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Exile , Postcolontion and Violence in Naipaul
“One out of Many”

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Dedication

To our dear parents for their patience, help, understanding and support.

To our brothers and sisters.

Also, we dedicate this work to our best friends.

It is dedicated to all whom we love without exception.

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First of all, our thank go to Allah who gave us the power to complete this work.

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Abstract

Naipaul is one of the diaspora authors who have prompted their own literary legacies based on experience of expatriate cultural dislocations. Naipaul's works take the reader on a journey of experiences from the local to the global and from a narrow perspective to a broader and more encompassing vision.

Naipaul in his fictional concerns is renewing a kind of novel in those cultures where his search for a sense of identity and the need to establish a past on which the present can properly stand has a special force. From a vision of the past as a wound, Naipaul carries three conflicting components in his personality of being a Trinidad colonial, an English metropolitan, and a person of Indian ancestry. He thus moves in his self-exploration towards a new restoration and vision of wholeness.

Section One

1.1 V. S. Naipaul's Life and Career

V. S. Naipaul's was conceived on 17 August 1932 in Chaguanas in Trinidad. Descended from Hindu Indians who had moved to Trinidad as obligated workers, Naipaul left Trinidad to go to the University of Oxford in 1950. He in this manner settled in England, despite the fact that he voyaged broadly from there on. His most punctual books are amusing and sarcastic records of life in the Caribbean. His fourth novel, *A House for Mr. Biswas* (1961), likewise set in Trinidad, was a substantially more vital work and won him significant acknowledgment (Kelly, 1989:7).

It concentrates on the fundamental character's undertaking to proclaim his own particular identity and develop his self-governance as symbolized by owning his own specific house. Naipaul's resulting books used other national settings yet continued examining the individual and total irritation experienced in new nations that were endeavoring to facilitate their neighborhood and Western-common legacies (Ibid).

The three stories *In a Free State* (1971), which won Britain's Booker Prize, are set in various countries; *Guerrillas* (1975) is a hopeless look at an unsuccessful uprising on a Caribbean island; and *A Bend in the River* (1979) warily takes a gander at the sketchy possible destiny of an as of late independent state in Central Africa. *A Way in the World* (1994) is an article like novel breaking down how

history outlines individuals' characters. Naipaul's distinctive books fuse *The Mimic Men* (1967) and *The Enigma of Arrival* (1987) (King,2003:12).

Among Naipaul's nonfiction works are three studies of India, *An Area of Darkness* (1965), *India: A Wounded Civilization* (1977), and *India: A Million Mutinies Now* (1990); *The Five Societies British, French, and Dutch in the West Indies* (1963); and *Among the Believers: An Islamic Journey* (1981). Naipaul was knighted in 1989.(Hughes,1988:32).

In 1998 he distributed *Beyond Belief: Islamic Excursions Among the Converted Peoples*, a depiction of the Islamic confidence in the lives of customary individuals in Iran, Pakistan, Indonesia, and Malaysia. A large portion of a *Life* (2001) is a novel around an Indian outsider to England and after that Africa. He turns out to be "a large portion of a man," as Naipaul has stated, "carrying on with an obtained life." Released the year that Naipaul got the Nobel Prize, *Half a Life* was considered by numerous commentators to show flawlessly the reasons that he won the prize (Ibid).

Consequent works incorporate *The Writer and the World* (2002) and *Literary Occasions* (2003), the two accumulations of already distributed expositions. *The novel Magic Seeds* (2004) is a continuation of *Half a Life*. In *The Masque of Africa* (2010) which depended on his movements in Côte d'Ivoire, Gabon, Ghana, Nigeria, Uganda, and South Africa Naipaul came back to his investigation of religion, concentrating on African (Ibid:32)

Naipaul has a sentiment work as a creator. His books are created and adjusted over various years as he tries to find the right shape and selection of events for the idea. He has a peculiarly correct charge of the English lingo, of its various registers, and is intrigued by common, particular and occupying vocations. He is stressed over the necessity for movement, weight and energy in his sentences, areas, scenes and parts. While he is correct and practical in his depictions, with an eye for subtle elements of scenes, his regularly generally target composition is idyllic in its rich examples of sound, rhythm, beat and logical gadgets (Khan,1998:14).

The writing is differed, lively, loaded with incongruities, echoes, farces and references. It peruses well resoundingly. His misleadingly dull, stripped-down way is upheld by similar sounding word usages, rehashed words and expressions. A large number of his focal characters are unlikable and portray their story in a way that is uncovering yet alluring. In the later books, the dry, yet cleverly entertaining, drama of the exchange and the subtleties of what the storyteller is stating may be missed by the peruser diverted by the development of the composition. While there are a few unmistakable times of Naipaul's work, portrayed by contrasts in topic, way, strategy and multifaceted nature, there is a progression of concerns, subjects and certain formal structures in his books and books of movement (Ibid:18).

For somebody of Asian plunge in Trinidad to have chosen right on time in life that he needed to wind up plainly an essayist and to have kept to such a choice, in spite of the fact that there was and still is no market for genuine writing equipped for supporting an author in the West Indies, was impetuous and overcome. Scarcely any writers from the provinces had already bolstered themselves as genuine scholars. Naipaul lived for a long time a hand-to-mouth

presence as a trying author in London, where there was an abstract market, however before 'postcolonialism' and 'multiculturalism' were chic. Indeed, even after he had turned out to be profoundly respected by artistic faultfinders and a victor of most scholarly prizes, his eminences from books stayed little. He was not broadly perused in the United States until the distribution of *Guerrillas* (Ibid).

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Naipaul is taking care of business here when coaxing out the incongruities and complexities of social trade in the people of figures with whom he can recognize: Gandhi sorting out his political-otherworldly program from such impossible sources as the South African prison code and the No Breakfast Association of Manchester, for instance. The sudden, add up to withdrawals of Naipaul's sensitivity when he's settling scores or decrying absurdity are powerful in an altogether different manner (Ibid).

1.2 Exile ,Postcolontion and Violence in Literature

Postcolonial writers use detailed descriptions of indigenous people, places,

and practices to counteract or “resist” the stereotypes, inaccuracies, and generalizations which the colonizers circulated in educational, legal, political, and social texts and settings. Similarly, authors such as Arundhati Roy rework European art-forms like the novel to reflect indigenous modes of invention and creation. They reshape imported colonial art-forms to incorporate the style, structure, and themes of indigenous modes of creative expression, such as oral poetry and dramatic performances (Rushdie, 1991:81).

Martin Tucker, Celeste M. Schrenck, and Edward W. Stated, among numerous different researchers, have expounded on the general attributes and ramifications of outcast. Schenck concentrates on the unique dislodging experienced by ladies scholars in a state of banishment, while Said underlines the individual and abstract repercussions of outcast in his own particular case, as an author from Palestine. Talking about the age of American ostracize essayists who lived in Paris in the 1920s, J. Gerald Kennedy remarks on a portion of the reasons why, for them, Paris inevitably mirrors the production of an exilic self (McCarthy,1980:173).

Numerous researchers have additionally managed the topic of outcast in anecdotal works, connecting an author's treatment of that topic with the essayist's own particular circumstance. For instance, Samuel Lyndon Gladden has examined Oscar Wilde's works following the consummation of his jail sentence and move to France; Leo Gurko has expounded on Joseph Conrad's involvement as a Pole living in England and writing in English; and Kennedy has concentrated on F. Scott Fitzgerald's *Tender Is the Night* (1934) as it mirrors Fitzgerald's brief self-banish in France (Ibid).

In some cases chronicled conditions direct that some of a country's driving educated people and scholars leave with a specific end goal to look for individual and additionally imaginative flexibility. Such was the situation in Germany just earlier and amid World War II, for instance, when numerous liberals and hostile to Nazi scholars left the nation in challenge, making a parallel assemblage of German writing composed outside of Germany amid that period. Wm. K. Pfeiler, Thomas A. Kamla, and Egbert Krispyn have investigated the general chronicled atmosphere that prompted the German essayists' mass migration and have featured some particular cases, similar to those of Konrad Merz, Thomas Mann, and Arthur Koestler. Günter Berghaus has expounded on the group of German scholars and craftsmen living in Great Britain amid the war years and past, taking note of their commitment to scholarly life in their new condition (Ibid:88).

The historical backdrop of outcast writing is as old as the historical backdrop of keeping in touch with itself. Notwithstanding this tremendous and shifted abstract convention, feedback of outcast written work has had a tendency to break down these works as per a parallel rationale, where banish either delivers imaginative opportunity or it traps the essayist in prohibitive wistfulness. The *Dialectics of Exile: Nation, Time, Language and Space in Hispanic Literatures* offers a hypothesis of outcast composition that records for the determination of these double driving forces and for the ways that they regularly exist together inside the same scholarly works. Concentrating on scholars working in the last piece of the twentieth century who were banished amid an authentic snapshot of expanding globalization, transnational financial matters and the hypothetical movements of postmodernism, Sophia A. McClennen suggests that outcast writing is best comprehended as a progression of logic strains about social character (Said,1999:11).

Postcolonial theory is built in large part around the concept of otherness. There are however problems with or complexities to the concept of otherness, for instance: otherness includes doubleness, both identity and difference, so that every other , every different than and excluded by is dialectically created and includes the values and meaning of the colonizing culture even as it rejects its power to define; the western concept of the oriental is based, as Abdul Jan Mohamed argues, on the Manichean allegory (seeing the world as divided into mutually excluding opposites): if the west is ordered, rational, masculine, good, then the orient is chaotic, irrational, feminine, evil. Postcolonial hypothesis is worked in expansive part around the idea of otherness. There are however issues with or complexities to the idea of otherness, for example: otherness incorporates doubleness, both character and distinction, so every other , each unique in relation to and avoided by is argumentatively made and incorporates the qualities and significance of the colonizing society even as it rejects its energy to characterize; the western idea of the oriental is based, as Abdul Jan Mohamed contends, on the Manichean moral story (seeing the world as separated into commonly barring alternate extremes): if the west is requested, objective, manly, great, at that point the orient is riotous, nonsensical, female, malicious (King,2003:197).

Naipaul was incredulous of the political and racial arrangements Lamming and Selvon looked for and treated such subjects with irony. The Mimic Men demonstrates how autonomy prompted racial governmental issues while financial power was still with the colonizers and the Americans. Turning over the administration to nearby individuals did not change that reality, particularly as the neighborhood initiative had been prepared by the colonizer and still imitated its ways. The Caribbean was a place in which individuals were partitioned by race,

loaded with feelings of hatred and needed shared myths. They had no history of collaboration, or the riches to give solace to washouts of office. Governmental issues in such a circumstance must be merciless and frustrating (Ibid.).

This was an examination of neo-expansionism in which giving energy to a neighborhood first class would prompt savagery, more neediness, greater hatred and oppression. When individuals just needed to know about extraordinary triumphs he cautioned that freedom was frequently agonizing and a disappointment. So from the first there was, and would remain, a division amongst Naipaul and the learned people who were focused on the reason for the new countries and their racial certifications. Naipaul's perspective of West Indian freedom affected his viewpoint on numerous different locales of the world, particularly Africa, in which starting high expectations would soon be trailed by gigantic defilement, common war, the fracture of the state, bedlam, with lives getting to be noticeably terrible, ruthless and short. As Naipaul stretched out his examination to different unrests, for example, in the Islamic world, he kept on offering a picture of real circumstances and spots that numerous on the Left were unwilling to hear (Ibid:198).

Section Two

Exile , Postcolontion and Violence in Naipaul “One out of Many”

“One out of Many” is one of the short stories written by V. S. Naipaul (in his collection entitled as *Ina Free State* (1971). The story revolves around a lower class-Indian cook called ‘Santosh’, who migrates from Bombay to Washington, DC with his employer. Santosh’s diasporic situation results from economic bases,

the hope of making a better life in Washington with the help of his employer. Thus, he makes his own decision to go there. With first person narrative voice, the writer presents the struggles of the central character in adjusting to a new culture and country as a once-colonised immigrant (Theroux, 1972:76.)

The story displays how an Indian immigrant from a low caste suffers from his choice of migration to America. “One out of Many”, concerns an Indian domestic servant named Santosh. When he travels to America with his employer, an Indian diplomat, his visions of a luxurious life are shattered by reality; his money is almost worthless and he is treated with contempt. After a romantic encounter with a black maid, Santosh descends into guilt and shame, and flees as an illegal alien, taking work as a chef. Despite his minor success as a chef, and his marriage to the maid which makes him a legal citizen, he feels completely isolated and withdraws from society, abandoning his self-worth as an individual(Ibid.).

In “One out of Many” as he moved out to Washington to follow his employer, Santosh saw the world which he never saw before. Furthermore, he had to face to a decision whether if he must defend his culture or adapt to the situation he felt estranged. The short story frequently displays his confusion regarding his identity and culture, because, as a foreign newcomer in plural country, he becomes the representation of his country. Thus, this paper will discuss on how the short story represents the identity problem of an Indian worker in Washington (Seaman,1959:783).

Besides his excitement regarding his migration, Santosh found that to live within different culture is hard. In the journey to Washington, people on his plane looked at him as a strange person:

When we settled down I looked around for people like myself, but I could see no one among the Indians or the foreigners who look like a domestic. Worse, they were all dressed as though they were going to a wedding and, brother, I soon saw it wasn't they who were conspicuous. (Naipaul, 2002:18)

The narration builds the character of Santosh as an innocent man who is estranged by his new circumstance. Santosh, formerly an employee worked in Bombay, has to accompany his employer to live in Washington. Moreover, Santosh looks very excited when he heard about that invitation. However, Santosh's excitement tends to his arrogance, because he expresses his excitement by saying that "[i]t pleased me that he was jealous" (Naipaul, 2002: 17) to his friend. His arrogance comes into being because there is a notion in his former place that lives in Washington will economically be better. This can be proved in his statement on the very first paragraph which says "[m]any people, both [in Washington] and in India, will feel that I have done well" (Naipaul, 2002: 15). But, on the last statement of the said paragraph, he seems rejecting that notion, because he put the word "but" at the end of the paragraph (Joshi, 1994:1) (Ibid.).

Santosh's innocence in dressing leads the attention of people around him, because he only wears his domestic wear. Furthermore, Santosh also feels the other passenger's dress looked awful, because he thought that their dressing is like the formal dress which people usually wear to go to wedding. One can see that Santosh as the only one who wears domestic suit feels alienated because the different way of dressing (Ibid:5).

The cultural difference between Santosh and his surrounding in Washington makes him uncomfortable. Usually, he can walk with bare foot in Bombay and got no problem with that. Different with the condition in Washington, he cannot even get a service for a cup of tea. These treatments make Santosh want to go home to Bombay. In addition, when he saw “many people who looked like my own people” (Naipaul, 2002:24), it doesn’t make him more comfortable. In fact, it disturbs him because these people are actually different from him in the way of their pronunciation and accent, although they had the same appearance of Santosh (Heyward, 2002:188).

Nevertheless, in his early days in Washington, this place is depicted as a place where everything is irrational, because the culture is different with his culture. In addition, his meeting with a lot of hubshi bothers him, because in India, there are few hubshi he can find and “it is indecent and wrong for a man of our blood to embrace the hubshi woman” (Naipaul, 2002: 29).

So, Santosh thinks that he should not settle with the hubshi, because it is a shame for him to live among them. But, his meeting with a hubshi girl becomes his turning point. As he went to supermarket, he met a hubshi girl who seemed interested in Santosh. Furthermore, he got an English lesson by her and their relationship became closer. This event makes Santosh realize his existence after he feels alienated by his surrounding before. From this point on, he took so much care of his physical appearance (Lamming, 1960:31).

The physical appearance of Santosh and his employer is also very important in this plural country, because, as his employer said, he and Santosh became the representative of their country. So, when they wear clothes improperly, it can harm

the image of their nation (*pars pro toto*). When Santosh realized that there is someone interested with him, he suddenly “became obsessed with [his] appearance” (Naipaul, 2002: 29). He always observed his face in the bathroom mirror. And finally he became conscious of himself, whereas in Bombay, he scarcely looked in the mirror (Ibid.).

This event, however, shows that Santosh started to fit into Washington culture. In addition, he started to learn English both from hubshi girl and the television. The television becomes an important media to introduce American culture to him, because beside English, he also learned American culture. The television makes Santosh compare himself to the television artist by questioning that “are you as handsome as that man?” (Naipaul, 2002, p. 30), so that he need to look himself into the mirror (Mohan, 2004:33(.

The event when he looked in the mirror becomes important. As Lacan argues:

We have only to understand the mirror stage as an identification, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image-whose predestination to this phase-effect is sufficiently indicated by the use, in analytic theory, of the ancient term *imago*. (Naipaul, 2004: 991)

As he identifies himself, he realizes that there is a transformation in him. Firstly, he realizes his existence to be indicated by his increased obsession with

his appearance. Secondly, before he put more concerns in his appearance, he is innocent like a baby in Lacan's hypotheses. After he sees his reflection in the mirror, he then realizes that there is another Santosh. The reflection one represents Santosh who is still pure and has not contaminated with American culture, while the Self is the contaminated one, because the real one started to follow the lifestyle of the American and no longer pure from the view of culture. It can be seen when Santosh memorized his experience in the airplane and in the café, he felt that he is embarrassing, because he wore rough, dirty clothes and bare feet, whereas in that time, he thought that there is nothing wrong with his appearance (Heyward, 2002:193).

However, after Santosh realizes and changes his appearance, his perspective about Washington is totally changed. While he always thought that he is like in the prison, he now became comfortable with his life in Washington and no longer wanted to go home, and this is very different with Santosh before he realizes his appearance. By this change, he feels like he has prevailed to get into the society of Washington. He is no longer the alien from India, because he has been equal with others from the points of lifestyle, language and culture (Ibid.).

This consciousness also makes him confident toward his slavish identity. He realizes that his life won't be spent forever to serve his employer. He had been changed from the object of his employer to the subject of his employer, because he can decide what he will do to his employer. But in Santosh's narrative, the American culture is represented as destructive, especially the emergence of hubshi in the surrounding (Ibid:195).

Along with his relationship with the hubshi woman, he gets a moral

decadence. He had been raped by the hubshi woman. The rape symbolizes the shift of his identity, because his identity “is raped” by the American culture as he acquaints the hubshi woman. The physical size of Santosh and hubshi woman also symbolizes the cultural power between them. Santosh who has a smaller body cannot handle the power of the hubshi women who has a larger body. So, Santosh failed to defend his body and culture of his own (Mohan, 2004:35).

Then, he becomes dirty viewed by the body aspect and the cultural aspect. His body contains the hubs hi woman’s smell which he cannot remove from his body, although he had worked hard until his skin is hurting. It is as the same as the American culture which has been attached to his mind and he cannot detach it although he knows it will be destructive. This feeling is also felt by the employer. The employer questions “what are we doing in this place? Why do we have to come here?” (Naipaul, 2002:34) after he saw the Washington burning which is done by the hubshi. However, Santosh desires the entire city to burn down. He was disappointed when the burning is going to stop. It signifies that the two Indians see the same vision: American culture is a dystopia. It let them to the destruction at the end. They don’t want to be the part of it, but in the contrary, they cannot get rid of it (Boehmer,1995:75).

The employer has his importance in Washington, his job, while Santosh has to accompany his employee. However, Santosh’s reason is slightly different. Not only he must accompany his employer as a part of his job, but also he has no money to go back to Bombay. But the two of them have a similar reason: economical reason. Therefore, the two immigrants “sacrifice” their identity, culture, even their safety to fulfill the economical needs (Ibid.):

When I adjusted to my imprisonment I had wanted only to get away from Washington and to return to Bombay. But then I had become confused. I had looked in the mirror and seen myself, and I knew it wasn't possible for me to return to Bombay to the sort of job I had had and the life I had lived. I couldn't easily become part of someone else's presence again I didn't want them to return. (Naipaul , 2002:36).

The place where he formerly thinks is prison he cannot leave now. In this quotation, we can see the confusion of Santosh's identity. In one part, he wanted to go back to Bombay, but in another part, he thought that it is impossible to go back to his former life. The latter statement happened because he thinks that live in Bombay is worse than live in his current location. He is now culturally a part of Washington society. It can be proved by his cynicism toward his hometown, Bombay (Theroux, 1972:79).

He doesn't want to live there because now he thinks he has lied in the higher culture at present, where the people dress properly. Also, in this quotation, his individualism comes into being. He wants to be separated from the shadow of his employer. Therefore, he ran away from his employer. It shows that after his changing, he thinks that he has the same social class with his employer. He now realizes of his freedom and can decide his own fate, whether he wants to continue living with his employer or not (Ibid.).

In a sense, the Indian culture portrayed to be lower than the American culture, so that Santosh is reluctant to go back to his former culture. So when Santosh overheard the conversation between his employer and an American in a

dinner, the American committed an illegal transaction of Indian holy sculpture. But easily, the American got away from the Indian law by giving two dollars. But as Indians, they cannot fight with that insulting act. Hence, Santosh chose to pretend not to understand that problem. They become weak if they face the American. It can be caused by their position which is not in their hometown, so that they have a little political power. Besides, as a host of the meeting, the employer has to be professional regarding to his job, although actually, he offended (Joshi,1994:31).

As he met Priya, he redefine his identity, because formerly he thinks that an Indian should not be identified himself as Washington society. However, the appearing of Priya makes him believe that identity can be changed. Then he chooses to be in the same group with Priya, which is an Indian emigrant who now live and work in Washington. Thus, he felt safer with Priya, because he met someone whose the identity fits the ideal identity he wants (Ibid :33).

The marriage itself didn't bring happiness to Santosh. On a contrary, he felt estrange by the strange smell of hubshi's house. He then stated that he "have closed my mind and heart to the English language, to newspaper and radio and television, to the pictures of hubshi runners and boxers and musician on the wall" (Naipaul, 2002:52). However, his tone when he spoke that statement is full of desperation. He unwillingly has to accept the fate that now he lived with hubshi which formerly he hated it. He just gave it up and accepted the identity transition, because he doesn't want to repeat it anymore. Thus, it shows that how deep the pain he had for he has leaved the identity which he supposed to wear. Whereas, he formerly lives happily with his friends and his family in India (Mohan , 2004:37).

The perspective of each culture toward religion is very different. While

Santosh honors the sculpture which placed in his employer's apartment, the hubshi didn't care at all with that, even more, she discredits the sculpture by committing rape in front of the sculpture. Because Santosh identity is changing, he becomes similar to the American, especially the hubshi woman and Priya. He stated that he want to be like Priya who has a live with no further surprises. It shows his desperation regarding his dreary life. Furthermore, he doesn't put any sculpture in his and his wife's house for prayer. Also, he becomes greedy and self-centered. It can be proved when he started to urge for more salary to Priya, because he had worked professionally (Ibid.).

Conclusion

Naipaul's 1970s novels describe a world in which people, especially those from the Third World, suffer from alienation, insecurity and rootlessness. While convenient free-floating transportation makes migration and travel easier, the sense of alienation of immigrants and exiles becomes even stronger, as displacement, mobility and migration only bring about identity crisis, inferiority complex, and terror. For Naipaul, it is the influence of (post) colonialism that can explain his own sense of up rootedness as a colonial exile and the alienated feeling represented in his works.

"One out of Many" V. S. Naipaul presents the peripatetic life of the chief character Santosh through his feelings of displacement, alienation and exile. The novel presents the post-colonial aura after colonial suppressions birthing a makeshift emerging issue of cultural collisions clash of distinct cultures.

Postcolonial discourse, like other minority discourses, is mainly about the

location of culture. This newly emergent literary study describes an on-going process of identity loss and identity recovery for non-Westerners. In the domain of postcolonial literature, different ethnic groups, based on their different original cultural heritages, have their ethnic, cultural, and historical specificities ; hence, the condition of the dislocated and dispossessed is especially poignant and complicated because they cannot find a “home” of their own.

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