergency. His reaction to India greatly varies in this book comparing to his earlier works. This book was written in late 80s. This was the season of agitations and developments in all the parts of India. The Shiv Sena development in Maharashtra, the Dravidian development in south India, the separatist developments by Kashmiri Muslims and the Sikhs of Punjab, the awakening of ladies, and many other individual mutinies could be found in India. The most notable thing in this regard is that while the Indians taken a gander at this disturbance as an obstacle for the advancement of the nation, Naipaul took it emphatically. In his meeting to Dilip Padgaonkar, Naipaul said, "What is happening in India is another, historical awakening... today, I can't help thinking that Indians are getting to be alive to their history. This has not happened previously."

The Middle Passage (1962) is a travelog, and to be increasingly exact, a nonfictional work. Naipaul visits Trinidad and other Caribbean islands after his long stay in England. He depicts these islands externally, and also the patient that the inhabitants had experienced. These islands had endured a great carelessness at the hands of the colonizers. The inhabitants of these islands are separated among themselves, and this is one reason for the troubles of the general population. The general population lack in vision, and many of them are occupied to the piracy and such different sorts of indecencies.

Among the Believers (1981) is an account of Naipaul's adventure to the Islamic nations like Pakistan, Afghanistan, Malaysia and Iran and Indonesia amid 70s. Naipaul examines from various dimensions the Islamic fundamentalism in these nations. Naipaul completes an astute examination into the mind of the 'believers'. Naipaul tosses light on their lives, convictions and their attitudes towards the non-believers.

A Turn into South (1989) is the aftereffect of Naipaul's observations amid his voyage toward the south of America. Naipaul ventured these states of Mississippi, Tennessee, Alabama, Georgia, the two Carolines and Atlanta. As he does in his book, *India: A Million Mutinies Now*, he gives others a chance to speak to know their convictions, philosophies and perspectives. He meets the white and the black, the conservative and the liberals. Naipaul attempts to test profound into their social brain research.

Naipaul's travel book *Beyond Belief: Islamic Excursion among the Converted People* (1998) is a sort of spin-off of his earlier book, *Among the Believers*. Naipaul after a time of seventeen years by and by visits a portion of the non-Arab Muslim nations. He meets many a man, and endeavors to discover the changes in the fundamentalist intensity among the general population. In Iran he meets some war veterans who express their thwarted expectation, and their feeling of being manipulated at the hands of the mullahs. Naipaul meets many individuals, who once driven by religious leaders, now think in an unexpected way.

The Overcrowded Barracoon (1972) is an accumulation of articles and interviews of and by Naipaul. These articles are intelligent in nature and they are about his young patience regarding the fraudulent living. Naipaul had experienced with a portion of the Americans and Japanese leaders. Naipaul endeavors to understand the Japanese and American personalities through these visits. Naipaul also takes note of his own reaction to the life in England. This accumulation also contains the audits of a portion of his books.

A portion of the works of Naipaul are history proper. Some of them are just journalistic accounts of the major occasions. *The Loss of El Dorado* (1969) is a proper history. In this book, Naipaul deals with the exploration of the history of Trinidad in particular, and the underdeveloped nations in general. Naipaul visited the British gallery to check the reports related to the history of Trinidad. He portrays how the relation between the colonizers and the colonized is characterized by the voracity, childishness and misdirection.

Guerrillas (1975) is also a history proper. In any case, it is characterized by the fictional character. Some of them are allegorical as well. Naipaul further portrays the mental clash in the psyches of those individuals who imagine that the surroundings were threatening to them..

The Return of Eva Peron with Killings in Trinidad (1980) is an accumulation of narratives. In fact, Naipaul had distributed an essay "The Killing in Trinidad" in 1972 in another accumulation *The Overcrowded Barracoon*. He overhauled it again, and distributed it this accumulation. The article *Eva Peron* deals with the agitations in Argentina, particularly the Peronista Movement.

Naipaul has composed his autobiography titled *Reading and Writing: A Personal Account* (2000). In this book Naipaul retains his childhood days and his encounters as a writer and his first visit to India. Other than it, he examines the type of novel, and its suitability to a portion of the encounters that he wanted to write in his books

Finding the Center (1984) contains two personal pieces about the way toward writing. Both of the pieces look to admit the reader to that procedure, however in an unexpected way.

The letters that Naipaul had kept in touch with his father and his oldest sister Kamla are altered by Mr. Gillon Aitken in the book *Between Father and Son: Family Letters* (2000). These letters express Naipaul's various encounters, mainly as a writer, which he had experienced amid his early days in England.

Naipaul is respected with many literary awards. He has been given the Booker Prize for his book *In A Free State* in 1971. He has been awarded the T.S.Eliot award for creative writing in 1986. He was knighted in 1989, and in 1993 he won the principal David Cohen British Literature prize for "Life Time Achievement by a living British writer". Naipaul's manuscripts and broad archives have been kept in the University of Tulsa. He is an honorary specialist of St Andrew's school and Columbia University and of the colleges of Cambridge, London and Oxford. He at last bagged the most esteemed Nobel Prize in 2001.

V.S. Naipaul's narrative art and prose style

An investigation of Naipaul's works reveals that his narrative art has a wide variety. He has tested a great deal with his narrative art and prose style. He watched the general population of various nations in various situations. He analyzed the issues of the general population of the third world, particularly personal, psychological, social and spiritual emergency. In a portion of his non-fictional works he gives the general population a chance to speak and rarely remarks on them. In any case, he passes his own decisions in many of his books.

As a traveler Naipaul had a clear reason in his psyches. He watched everything. He chooses his material for the book and pens down them with capable art. He visited India many occasions. Each time he composed three unique books. He continued changing his attitude, tone, material and style. He was harsh when he previously visited India and composed *An Area of Darkness*. His tone dissolved in his third book *India: A Wounded Civilization*. He watches a sort of creativity, ascent of confidence even among the savagery and disturbance. The second book *India: A Wounded Civilization* is more analytical than the remaining two books. He finds the 'injuries' imparted by the two hundred years' colonization, quite a while slavery.

The two books composed on his encounters and observations in the Islamic nations, *Among the Believers* and *Beyond Belief: an Islamic Excursion among The Converted People* are distinctive in tone, attitudes and style. The first is the records of the conditions in the nations created by a sort of zeal of getting the Islamic guideline. The second one is pretty much the notes regarding the frustration and disarray that the same individuals had of their aspirations and expectations regarding the Islamic guideline.

The *Middle Passage* is Naipaul's investigation of the general population of five Caribbean nations. The book is about the alienation of the general population in their very own country; their mimicry of their colonizer masters; their racial issues and so many issues which had been caused by the slavery system. The crux of this book is the means by which the racial issue is unique in relation to each other in all these nations, and how the people groups' attitudes towards their colonizers change from nation to nation.

In *A Turn into South* Naipaul centers around the distinction of cultures of the general population in South and those of North in United States. This work mainly is a record of the White men's attitude to the Black individuals. The religious culture of the general population of the South is also watched and compared with that of the general population of the North. How the Civil War wounded the general population and their brain research is the center of the narrative.

V.S. Naipaul is unanimously accepted to be the greatest prose writer, even by the individuals who had scrutinized him harshly for his substance, including Derek Wallcot, Paul Thoroex and others. His style is immediate and straight forward and yet he is loaded with cleverness and incongruity. When he reacts to the behavior or the perspectives of the general population, he winds up ironical. He bountifully utilizes the local expressions of the area he travels in, for example *latifundia*, *kampong*, *sarong* and so on. He utilizes both long and short sentences, and remains equally compelling. His phrasing winds up vast and loaded with variety as he portrays the general population and the places as he had the moment knowledge about the places and the things depicted by him.

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In addition, Naipaul utilizes a systematic travel writing strategies. In her article on the style adopted by Naipaul, Serafin Roldan talks of five strategies utilized by Naipaul:

1. Journalistic procedures,
2. Detailed ethnographic revealing including landscape, geographic details and human observation,
3. Historical points of view,
4. Autobiographical features and
5. Philosophical request."

This differentiates the Naipaul's travelogs from other travel notes, and makes them an amazing nonfiction works. The all the books on India and Islamic nations are loaded with interviews of the general population whom Naipaul met. Like a journalist he records each word and speaks to them with suitable hues. When he visited India first time he was on a mission. He admits that he proposed to mission 'self'. The inquiry that was to be

answered was 'what Indianness is in him still to keep running in his veins?' He perhaps discovered none. This was a fascinating philosophical request for the author. The central aims in many books on India and West-Indies are composed with only historical point of view how the colonizers played the psyches of the colonized. Again and again Naipaul compares the predicaments of the displaced individuals with his own situation in many of the experiences with the general population of the various places and the asks into the psyches of the general population in relation to their ethnic convictions and belief systems is one of the central theme of the books. Yashoda Bhat properly remarks,

“Naipaul’s travel writing was again experimental. Just as his novels turned out to be generic blends or experiments in generic blends, his travelogues are a synthesis of history, sociology, ethnography, autobiography, novel, documentary and reportage.”⁶ (Bhat, 160)

The exuberant utilization of connotations makes Naipaul's nonfiction having two dimensions. He portrays one story and yet tells another. He utilizes the word 'shading' and we end up aware of racial biases. The term 'Calypso' helps us to remember more the carefree life of the West-Indian individuals than the music.

It is noticed that Naipaul's early writings, his fiction, was impacted by Dickens. Be that as it may, his travel writing is more impacted by Joseph Conrad. Like Conrad Naipaul never composed negligible a documentary novel however all his works are having a sort of personal illumination. R.H. Lee in his article The Novels of V.S. Naipaul remarks:

“In this sense Naipaul’s works shows a line of development, something like that from Pickwick Papers to Hard Times. He has moved (Miguel Street and The Suffrage of Elviara) from the episodic eccentric novels to the sparse, strictly necessary details of Mr. Stone and Knight’s Companion.” (Lee,69)

Conclusion

This study throws light on the development of the social vision of Naipaul in terms of different cultures, traditions and religions, such as Hinduism, Christianity, and Islam in that order. It attempts to identify the sufferings and miseries encountered by the protagonists of Naipaul have innate compliance with the experiences of human beings throughout the world, surviving in a foreign land controlled by a colonized community.

The world of Naipaul is the world of the destitute itinerant settlers forging an escape route from India or Africa to the West Indies, then to Britain and back again. One perceives that even after three centuries, there are no system and no society of values in which these characters can take origin. It tries to stress Naipaul’s style is to produce an impression of speed and color rather than depth and intensity, especially when the tone is one of self-conscious cleverness.

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