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Images of Post-Colonial India and Naipaul's Discovery of Self and Disillusionment in *Area of Darkness*

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Abstract

Naipaul depicted India of 60s in his controversial travelogue '*An Area of Darkness*', first in 'Indian trilogy'. It conveys the sense of disillusionment which the author experiences on his first visit to India in the sixties, marked with poverty and corruption. The book is divided into three parts. The book was banned in India for its "negative portrayal of India and its people". The book is also considered Naipaul's reckoning with his ancestral homeland and a sharp chronicle of his travels through India of the sixties encountering distressing poverty in the slums, corrupt government workers in the cities, to the ethereal beauty of the Himalayas, covering a vast canvas of the subcontinent. According to some book reviewers, the title of the book, *An Area of Darkness*, was not so much a reference to India of the sixties, as to Naipaul's feelings of distress and anxiety encountering poverty and suffering in India. In the part named "The Colonial ", Naipaul gives up on the condition India is in during the Sixties. His dissatisfaction is finished when he sees rottenness and destitution in each side of India. Realistic depictions of unhygienic propensities, all out shortfall of disgrace or shame, and tricky codes of conduct fill each page in the part. The author's nausea and fury are daintily camouflaged and no place in the book is Naipaul's outrage more apparent.

Keywords: Corruption, Semi-Autobiography, Colonial attitude, Critique, Non-fiction

The expression "post-imperialism" (or "post-commonplace speculation") alludes to an assortment of hypothetical and scholarly speculations that consider the tradition of traveller rules the show. Postcolonial composing can subsequently be viewed as a subset of postmodern composing that is worried about the political and social independence of social classes that were once oppressed in line regions. Numerous specialists consider Edward Said's book *Orientalism* (1978) to be the basic work for the thought, notwithstanding the way that French researchers, for example, Aimé Césaire and Frantz Fanon introduced near contentions a very long time before Said.

Said analyzed the compositions of Lautréamont, Balzac, and Baudelaire, contending that

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they added to the social ideal of European racial strength. Researchers of post-pioneer writing connect with the regular explorer talk, however they change or undermine it, for example by introducing a notable story according to the viewpoint of a misled minor person. Inferior Studies got their beginning thanks to Gayatri Chakravorty Spivak's 1998 book, *Can the Subaltern Speak?*

Spivak contended in *A Critique of Postcolonial Reason* (1999) that certifiable works of European supernatural quality, like those of Kant and Hegel, not just will generally bar the inferior from their trades yet additionally really keep individuals from beyond Europe from standing firm on footings as completely human people. While Kant likewise contained a couple of hints of racial bias, Hegel's *Phenomenology of Spirit* (1807), well known for its indisputable ethnocentrism, sees Western human development as the most progressive of all.

Impact of Colonialism and Colonization:

Colonization has huge and undeniable effects. Various impacts both prompt and long haul incorporate the spread of unsafe sicknesses, lopsided social relations, misuse, coercion, clinical progressions, the foundation of new establishments, abolitionism, further developed system, and innovative headway. The improvement of pilgrim vernaculars, composing styles, and social establishments are additionally empowered by spearheading, to the detriment of or to the hindrance of the local social classes. The nearby social orders of the ethnic networks under pilgrim rule can affect the decision state too.

Indian colonialism under the British

Expansionism is a particular type of imperialism wherein a colonizing country practices far reaching political, financial, and military strength over a colonized state. The existences of the overall people, the social design, and any remaining proportions of the colonized express commonly go through an irreversible change because of the extreme expansive interference of a colonizing country. Various gatherings, including ladies and kids cooperating as one, are expected to take part to accomplish expansionism's essential objective of making abundance for the vanquishing nation and its family members. India makes an incredible context-oriented study, starting with the relatives of strong specialists. Various kids either headed out to India with their families during the time somewhere in the range of 1830 and 1880 or were brought into the world there. Since there aren't an adequate number of solid wellsprings of data about British kids in the Indian subcontinent, it's hazy the number of British youngsters that were really living in India at a specific second over the course of that time. Gatekeepers' diaries and letters, as well as current neighborhood manuals, give records of youngsters' lives. On the off chance that these pieces are perused together, an image of British youth in India arises. The openly accessible records depict the co-operations of British kids moving from lower middle class to higher regular workers.

Effects of Colonialism on Indian children

By and large, particularly in country regions, trailblazer organizations did close to nothing to work on the existence of neighbourhood youngsters. There were a few endeavours to get control over what incredible specialists viewed as misuse. At the point when social associations were contracted for young ladies, for instance, commonplace authorities protested, yet they didn't by and large push their interests. Despite the fact that "local people" were habitually reprimanded

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by boondocks authorities for pushing their youngsters excessively hard, kid work kept on being a staple of the territory's economy, consequently minimally changed in such manner. Gradually, pioneer associations added a few extra instructive open doors, which were routinely supplemented by instructor endeavours. Thus, a couple of children were given authority coaching, which periodically drove them from their family's customs and into new cooperations with Western qualities. Schools for young ladies may likewise affect ladies' socialization, breaking with custom again. Be that as it may, on the grounds that there were less educational entryways, this part of expansionism just continuously became evident.

The principal books of Naipaul's set of three on India, *An Area of Darkness* (AOD), was delivered in 1964. The book fills in as a diary of his mental excursion to the tribal home and an assortment of his reactions to India's cruel real factors. As a Trinidadian of Indian plummet anxious to understand the legend of India as he had come to figure out it as a youngster, as a British resident inclination in conflict with his embraced country, and as an expert essayist searching for new material for his books, Naipaul embraced this excursion for different reasons and on different levels.

Naipaul showed up in Bombay on March 18, 1962, by boat. The various areas he goes through on this excursion to India are wonderfully definite right off the bat in *An Area of Darkness*, just like his initial feelings of Bombay port. The book's initial part, "Voyager's Prelude: A Little Paperwork," fills in as the first experience with the East.

Naipaul lays out the mind-set for the book immediately by portraying the confined roads of Cairo, the foul smell coming from the inadequate stores that line the edges of the roads, the demeanour on the essence of a French server with miserable eyes, the Negroes, sellers, promotes, and starving youngsters. He lays out his non-partisanship immediately and ceases to be an eyewitness of the East from far off. His position swings to and fro between his shock and disgrace at being colonized and his concurrence with the colonizers' appraisal of India. Throughout the whole book, there is struggle and uncertainty, and Naipaul really tries to make sense of his intentional separation from India as a typical reaction to his free for all. One more thought of man had been continuously characterized from Athens to Bombay, another sort of control and subjugation. . . Men were currently more modest and distorted; they asked and grumbled. My reaction had been one of delirium, savagery, and an acknowledgment that I was an entire person with a trepidation touched resolve to remain how I was. It didn't make any difference whose eyes I was utilizing to see the East since there wasn't sufficient opportunity to do this sort of thoughtfulness presently.

When he enters India, Naipaul knows about his own disparities and makes no endeavour to conquer them. All things considered, he underlines that qualification and begins to break down India according to a western point of view. As he portrays his experience with Indian formality and organization, the Customs Department seized his bourbon bottles upon his appearance in Bombay. He endeavoured to get them back. He ridicules the managerial representatives at the Customs Office, whose rules constrained him to run to and fro between the Old and New Customs houses, and their hard-working attitudes and perspectives. In the book, he sensationalizes the occasion by including his regular explosions of fury over the unfortunate administration and

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representative languor. Obviously, Naipaul can't help contradicting the framework as well as finds it hard to comprehend and embrace Indian culture. He experiences his own uniqueness every step of the way, not with regards to his actual thorough search in the viewpoint he has of the country. In India Naipaul's world of imagination gave way to the sensuous reality of people and landscape, and the conflict between the two left a painful impression. But more than just landscape separated Naipaul from India. He had lost the ability to speak the language, and as an unbeliever he was shut off from the Hindu religion. More importantly, he did not feel linked to the people of India in any way. (Cudjoe 85)

Naipaul begins his story in *An Area of Darkness* by discussing his childhood and Trinidadian past. By customizing his story at the kick-off of the book, Naipaul helps the pursuerto remember his unconventional past and positions himself as a settler who has been doubly evacuated, distanced, and subsequently extraordinary. From this point, India and Trinidad are considered, as well as the effects of his Western childhood and lifestyle. Right off the bat in the travelogue, Naipaul makes it clear how India affected him during his childhood in Trinidad. India was even more a psychological picture he had made from stories he had heard and the family ceremonies he had thoughtlessly followed as a youngster. What's more, India played had an exceptional impact behind the scenes of my initial years. It was the country from which my granddad began; a country that has never been truly depicted and, in this way, has never existed; a country that lies past Trinidad's spot somewhere far off.

In spite of the fact that Naipaul unreservedly recognizes the huge impact his experience growing up had on his full-grown life, he asserts that Hinduism had not established a connection with him.

He communicates his disdain for position with substantially more intensity:

In India it [caste] implied a brutal division of labour; and at its centre, as I had never realized, lay the degradation of the latrine cleaner. In India caste was unpleasant; I never wished to know what a man's caste was. (AOD 29)

As opposed to this declaration, Naipaul's comment that he comes from a line of intellectuals has a particular quality of pride. While going to class in Trinidad, he describes a youth occurrence. To try not to suck a similar finish of the cylinder as the other young men, Naipaul let the receptacle pass as it was passed among the fellows during an examination in the school lab. His activities had the consequence of gaining him the appreciation and reverence of a little fellow from Port of Spain for being a "certified Brahmin."

The destroying design of *An Area of Darkness*, in which the storyteller changes from a view of himself as a Trinidadian Brahmin looking for the vessel of legendary India into his very own affirmation verifiable overt repetitiveness and his capability as the new distant on the location of Indian history, is directed by this exhaustion and its own absence of reduction.

It is justifiable that Naipaul had a muddled association with Trinidad; he hates Trinidad more than he does India. He incidentally claims to be not the same as other Trinidadian Indians. He utilizes the case of Ramon, a lifelong companion from Trinidad who died in a fender bender in England, as though to show this highlight the peruser. While portraying Ramon's presence,

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Naipaul utilizes a tone that goes among disdain and joke. He explains on Ramon's foul Chelsea loft while suggesting that Ramon and numerous others like him who had left Trinidad were bound to live in filthiness and difficulty abroad.

Indians, as per Naipaul, are unaware of the filthiness that encompasses them; the fact of the matter isn't portrayed in books about India; and Indians will not concede the lip service and frightfulness of their traditions and lifestyle. The creator is persuaded that main Westerners can see the truth of India, since Indians keep on living in a consistent condition of disavowal. As indicated by Naipaul, just Gandhi among Indians had the option to see what Nehru and any remaining Indians couldn't. Gandhi had invested a lot of energy away from India 20 long years making this doable. Gandhi's endeavours to carry out changes to end unapproachability, cancel rank differentiations, and advance the pride of actual work are consequently established on both the messy clean acts of the Indian people group as well as the segregation that untouchables needed to persevere. Gandhi was affected by the West with regards to neatness and cleanliness; assuming he had never experienced Western goals and thoughts, he would have kept on being passionless to the abominable filth that swarmed India all over the place. Gandhi, in any case, is simply a representative reformer; he is diminished to a fantasy to be reviewed just once in a while, with his pictures brightening shop corners, work environments, and confidential homes. Indeed, even 10 years after Independence, the persistent vices of open poo, dependence on toilet cleaners, and ceremonial showers in filthy streams show how fruitless he was. Indeed, even disinfection is consigned to being simply representative in India since it is a country of images. The subject of cleanliness is just the supposed "hint of something larger" for Naipaul. Gandhi couldn't get to and wipe out the grotesqueness covered somewhere inside the openings of Indian mindset, which reasons such practices and delivers all analysis unimportant. Gandhi's endeavours uncovered the illness to be instilled profoundly inside the mystic texture of the Indian psyche. Gandhi, notwithstanding, who was a visionary, saw precisely where the illness lay.

Naipaul felt actually embarrassed by the way that the country he searched out was totally in conflict with his assumptions. He has come to figure out the misrepresentation of Trinidadian Indian life. While encountering vagrancy, Naipaul finds that he is more away from his underlying foundations than he anticipated. His hereditary home had been manhandled for quite a long time by unfamiliar mastery, and it had likewise run his fantasies of truly being all a piece of any onecountry. This enduring is aggravated by India's horrifying state. Naipaul's endeavour to comprehend himself and his past has fizzled, leaving him, unusually, considerably more confused. This equivocalness penetrates the whole novel; it continues to come up in his instability between seeing himself as a frontier ace who is totally in concurrence with radicals and a casualty of expansionism at different times. One will in general agree with the numerous Naipaul doubters who guarantee that *An Area of Darkness* is less about India and more about the creator. Imperialism is a similitude for both the disappointment of Indian legislative issues and the complete insufficiency of the Indian philosophical practice. Naipaul fights that he is one of these disappointing casualties and that the expense for him by and by committing this error is inestimable and interminable.

Naipaul over and over and on a few events uncovered his vagrancy in the open. He was banished two times, first from Trinidad and later from India, the country he thought would be his

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last objective. It was just a fleeting wellspring of sustenance for himself as well as his local area in Trinidad; obliging him in the motherland is currently completely deficient. Naipaul is frightened to understand that the legend of India has disappeared like a phantom.

He experienced a twofold embarrassment because of England's colonization of India: first, since he was brought into the world in Trinidad and was thus an untouchable there; and second, since English expansionism had obliterated the familial home of his predecessors. (Cudjoe 86)

Naipaul, however, keeps on having a tangled assessment of India. His excitement in India emerges as belittling, like that of a previous pilgrim visiting a previous state. India is something contrary to London, his embraced home. While India upset his self-laid out personality and left him with vulnerabilities and doubts about himself, London reaffirmed his status as a down and out exile. He mixes in with the group in India, where there is an ocean of earthy coloured faces all over the place, and nobody really thinks about his earthy coloured skin. Naipaul made his most memorable excursion to Delhi in April of 1962, and he depicts his encounters there in the section named "Romancers." The World Is What It Is, Patrick French's approved life story of Naipaul, likewise makes reference to this excursion and notes that Naipaul was again dumbfounded by the Indian working class' absence of sympathy for the ruined. Kushwant Singh, a notable reporter and creator who filled in as his local escort while visiting Qutb Minar and Tughlakabad Fort, saw that Naipaul appeared to be more keen on the destitution nearby than the old destinations themselves. (French 223). In a letter to his companion Francis Wyndham, Naipaul composed: People who are without a doubt cordial, friendly, and magnanimous stroll behind them, concerned just that their baggage ought not be taken. Watchmen are called coolies. They need hand trucks, which would work on their work. They convey amazing burdens on their heads. (French 223)

The section invests a lot of energy depicting the hopeless state of their landlord Mrs. Mahindra, the rich project worker's better half who rents out rooms in her level to guests. She chooses to have paid visitors in her home on a trial premise without asking her better half's assent out of unadulterated weariness and a craving for somewhat fun. At the point when Naipaul gets back from their excursion to the open country, he finds that her significant other has chastised her for tolerating paying guests and that her experience as a proprietor is finished. To forestall deteriorating the generous lady's concerns, Naipaul goes secretly. Mrs. Mahindra is a merciful, direct individual who loves unfamiliar things. Her better half's new monetary achievement has suddenly impelled them to a way of life beyond anything she could ever imagine, and she is totally lost concerning how to manage their overabundant pay and recently discovered distinction. In any case, her two youngsters have no such issues and are unaffected by the extravagance given.

Abnormally for Naipaul, he talks about Mrs. Mahindra with compassion and awareness, feeling in her honesty "genuine Indian warmth" (AD 94). He is continually irritated by Delhi's other requests for representative administrative customs. The overflow of managerial notification sheets dissipated across the city is an impression of the city's dependence on outdated and silly signals. The least complex desk work is regularly directed through the "fitting channel" by government representatives, who seem to have a great time disturbing standard individual thusly. It was a problematic city, developing dangerously fast in the midst of old demolitions that discussed a former period and an old city of relics that was frantically attempting to adjust

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innovation. Delhi has consistently addressed India, with its states and demolitions addressing numerous times of the country's dynamic past. Accordingly, Lutyens in Delhi represents the British pilgrim time of India, authentic landmarks relate the Mughal attacks, and the city's extension and advancement depict India after autonomy.

The book's subsequent segment is a point-by-point record of Naipaul's time in the Kashmir Valley. It begins with the train ride from Delhi and his perspectives on how the landscape changes as they move farther north in anticipation of arriving at Kashmir finally. Naipaul saw that everything, beginning with the scene, was not quite the same as what he had recently seen of India. Ruins from the eighth hundred years at Awantipur uncovered the presence of Hindus since the beginning of time, yet remainders of Mogul engineering uncovered the Valley's power affected by Islam.

Kashmir is the subject of three sections by Naipaul, "A Doll's House on the Dal Lake," "The Medieval City," and "Journey." He monitors communications with outsiders, events including them, and his general evaluation of the Valley. The people almost seem like made-up characters from a fiction, and the whole part on Kashmir appears to be inconsequential to the remainder of the book. Contrasted with previous sections, the tone of the story is milder, and Naipaul shows love and delicacy for his characters. Naipaul appears to have let a portion of the doubt he felt before go, however there are still times when he gets fretful. Humor is sprinkled all through the story, and obviously Naipaul really thinks often about the people with whom he has invested a great deal of energy. Naipaul tends with the impacts of imperialism on India exhaustively in Part Three of *An Area of Darkness*. Yet again after the little reprieve that Kashmir gave had passed, Naipaul was struck by the damage that expansionism had caused to the Indian public's personalities. India had been so completely curbed by the British, and its response to this coercion had been a fatalistic capitulation. This acquiescence and detachment are ridiculed by Naipaul, who likewise unequivocally denounces the impersonation of Englishmen and the development of a bogus picture of England in India. India's adaptation of England was odd and not at all like Trinidad's. A "Somewhat English Indian" universe that was in conflict with the unmistakable real factors of the genuine India and the genuine England was a humiliating endeavor to impersonate the genuine England. Under expansionism, Trinidad went through another sort of subjugation, as Naipaul contends. The numerous racial gatherings were unmistakable from each other and segregated from each other, making it incomprehensible for one gathering to blend in with another. The world inside his grandma's home was their existence, while the world past was believed to be outsider. Networks were kept separated while tolerating and enduring their disparities. Trinidad had not gone through similar physical stepping with the royal experts' imprint as India did. That's what Naipaul trusted in spite of the fact that expansionism had been crushed, the Raj had endured and was still apparently present across India. In his examination of the past pioneer subjects, Naipaul needs compassion. Obviously the more he stays in India, the more alienated he becomes from the country.

The Chinese attack of Ladakh and the previous NEFA, presently known as Arunachal Pradesh, is widely examined in the Chapter "Crisis." India had been sleeping until the intrusion was declared, and the danger of approaching conflict kept everybody fully on guard. The burdened

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locale was totally in turmoil, and it was obvious to Naipaul that India couldn't deal with a circumstance of this size. Reports of troopers were being sent from the fields to the mountains with lacking gear and with deficiently military. All discussions in drawing rooms, at road vendors' tea slows down, and among staff individuals in unobtrusive lodgings' foyers rotated around the intrusion. It was inevitable until bits of gossip began to flow and were confused with real occasions. Lawmakers kept on discussing the intrusion and give a large number of talks, while harried authorities carefully followed the right conventions out of worry that they would unexpectedly make exorbitant bumbles.

An Area of Darkness was portrayed in a letter composed by Moni Malhoutra to a companion in India. The letter was loaded with perturbed explosions over the rottenness and dung he found in the country, which he said showed how rude and ailing in self-confidence Indians were. Regardless of his better half Pat's adoration for India, Naipaul stayed steadfast in his conviction that the country's future was sombre. Subsequent to being delivered, the book collected cruel analysis as was not out of the ordinary. Perusers were stunned and angered by Naipaul's investigation of Hinduism and its repercussions on India, yet scholars from two ages, including Tarun Tejpal, Amitav Ghosh, Faroukh Dhondy, and Amit Chaudhuri, were impacted fair and square. *An Area of Darkness* is an individual and fragile investigation of Naipaul's self-image and the brain science of his kin with an end goal to understand how the tradition of the past molded his opinions of alienation, as per Cudjoe.

Yet, Naipaul didn't leave India after *An Area of Darkness*. Over a decade after the distribution of this book, *India: A Wounded Civilization* was distributed. The subsequent book stresses India's verifiable culture, the Hindu way of thinking and religion, and their associations with current India, depicting the country in a way that is like that of *An Area of Darkness*.

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