

## Chapter I : General Introduction

### Naipaul's Life and His works

#### Introduction

Nobel Laureate Sir V (Idydar) S (Uraj) Prasad Naipaul was born as a son of Brahmin journalist in Trinidad on August 17, 1932 and was educated at Queens Royal College in Port of Spain. Then he left his native Trinidad and went to Oxford University. Descended from Hindu Indians who had immigrated to Trinidad as indentured servants, he thought himself as a rootless man as he found himself in new vicinity with the people experiencing different social and cultural practices of which he was naively oblivious. His life and art have been a series of Journeys- arrivals and departures- as he has tried to find his place in several worlds. He went to India, the birthplace of his grandfather; to South America and Africa, and back to Caribbean and in each country he has written frequently about culture. Eventually, he became a writer with world perspective and he never stopped traveling. These travels have inspired twenty-five books of fiction, history and commentary.

Naipaul currently lives in Wiltshire, London, with his wife Narida. After his graduation, he started his life long career as a writer. It was then the first time that he felt himself a writer far from his source culture, language and people. He, however, as a broadcaster for the B.B.C's Caribbean voice from 1954-1956, and a regular fiction reviewer for the *New Statesmen* from 1957 to 1961, got different cultural impetus in coloring his one of the novels, *Miguel Street* (1956). The novel depicts the love and nostalgia he had with Trinidad. *The Mystic Masseur* and the *Suffrage of Elvira* written in 1957 and 1958 respectively set his ambitious career as a novelist that ultimately flowered in *A House for Mr. Biswas* (1961), a tragic-comic story of

the search for independence and identity of a Brahmin Indian living in Trinidad. The protagonist of the novel, Mohan Biswas, is said to have partly modeled after the author's own father. The solid basis of existence- a house for him touches the book that ultimately became one of the main themes of his subsequent novels. the same theme is repeated in his *Letters Between father and son* (1999), a record of father son correspondence in the early 1950s.

While writing the novel *Mr. Stone and the Knights Companion* (1963), V.S. Naipaul must have been inspired to supplement his prose narrative with the rich symbolic overtones. Most critics of V.S. Naipaul have felt it an attempt to liberate himself from the clutching label of West Indian writer writing on West Indian immigrant experience on an alien soil. Moreover, it is an attack to track from the earlier dry, biographical, prose narratives.

Naipaul's extensive travels to India, Pakistan, Malaysia, Iran, Africa, South America and U.S.A in the 1960s and early 1970s provided immense materials for his number of ambitious and dazzling novels and travels books. These remarkable books are small incentives from the sociology of the colonized heritage and the borders of which extended in works like *In a Free State* (1971), *A Bend in the river* (1979) and *Away in the world* (1994).

Naipaul merges history, memories, fiction and journalism in his writing. His books are creating an accomodable place for each but in contrary to this; solve the problem of their incompatibilities. His arrival to his home in Wiltshire is described in an *Enigma of Arrival* (1998). In this novel, he depicts the Pastoral life and a man's life and man's love and hatred to the arrival itself. His three books about India - *An Area of Darkness* (1994), *India: (A Wounded Civilization* (1977) and *India: A Million Mutinies Now* (1990) appear as homage as well as protest and

disenchantment to his Hindu root. These are his journeys from memory to reality for the historical inquiry and the result being the source for his own identity in writing.

Naipaul gets a number of attacks from Edward Said and Salman Rushdie for the view expressed about the Muslims and the so-called third world (Surror, 55). He saw Islam not as a religion but as an emperium in his *Among the Believers* (1981) and *Beyond Belief: Islamic Excursions among the Converted people*. (1998). He often regards that Islam goes beyond the Islamic people i.e. to the converted Muslims, and thus makes it imperial demands. His novels also seek the similar themes bringing civilization, culture, nationality, history geography, journalism and travels (Surror, 55). One of the them is *The Mimic Man* (1995), which explores the contemporary problems of identity in a disguised portrayal of the novelist himself. *The Middle Passage* (1962) is a novel about the problems of his native Island, Trinidad.

Naipaul has produced three volumes of short stories. In 1959, he published *Miguel Street*, a collection of character sketches he had finished writing several years earlier while working as a writer for "Caribbean Voice". All the *Miguel Street* stories take place in Port of Spain, Trinidad, and are told from the perspective of a West Indian child who, like Naipaul, finally leaves the island to study abroad. Each short story (or chapter of what some commentators take to be a novella) tells the comic tale of an assortment of Trinidadian oddballs and misfits who desperately struggle to make their lives meaningful, but whose efforts are ultimately crushed by their own narrow connection to their environment and because of the chaos and squalor that surround them. The humorous dimensions of the stories, which reveal Naipaul's early sympathy with those struggling to fit into a world made miserable by

ignorance and cultural depravity, are intensified with dramatic use of Caribbean dialect that masterfully brings the characters to life.

*A Flag on the Island* (1967), Naipaul's second volume of short stories, was collected from pieces written between 1950 and 1962. Some parts of it had been published previously in English and American periodicals. Like the *Miguel Street* tales, most of the stories in *A Flag on the Island* take place in Trinidad and typically deal with a clash of values as local Trinidadians of Indian descent try in vain to structure their lives around a culture that is now far away and only dimly remembered. Other stories deal with the latent terror underlying seemingly ordinary lives of immigrants in London. While this collection again uses comic effect to intensify themes of alienation, failure, and racial discrimination, the general tone of the collection is much more bitter and pessimistic than that in *Miguel Street*.

In 1971, Naipaul attracted worldwide attention as well as heavy censure for his book *In a Free State*, which combined two autobiographical travel narratives based on experiences in Africa and the Caribbean with two short stories and a novella. The work treats the lives of immigrants as they try to assimilate to new environments exploring the problems that arise because of their own limitations as well as larger societal trends of racial discrimination and cruelty. One short story, "One out of Many", tells of a domestic servant from Bombay who moves with his master to the United States, but whose hopes of freedom and opportunity in the new land are dashed as he finds himself even more alone and imprisoned than he had been in India. The second short story, "Tell Me Who to Kill," is about a Trinidadian man who lives in London and whose goal in life is to see that his younger brother does not have to endure the indignities that he himself has suffered. This objective is thwarted when the younger brother squanders the money the elder brother has saved

for his education, leaves school, and marries a white woman. The title novella in the volume *"In a Free State,"* tells of a white couple touring Africa who discovers that behind the veneer of civilization is a culture ripped apart by despotic brutality and tribal savagery. Naipaul won the Booker Prize for this unusual treatise about cultural detachment and alienation, but many commentators denounced the work because of its portrayal of Third World cultures as essentially hopeless.

He has successfully blurred the boundaries of genres such as travel autobiography narratives; reflection and history that get conflated in a portion non-fictional mode, which he has used repeatedly as other, have done after him too. His presentation of the dark sides can aptly be compared to Joseph Conrad's vision of the so-called third world. Like Derek Wallcott, Wolo Soyinka, Salman Rushdie and some other writers in English from the stance highly debated as "Margin", Naipaul struggles hard to find his place, culture and history. About his own life he says: "My life is short, I can't listen to banalities. If writer just think of oppression and there will be no time for writing" (qtd. in Kuravilla 1). It is likely to think that the banality irritates him. Many critics see him and his work differently. Pico Iyer calls him a "Literary Sannyasi" (56). Where as Khushwant Singh calls him a literary Nucatto" (86). He is branded as "V.S. Nightfall" in the definition of Derek Walcott (qtd. Suroor 54). Evelyn Waugh, a fastidious critic, at the best of the time remarked; "Naipauls Mastery of the English language should put to shame his British contemporaries" (qtd. Suroor 55). Naipaul, nevertheless, stands out to be one of the celebrated figures in literature, and a man of fine prose in English but still countless secrets linger regarding his biography and rigidity of the opinions, which makes echo in Paul Thoreux's book *Sir Vidia's Shadow* (1998). No one has gone in such depth of closeness with Naipaul, and as a result, Thoreux's book appears to be the

outcome of his frustration with Naipul after their three decades long friendship. The novel prize of 2001 awarded to Naipul encouraged Lillian Feder to write (*Naipaul's Truth*) (2001) that reveals the trauma behind his writing.

The title of the novel, *Mr. Stone and the Knights Companion* has two divisible factors, an individual and a group. In it Mr. Stone anticipated a kind of company under the banner of knight companion. It indirectly conveys a kind of aloofness, isolation and alienation. It is a desperate attempt to drive away loneliness with an exercise of creativity. This creativity in a highly ordered society fails to operate. As a result, a cleavage appears between Mr. Stone and his creative operations, knights companion. The old Chivalric title 'Knight Companion' is ironical in the sense that it has no youth strength and vigour. They are much far away from the activities of romance and chivalry. Even, Mr. Stone has neither thought of romance nor has capacity to be knight.

The cover illustration by Tony Moor in the penguin edition of the novel bears symbolic significance. Its black cat on the broken fence, a bare tree with no flower, leaves; life and stone-bound walls are highly allusive symbols of what the story is about. Naturally, it is a story of a black cat. Mr. Stone lives in the stone bound cottages with no life tree, save the cat's idleness over the fence.

Man had begun his life with stones. The history of civilization began with the Stone Age. In dark ages, it was believed that the spirits or gods would have hunted the stones. The tombstone and boundary stones are for a particular symbol. In Old Testament, Jacob found the stone as a mediator between himself and god. Even the unhewn stones had a high symbolic meaning in primitive societies.

According to him the contact with the nature has gone and with it has gone the profound emotional energy that his symbolic connection supplied. It is not self

informatory but a kind of self-expression. It lays beneath the surface and hidden under a profound shadow of wisdom. Stone is to be churned out to know what it actually has. In the early 1960s, Naipaul reviewed hundreds of books for *The New Statesman* and other publications, where he was well known as an uncompromisingly harsh critic of most of his literary contemporaries. It was also during this period that Naipaul wrote his first two works of nonfiction. *The Middle Passage* (1962) and *An Area of Darkness* (1964) are both based on his travel and observations of postcolonial conditions in the Caribbean, Africa, and India. His fiction writing continued to win critical acclaim for its forceful prose style. Naipaul received the Hawthornden prize for *Mr. Stone and the Knight's Companion* (1964), the story of a Caribbean man living in England, and the Booker Prize for *In a Free State* (1971), a mixed-genre work that contains short fiction pieces dealing with the themes of alienation and exile as well as factual eyewitness accounts of postcolonial oppression and discrimination.

Naipaul's life itself is full of oddities, complications and problems. He is not only an expatriate in London, but also an exile from nowhere. Therefore, he has strong sense of history. Naipaul really wants to write his history as one of his autobiographical characters. Ralph Singh who in *The Mimic Man* says, "My first instinct was towards writing of history" (81). He tries to evoke the history that is the clear theme and has expressed in an embellished and clear language. In view of his style, Tarun J. Tejpal observes:

With Naipal there was no excess of language, no flashy turns of phrase, no exhibition of vocabulary. In fact there is a world out of place. There is no better school to learn the craft of writing. There is architecture to the phrase that, in its simplicity and design is classical.

The words stacking off, the sentence stacking off, have an air of profound inevitability. In each book in classical fashion, the materials are simple brick and lime- but the time the construction is over; a magnificent building complex and ingenious is in place. Good readers could spend years unlocking their peculiar wisdom and secret. (154)

The first of Naipaul's novels with the English setting and English characters is *Mr. Stone and the Knights Companion* (1964). It is usually regarded as his "attempt to escape from being regarded as a regional writer" (34). Naipaul develops searching critiques of little Englandism. The liberation protagonist, Mr. Stone is the epitome of a little Englandism nearing the end of his working life, and reflecting anxiously on its achievements. Pressures on his everyday white masculinity shape his anxieties. Naipaul argues that inter war little Englandism was a conservative modernity, characterized by a move away from formerly heroic and officially masculine public rhetoric's of national destiny and from a dynamic and missionary view of the Victorian and Edwardian middle classes in "Great Britain" to roguishness at once less imperial and more inward looking, more domestic and more private. "It valued the quiet life that is known and the familiar the nice decent" (35). At the opening of the novel, Mr. Stone's domestic territorialism, and his familiar comfort with slow decay and bulky nineteenth century furniture, is affronted by the presence of a black tomcat in his garden and home. "Mr. Stone is fixated on traces of its obscene scuttling and dredging and burying" (36). Business involving the cat, associated with newcomers to the neighbourhood may be read as a sign of bachelor, Mr. Stone's sexual anxiety as he approaches to the retirement age. It might also, however, be



read as a sign of his anxiety about the permissive encroachment of the foreign in his corner of England.

He seeks to manage his sexual anxiety through prospect of white regeneration, which is, however, short lived. He marries Margaret Springer, when symbolically, a tree in view of his black window has swollen buds and "in sunshine were like points of white" (36). Margaret introduces a new and alien mustiness into his home and a tiger skin, seemingly a family heirloom, which exacerbate his sense of Masculine inadequacy (37). Michele Montrelay argues 'because it threatens to return the subject of an immediate, unmediated connection with the body of the mother' (38).

On a belated honeymoon, Mr. Stone experiences as shattering and emasculating moment of "white void" and "enveloped" (40) in smokes which robbed him and Margaret "of earth and reality him of judgment, of the will to act" (41). The experience promotes him to develop the welfare scheme for retired employee of his company Excal which will rescue them from and effeminizing passivity in retirement and the unremitting confinement of family relationships that is by women (42). While in the days of knights companion scheme, he does accommodate himself to the cat's presence in the neighbourhood and its symbolic promise of spring. It is an observer, a distance that comes to signify to him "his emptiness and the darkness to come" (43).

Presenting the dilemma of Mr. Stone with a consistency that he becomes at once the embodiment of darkness, stagnation and decay and his earnest desire to survive the drift and chaos through his own house impress the readers and neighbours. In other words, our stone is both a genuine symbol of an individual and an archetypal figure. Gordon Bohlehr has rightly described him as "an archetypal

symbol of stranger or exile" (16). "He is described as stranger, visitor wonderer the recognized in Hanuman House as a buffoon and the role of fool is one which he at times accepts in humiliation and at others rejects with bitterness" (17).

Mr. Stone is everyman wavering between identity and nonentity and claiming his acquaintance with the rest of men. Mr. Stone marks a significant advance in Naipaul's intentions as well as organization of his material. The book is certainly symbolic but it is never crudely or overtly so. Here landscape and life are beautifully blended; the description of a nature again plays its role. Thus reference to jungle, chase or for that matter decaying leaves on half dead trees surrounding green vale, the landslide at short hills, the dryness of atmosphere and no scent of the flower in Mr. Stone yard- all such small details acquire symbolic overtones.

In *Mr. Stone and the Knight Companion*, We find at once a continuation of Naipaul's basic preoccupations and a significant shift in perspective. Naipaul here moves from his native West Indies to an English setting and discusses the problems of transition, specially the problem of adjustment in coming to term with the English setting and experience from the symbolic point of view of basic concerns. The novel represents a continuation or continuity of interest, but from the point of view of technical aims and presentation of the milieu, the novel marks a break. The author wants to present a sudden flash of insight to human relations and the resulting idea though the portrayal of an aged man Mr. Stone whose late marriage creates several emotional upheavals. As already noted, though this novel also deals with the theme of quest for performance, there are several differences between the previous novel and the present one. Robert Hamner has observed:

The shift in setting from a Caribbean Island to the London suburbs is but one. There is also a drastic reduction in the amount of time

covered in each book, from spanning, parts of three generations of the west India family to just the last two years, before an ageing Englishman's retirement. Another market change appears in the darkening tone as action and drama give way in *Mr. Stone* rather drab and constricted life to reflection and flattering gestures. (20)

Hamner even calls him a "pruttrockian little man", a kind of sadly comic figure. He lives in a non-descript middle class suburban world and thinks of having a little order and stability in a world of drift: "life was something to be moved though they had become part of his life, his experience, his career" (21).

A related sense of symbolic claustrophobia and inhospitality of English life marks *Mr. Stone and the Knights Companion*. Naipaul's hero Mr. Stone attempts to extend and animate his barren future through marriage and a "scheme" to rehabilitate the retired members of his department. The inevitable, if heroic, failure of these efforts is amplified through the novel's insistence on the oppressive enclosure of an English scene, habits and rituals, which supply its narrative context. The routine of Mr. Stone single life lapses into the slightly more tedious routine of his marriage and domesticity. Ironically, Naipaul writes himself and his world into this exhaustive "English" novel. Only the absent abject of xenophobia, as a potential transposer defying the interdiction imposed by his own blinkered characters. There is little accommodation for him in the Earl's court residence, once occupied by Mr. Stone's wife, whose "refuge of calm and respectability" (28) is secured by a discrete. Gazing steadfastly upon England in his early works, Naipaul finds it desolate and implicitly, unwelcoming which connects the symbolic bridge to the protagonist Mr. Stone and his wit Margaret in the novel.

The way of presenting cultural desideration in the symbolic meaning is equally powerful and his fine language makes Naipual a writer of both interest and difference. Tejpai further says; "Video is already on original sized of his own opinion, prodigiously intelligent and intellectually unafraid" (162). His writing therefore makes him a novelist of distinction whose fastidious and sardonic tone conceals and profound concern of twentieth century uncertainties and insidious effects of imperialism upon the people of so called third world nations. This is a trauma of alienation to which Naipual himself belongs. This fact of expression of truth compels Lillian Feder to remarks:

I approach the body of Naipual's fiction as a part of composite opus, the central theme of which the life long process of self creation and individual narrative of a search for truth that in cooperates his historical and social framework in which it is enacted. (20)

Morris says that, this novel "may be read as an allegory about the little mans alienation in the modern world. The impossibility of perennial renewal in the human cycle, the fate of art in consumer society, or the death of the mythic imagination" (25).

Naipual is a self-conscious migrant who does not have the nationalist idealism in his fiction but powerfully explores the cultural confusion and identity crisis in the post-colonial time. The writing of any kind after all involves language and about language David Crystal clearly elucidates:

Our use of language can tell our listener or reader a great deal about ourselves in particular, about our regional origin social background, level of education, occupation age, sex and personality. The way language is used to express these variables is so complex and that it

requires separate discussion, but the general point can be made here that a major function of language is the personal identity the signaling of who we are and where we belong. (13)

Crystal emphasizes that case of language is purposely related to the expression of personal identity crisis. In other words, the trauma of identity crisis can be sensed in the language that one uses.

As time passed, more and more, critics paid their attention to novel approaching it from a variety of critical prospective. Giving an account of how the novel differs from others in its subject matter as well as handling of symbolism.

Thoreux sees no difference between Naipaul and his writing, when he says, "his interest, his passion, was located, solely in his own writing. Nothing like it had ever been written before. It was an error to look for any influence" (40).

Paul Thoreux praises Naipaul's originality and truth of writing. This is very fact that encouraged Lillian Feder to write about *Naipaul's Truth: The Making of A Writer*. She starts by writing that V.S. Naipaul has described the genesis of his long commitment "to deliver truth" (1). Rob Nixon gives the title "License of Exile" to be his first discussion matter about Naipaul in his *London Calling: V.S. Naipaul, Post Colonial Mandarin*. He states:

Naipaul's familiar and personal displacement figure so badly in both his work and its critical reception that he has come to celebrate as the ultimately literary apatriote, the most comprehensively uprooted of twentieth century writers. (17)

According to Rob Nixon, at least three points are necessary to understand Naipaul's life and his writing.

- i. Naipaul "autobiographical reflection" of a more "detached exile".

- ii. His geographical, cultural and national displacement bringing the "term-exile, emigrant, émigré, expatriate, refugee and homeless individual".
- iii His dislocation for his reputation" (18).

Naipaul has understood the real problem faced as a displaced writer from his root, who tries hopelessly to recreate his own past, his history and his culture. He feels himself dislocated and isolated and correlates himself with the character Mr. Stone in the novel *Mr. Stone and Knights Companion*. When he had come to India in Feb, 2000 to attend a meeting of Indian writers in English (IWE), he said that he belongs to nowhere. Rahul Singh asked a question about his belonging, "Have you yourself started feeling more of and Indians?" In the response, Naipual revealed everthing that he was born in Trinidad, spent most of his life in England, and Indian was his land of ancestors. So he is neither an English nor an Indian and nor Trinidadian (3). He had spoken that same thing when he received the Nobel Prize in 2001. This is the problem of belonging and, the problem of identity as well.

A home is a must for all. His or she creates the alarming point that his focused here is that man's home on culture. Naipaul wished to belong himself by expressing a feeling of loss towards his root as he tries to create his self in his writing.

Huntington argues in *The Clash of Civilization* that the people come to the cultural lines to define and create themselves (21). People are, thus, far away from the ideological, rational, even national ways of characterizing themselves. Moreover his ideas regarding culture and belonging call forth the issue of nostalgias of the past cultural values. He sees vast difference between art and culture and says "art is the peak expression of man's creativity" (187). He sees culture as a unifying force of human's brutish nature. From this perspective, Naipual is exploring the cultural

values by expressing it. He is a self-conscious migrant who does not hide the nationalist idealism in his fiction, but powerfully exposes the cultural confusion in the post-colonial time. The writing of any kind, after all involves the language and about language. David Crystal clearly asserts:

Our use of language can tell our listener or reader a great deal about ourselves in particular, about our regional origins, social backgrounds, and level of education, occupation, age, sex and personality. The way of languages is used to express the variable so complex and symbolic that it requires the separate discussion, but the general point can be made here that a major function of language is the personal identification- the signaling of who we are and where we belong. (13)

Crystal emphasizes that the cause of language is purposely related to the innovation of identification and personal identity crisis, which gives the internal connection between self-respect.

His life and works reveal his unique interest in his search of "root" where his own plight is going through the problem around himself that start from Trinidad and end in Wiltshire, London, his home now. His dozen of novels make the general reader wonderstruck. He is the most admired contemporary Caribbean novelist writing in English and has won many distinguished awards.

Naipaul has earned a reputation as one of them gifted prose stylists of the twentieth century as well as one of the most controversial critics of the effects of imperialism in the Third World. Employing a variety of literary idioms, from short stories to essays to mixed-genre pieces that blend autobiography, fiction and journalistic reporting. Naipaul describes the "bitter legacy of colonialism on

personal and societal levels" (42). The early novels and short stories based loosely on his own experiences growing Trinidad have been acclaimed for their narrative skill, colorful use of West Indian dialect, and wry humor as they express themes of individual rootlessness and cultural deprivation that are the effects of colonial history. The characters in his early short fictions are often depicted as alienated from the societies in which they are born, as they spend their lives trying to escape or to build a sanctuary they can call their own. Naipaul's later novels, historical essays, and social commentaries were based on his extensive travels throughout Africa, but without the humor that was a hallmark of his earlier fiction writing. The later works, while being admired for their keen observation and clear descriptive style, have garnered intense criticism for their often bleakly negative appraisal of cultures ravaged by centuries of oppression, particularly by the people of the regions he describes. Naipaul has won numerous literary awards in Britain including the Somerset Maugham Award, the Hawthornden Prize, and the Booker Prize- and his name repeatedly appears on lists of candidates for the Nobel Prize in Literature.

V.S. Naipaul was knighted in 1989. He was awarded the David Cohen British Literature Prize by the Arts Council of England in 1993 and the Nobel Prize for Literature in 2001. He holds honorary doctorates from Cambridge University and Columbia University in New York, and honorary degrees from the universities of Cambridge, London and Oxford.



## **Chapter II: Theoretical Modality**

### **Trends and Tenets of Symbolism**

#### **2.1 Introduction**

Symbolism, a movement, came to be used in a literary texts in the second half of nineteenth century, which was specifically associated with the school of French poets. It emerges out of the work of Baudelaire and is above all associated with Paul Valery, Paul Verlaine, Arthur Rimband and Stephane Mallarme . Its shaping was also further contributed by the American writer Edgar Alan Poe and German music dramatist Richard Wanger. Its development went hand in hand with the movement of Romanticism, which was in fact poetry of the feelings as opposed to the reason whereas it was more intellectual in its very conception. More focus on intellectualism in this connection also led some argues that the content of poetry was inclined to ordinary ideas. Many proponents of the movement had actually affirmed that the poetry was not made with ideas but words.

During twentieth century emphasis was given to the medium rather than the thought in which the artist has chosen work. It is strongly believed that they were earnestly required to have respects for the medium in all the arts. Eliot highly praised the seventieth century English metaphysical poets that "they were, at best engage in the task of trying to find the verbal equivalent for state of mind and feeling" (52). In the standpoint of overall literature, the state of mind and feeling ultimately happen to be mysterious and elusive. Therefore, the symbolists suggested an emphasis on diverted language. But this emphasis also makes much of their poetry, drama, and essays obscure, which would need additional, care for the writers to be able to organize and operate a particular language that should be kept away

from vagueness in their English contemporary poetry. For instance, Algernon Swinburne is, of course, vague. Though he is much more concerned with the poetic medium of words, his verse subdues the reader into the state of passive receptivity whereas the French symbolists evoke an active participation.

Swinburne only relies on stimulating emotions already latent in the reader for his effect whereas the symbolists incite an extension of these emotions. Eliot's essay on Swinburne in *Selected Essays* weeps in elucidating the distinction.

Eliot and Yeats, the two most important poets writing in English in the first half of the twentieth century, were decisively influenced by the French symbolists, and Eliot's understanding of them was much more intimate and profound. Russian writers in the 1870s and the early years of the 20th century also adopted the idea of the French symbolists. Thus, Symbolic Action as the Jargon term gave birth to many theories in disguising his or her identity which were introduced and elaborated by Kenneth Burke in *Attitude towards History and the Philosophy of literary form: Studies in symbolic Actions*.

Symbolist movement has subsequently taken place a doctrine that there exist inherent and systematic analogies between the human mind and the outer world and also between the natural and spiritual word. As Baudelaire puts this doctrine in this way saying, "Everything, from movement number, color, perfume in the spiritual as in the natural world, is signification reciprocal, converse, correspondent" (84). It had its immense influence throughout Europe especially in the 1890s and later in England and America. Notable era of Symbolism in literature as the modern period was in the decades after World War I. Instances of a persistently symbolic procedure occur in lyrics like "Byzantium" poems by W.B. Yeats, Dylan Thomas' series of

sonnets "*Alterwise by owl-light*", Hart Cranes' *The Bridge*, Eliot's, *The Wasteland*, Wallace Stevens', "*The Comedian as the letter C.*"

Coleridge, for example, constantly verges upon such conception in his speculations upon poetry as a way of mediating between the subject and the object in the letter to William Godwin, he writes:

I wish you to write a book on the power of the words ... is thinking impossible without arbitrary a moves for? Are not words etc. parts and germinations of the plant and what is the law of their growth? In something of this sort I would endeavor to destroy the old antithesis of words and things; elevating as it were, words into things and living thing to. (155-6)

Though, Coleridge prophetically raised the right questions and even implied some of the answers later to be proposed by the symbolist theoreticians, the most direct line of development does lead through French and American thinkers.

Emerson pronounced "words and deeds" to be "quite different modes of divine energy, words are also actions, and actions are kind of words" (14). The writer is not to be sharply set apart from the "practical" man nor is his work to be thought of artful in some sense that cuts it off from nature and natural. The poet names the things because he sees it, or comes one step nearer to it than any other. This expression or naming is not art, but a second nature, grown out of the first, as a leaf out of the forerunners of the conception of literature as symbolic form.

Herman Melville and Arthur Rimbaud were other extreme proponents of symbolist theory. Both of them reach the personal as well as technical impasse in their career. After publishing *Line Saison en Enfer*, Rimbaud apparently came to an

impasse, burned his manuscripts, and left Europe to become an irony trader, gunrunner in Abyssinia.

Stephen Mallarme seriously took the notion of literary text that would be carefully organized with the precision of mathematical problem. During the 1870s and 1880s, he was regarded as the sages of the symbolist movement. Though he published little, his *Tuesday Receptions* at which he talked with his friends about the literary writing, became an institution. The civilization of literature has become a ritual and a cult. He made the most celebrated observation about symbolic methods in 1891 in the "Response a une enquete"(4).

Mallarme, defined that literature or ordinary speech is the chain of symbols as he asserts:

Literature is the expression by means of human language restored to its essential form, and of the mysterious sense of the aspects of existence; it endows our sojourn with authenticity and constitutes the sole spiritual task from Baudelaire to Surrealism. (5)

The main line of the French Symbolist Movement runs from Baudelaire to Mallarme and thence to Paul Vallery. The Symbolist Movement may be described as the effort to bring poetry to the condition of music, and indeed Vallery did it. In 1885, some of the younger decadent writers repudiated that term and chose to call themselves "Symbolists". But, symbolism was a vague term as Vallery was himself aware of the fact that symbolist doctrine exposes many vague contradictory pronouncements of various symbolists and critics.

The French symbolists powerfully influenced English speaking poets, writers and critics. Important of them were Hulme, Pound, Eliot and Yeats. Yeats largely learned about symbolist ideas from his friend Arthur Symonds.

Symons deliberately believed in supernaturalism. He maintained in 1952 in the "A vision that he had something to reinforce his thought - the Gods" (251-2). He was somewhat unconventional and a great symbolist as Yeats wrote:

Solitaryment in moments of contemplation receive ... the creative impulse from the lowest of nine. Hierarchies, and so make and unmake mankind and even world itself, for does not" the eye altering after all? (246-7)

Thus the parallel growth goes in the same vein with the other English writer in the field of symbolism.

Among the younger English novelists Mr. V.S. Naipaul is a virtuoso. A brilliant chameleon from Caribbean, the descendent of Hindu immigrants, he has grown into the English novel with more lasting assurance than almost all contemporaries in the West Indies or Africa who are in the same case. This has not been achieved by intelligence and education alone; nor by the fact that the West Indies were, in many respects, a very fertilizing Victorian enclave. His advantage is that he shares with the many English novelists natural and serious feeling for the fantasy life of his characters. This was obvious in the rich tragedy of *Mr. Biswas*; also in his one purely English novel *Mr. Stone and the Knights Companion*, in which he made a careful study of the "little man" and pushed forward the tradition of *Porter, Polly and the Napoleon of Nothing Hill* into regions that were more exposed and dangerous, without into pastiche or charm. There are poor dogged little all over the world, and Mr. Naipaul, who is above all a diagnostician in his comedy, brought a piercing West Indian eye to what was either a Russian or a London subject. After their first success with their native scene, most African, Indian or West Indian novelists who allowed the symbolism to enter in their novels. Everything becomes

crudely a problem. Mr. Naipaul has the sensibility and stamina to avoid this. He feels his pain, but he is in command this latest novel is resourceful, compassionate, intently critical and imaginative statement of a colonial crack-up, but not a bald and impersonal one. It is together ingeniously as a mosaic of recurring themes.

## **2.2 Types of Symbol**

The term "symbol" in literature is specifically interpreted the way there is a range of references or the way it is applied to a word or a phrase signifying an object or an event beyond itself. Significance is determinate within a particular culture.

There are mainly two types of symbols: Conventional or public symbols and private or personal symbols. Most writers use conventional symbols. Use of personal symbols generates more difficult problems in their interpretation.

Symbols primarily represent the relation between a word and the thing or it may be more accurately fixed only by convention. But symbols are significative of very complex entities. For instance, national flags can be used in any number of contexts with any number of possible contexts. Similarly, there are religious symbols that appear in other things. Visible or audible symbols stimulate a flame of response from the myriad of social concerns. The words "condense" and "displace" remind us of Freud's conception of the dream symbol. Social symbols bypass all mental conflict. If it is a symbol of something hostile to people, it is to be rejected, and if it is not, it is to be accepted on a deep emotional and uncritical level. Ferdinand de Saussure in his "Nature of Linguistic Sign" asserts:

It is characteristic of symbols that they are never entirely arbitrary.

They are not empty configurations. They show at least a vestige of natural connection between the signal and its signification. For

instance, a chariot could hardly replace our symbol of justice, the scales. (12)

There have been disputes over symbols about religion. So far as ordinary experience is concerned, it is essential to keep in mind that spiritual church is the same thing as a dream church in a dream world. In other words, there can be fatal mistakes when symbols are distinguished in intrinsic and extrinsic forms with the final judgment that intrinsic symbol is the reality to which the extrinsic symbols refer.

Contradictions in the individual perceptions and experiences give birth to symbolic expressions. In "Myth and Metaphor", Yeats says that "the poet, then like the king, has two bodies, one a maternal body where the poems are gestated and born, the other the person who is the bundle of contradictions that sits down to breakfast" (84). Similarly, Coleridge writes in a letter to William Godwin in September 1800, "I wish to write on the power of words" (155-6). A few years later, Lord Byron voiced much the same aspiration in his "childe Harold" as "I do believe though I have found them not, there may be words which are things" (89).

Eliot's conception of objective correlative follows the theme of a central symbol with its close relation to metonymic images and mechanical metaphors in spite of its usefulness. In "Under Ben Bulbin" Yeats refers as:

Forms that are or seem  
 When sleepers wake and yet still dream,  
 And when it's vanished still declare,  
 With only bed and bedstead there,  
 That heaven had opened. (343)

Another infallible poetic production is that of Baudelaire in term of using symbols with method and precision. He expresses this conception in a sonnet entitled

"Correspondences," where all nature is viewed as a temple, a natural temple whose living pillars are the trees. There is a symbolic sense in all things and every object has its special connection with a spiritual reality (22).

There was also some sort of dichotomy in Yeats in his later poetry "Blood and the Moon", for instance: "For wisdom is the property of the dead. A something incompatible with life" (234). Merely yearning for purity and extinguishing oneself in silence cannot produce an academic possibility in terms of the symbolist poetry. A particular school of symbolism did not exist because of its vastness of size and variety. Each poet developed and represented a single aspect of an aesthetic doctrine that was too big for one historical group to incorporate, Yeats writes:

A mound of refuse or the sweeping of a street  
 Old kettles, old bottles, and a broken can  
 Old iron, old bones, old rags, that raving slut  
 Who keeps the till. Now that my ladder's gone  
 I must lie down where all the ladders start  
 In the foul rag-and-bone shop of the heart. (336)

These lines acknowledge the limitations of human being. They collide with Yeats's bold idealistic assertions. However, there is also a real dualism. Like the French Symbolists, Yeats had learned the uses of tension and conflict in art.

## **2.2 Symbolism and Fiction**

Symbols and symbolism reveal different attitudes; to some, it is antiquated and to others, it is the key to understand the intellectual world enabling people to bring the incomparable into the realm of the knowable thing, the tangible. They are used in the realm of everyday language and figures of speech, i.e. advertisement,



political slogans and emblems, parable of our religions, writing of foreign and prehistory cultures, customs, artworks, poetry, fictions and historical figure. They link complex ideas and traditions. Thus, symbols have been most significant throughout the history of civilization. Many cultures have extraordinary symbolic traditions suggestive of the universality of many of the images and their meanings. There hasn't been a single work that offer the overview of symbolism from the earliest time until the present. That's why, though it is fascinating topic, notions of symbol apparently sound strange from a purely rational, scientific standpoint. Many traditional symbols are ambiguous as not having a single, constant meaning. One can get a tremendous wealth of information from real symbols at different stages dependent upon specific interpretations. In a present day human world is completely beginning to miss the purpose served by the symbolic thinking being unable to appreciate the joy that the symbols gave our ancestors. Dismissing the whole questions whether depends on the imagination or not. David Daiches in *Critical Approach to Literature* favors the audience saying "it is the duty of dramatist to provide the condition under which the imagination of his audience can most properly operate with the use of stylization and conventional symbols" (191).

May be we never got anything out of our fictional course except a strong dislike for analyzing a story to death. Sometime the symbolic interpretation of a story can be seen or fetched.

Nevertheless, as soon as we start writing, we start writing in some kind of symbolic level. May be we are not conscious of it, but it is there in our characters, the actions the setting and the images. Aniela Jaffe in "Symbolism in the visual arts. Sacred symbols - the Stone and the Animal" writes:

Suppressed and wounded instincts are the dangers threatening civilized man; uninhabited drives are the dangers threatening primitive man. In both the cases the 'animal' is alienated from its true nature; and for both, the acceptance of the animals and soul the primitive man must tame the animal in himself and make it his helpful companion civilized man must heal the animal in himself and make it his friend. (15)

We may argue that our writing simply comes out of our own life experience, and has nothing to do with "literary" writing. Well, no doubt, we will include elements of our own life, but whether we like it or not we will find ourselves treating the experience like the gingerbread dough. We will shape it into a world to create a gingerbread man, or we will have shapeless world in our hands.

What we write is really a kind of commentary on everything we have read so far in our life. If we get a kick out of romance novels, and we write one based on our own worried love life which is quite different from most romances, our novel is still a common on what we have read. We find parts of it heavy going, but it will repay our efforts by letting us look at our own work more perceptively and by enabling us to develop structure and symbol more consciously.

However, we use symbols that can also undercut or change our apparent meaning. Lets take a look at some common symbols and patterns and how they can comment on our story.

#### **2.4 The Symbol and Nature Cycle**

Nature cycle has a symbolic connection with the human life. Different components of nature represent different conditions of human desire and abstract

feeling as well as expressions. Since man is the part of the nature cycle, he marks the natural ethics with his own value and traits. Day and night, spring and winter, youth and old days suggest the support of the natural cycle of the world. Light suggests the goodness, darkness signifies the evil fortune, spring denotes hope, winter suggests despair and dryness, girl symbolizes innocent and erone denotes evil knowledge impending to death.

Northrop Frye argues that we associate images of spring with comedy; images of summer with romance; image of autumn with tragedy; image of winter with satire and irony. Likewise, comedy means a story of social unification; tragedy means a story of social solution and romance means the story in which the characters are longer than life and encounter wonder usually not in reality (102).

Images associated with those cycles are usually all we need. At the end of *Nineteen Eighty Four*, a cold April wind kills the crocuses that ought to promise hope and renewal. Similarly, autumn leaves can symbolize an ageing person, a dying society or the onset of evil.

The black cat is the symbol in *Mr. Stone and the Knights Companion*, an animal vestige on the head of our stone usually signifies the hidden instinct of the characters. Aniela in this regard states:

The self is often symbolized as an animal representing our instinctive nature and its connectedness with one's surrounding natures and even the cosmos probably comes from the fact that the nuclear atom of our psyche is somehow woven in to the whole world, both outer and inner. (12)

Animal attributes are general in literature even the animal attributes of gods like Christ, Vinayage, Vishnu and other indicate that they can no more be dispensed with

than their higher spiritual nature. Man is guided with the higher spiritual and moral forces but it is true that "he is essentially an animal and his reposing capacity is nothing but rations capax or animal rationale" (Aniela, 13).

On the plane surface of the life system animals are neither good nor evil but a product of nature, which obeys its instincts. Man too has instinctive capacity and he knows well to control the same but the animal being in man becomes dangerous. The inwardness of each animal "psychifies time and space"(14). This kind of awareness with the time and space is very evident with *Mr. Stone and the Knight Companion*. As time has very great role to change the human life, but "he tries to alter time and space and in his pursuit his instinctive capacity drives him to the farthest distance in cosmos" (14).

## **2.5 Symbols and Images**

Basically, every activity is a kind of symbolic system. This symbolic system expresses man's moods and intentions. Everything can stand for a particular recognizable meaning. Man consciously or unconsciously transforms objects into symbols. This transformation expresses man's psyche with some images. So, when a writer sets on a particular aspect of real life, he transfigures them in images and symbols. It may lie beyond the grasp of reason with the constituted image of hidden meanings hooded beneath the surface of verbal signs. Intuition and imagination are vital to the effective use of symbolic allowances in creative art.

A symbol may be good or evil depending on its context and author is quite free to develop the context to convey a particular symbolism. For example, the tree is usually a symbol of life. It can be used as the venue for a lynching, or can it be turned its wood into a crucifix or a gibbet. The following are some images and their

most common symbolic meaning garden symbolized the nature order to serve human needs while wilderness symbolizes the nature hostile to human needs. The river can be connected with the life often seen of ending in death as the river ends in the sea. The sea is an apparent symbol of death, which is the source of life. The flower symbolizes youth and sexuality whereas, the red flower symbolizes the death of young man. The pastoral animals signify the order human society whereas predatory animals signify evils, threat to human order life. Fire symbolizes light, life of hell and lust so as sky symbolizes heaven, fate or necessity and the bridge correlates between worlds, between life in death.

Man had begun his life with stones. The history of civilization began with the Stone Age. In dark ages, it was believed that the spirits or gods would have haunted the stones. The tombstones and the boundary stones are for a particular symbol. In Old Testament, Jacob found the stone as a mediator between himself and god even the unhewn stones had a high symbolic meaning in primitive societies. To say; "The animation of the stone must be explained as the projection of a more or less distinct content of the unconscious into the stone" (Aniela, 18).

In a symbolic framework, stone is allowed to speak for itself, for its purpose, a kind of on animation of self-expression not self-projection. Carl G. Jung in "Approaching the Unconscious" attributes that "no voices now speak to man from stones, plants and animals, nor does he speak to them believing they can hear"(2).

According to him, the contact with nature has gone the profound emotional energy that his symbolic connection supplied (3). It is not self-informative but a kind of self-expression. It lays beneath the surface of hidden under a profound shadow of wisdom. Stone is to be churned out to know what it actually has. A careful study would let us know the similar images and symbols scattered in T.S.

Eliot's poems "The wasteland", "The love song of J. Alfred prufrock" and "The Hollow man".

## 2.6 Symbolic Characters

Characters are the artificial representation of real people in a fiction who are endowed with the human capacity. They experience pressure and endure pain. They feel and they act on their feelings and emotion. They believe and act according to their beliefs. They represent a social class, a race, a profession or may be a recognizable psychological type revealing his/her inner psyche.

Different types of characters recur so often that they have acquired their own names. For example Eiron symbolizes the one who deprecates himself and appears less than he really is. Anazon symbolizes the imposter who boasts and presents himself as more than he really is. Tricky slave symbolizes the hero's helper. Old man symbolizes the passer of knowledge. Dark woman stands for the symbol of lust and temptation, which also means the nature of sexuality. Hero's double represents the dark side of the hero's character. (Aniela 64)

Since these images and symbols are much more older than what is now socially and politically acceptable, they can cause problems. Readers may see them as affirmation of old, oppressive social values. However, many modern writers now use them ironically to criticize, not endorse, the value of the images originally expressed.

## Chapter III: Textual Analysis

### The Revelation of Symbolic Overtones

#### 3.1 Introduction

Naipaul's novel *Mr. Stone and Knights Companion* is full of symbolic overtones. Most critics of V.S. Naipaul felt it an attempt to liberate himself from the clutching label of West Indian writer writing on West Indian immigrant experience on an alien soil. Moreover, it is an attempt to track away from the earlier dry, biographical prose narratives.

In *Mr. Stone and Knights Companion*, Mr. Stone is a symbolic image. He stands for the stone, an unhewn rough on the polished surface of a grave society. In his whole lifetime, he has remained like a stone without caring much about the civilization, society, culture and even his marriage. He has been repressed with all his emotions. He has cut himself off from the participation in all levels of society, culture, sex and so on. His garden is the symbol of barren wasteland with no trees, plants, flowerings and fruits. He is not willing to allow the grass to grow in his garden. His hatred for the cat makes him mow the tender grass with mower, So that even in a moderate summer his plant wilted as in a drought. It is a burial of the dead as T.S. Eliot has expressed:

What are the roots that clutch, what branches grow out of the story  
rubbish? Son of man you cannot say or guess, for you know only. A  
heap of broken images, where the sunbeats. And a dead tree gives no  
shelters, the cricket no relief and the dry stone no sound of water. (5)

The habit of gardening has come late to him. It did not arise out of Mr. Stone's passion for garden, but he relished it more than the result. This "habit has choked

and clogged him, turned him into something vestigial, a fossil on the banks of time that has never quite entered its stream" (6).

In his late sixties, marriage proves failure. As he is used to the privacy of his own like a stone on the desert sand with all embracing loneliness, he remains aloof in the sands of time and moreover he is not willing to share his belongings with Margaret in the stone bond cottage of his own. His marriage with Margaret is nothingness, as he has neither willingness to share nor the urge to have sex and procreate. His is not a phallic symbol construed but a symbol of stone pebble washed ashore and laid at rest forever. His marriage does fail to speak for him, a failure on psychic level without self-involvement. For Mr. Stone's marriage is a mere accident, which he has not, thought of. In fact, he is not at all prepared to have it and it brings to hopes of renewal of procreation but alienates him from his own belongings. Anthony Boxill simply states, "Ironically it brings him closer to the black cat. Ironically because the black cat is another symbol of nature's ability to renew itself, of nature's virility and energy" (8).

The spirit in Mr. Stone seizes as he conceives an idea and embodies it in a plan. In practice, it is a success and he enjoys the fruit of his labour. Mr. Stone is creative but situation does not allow him make use of his creative spirit. Anything creative in a highly ordered society is impossible as everything would go on a fixed regular, set pattern of a moulded life. In this materialistic plane of life, everything creative is a kind of radiation from the stone with no one to stand by and it left to cool off by itself. This kind of situation emerges with Whympber's joining of Gow's from Excel's the place where Whympber worked under Mr. Stone with the creative ability of his master. Later, Mr. Stone comes to know that "Social success has nothing to do with the act of creation, that social success can help alienate the artist



from the cycle of creation and renewal"(9). Whympers has used Mr. Stone as a mere stepping Stone to leap into the grand future of his own. As this society respects creators, it fails to recognize and rise Mr. Stone to the level of a top bureaucrat; whereas whympers makes himself a top businessman by joining Gow's. His appointment with Gow's is to promote publicity and marketing under his advice in Gow's. Whympers symbolizes a kinetic energy while Mr. Stone is the potential energy to plan things. The "icca" felt by Mr. Stone is transferred into "Kriya" with the "guna" of Mr. Stone. The wishful thinking (icca) and wisdom (guna) of Mr. Stone is the potential energy to stimulate achieves a kind of success (Naipaul, 20). In executing the plan, "Knight Companion" Mr. Stone is a wise head rested on the young shoulder, Mr. Whympers. Actually, the name Whympers is also ironical in the sense it echoes the sound, which is very sterile in creativity. He shines on borrowed feathers, "not with a bang but a whimper"(10). But after the execution of the plan and its success, Mr. Stone remains alone like about and like a cat with all his idleness and fear blended guilt of love. He has nothing but the concrete guilt of love. He has nothing concrete to be shored up against his ruin.

### **3.2 The Symbolic Study of *Mr. Stone and the Knights Companion***

*Mr. Stone and the Knights Companion* marks a point of departure from V.S. Naipaul early novels based on his experiences in Trinidad. Naipaul himself and some of his critics like Landeg White have noted the point of differences in unmistakable terms. Although *Mr. Stone and the Knight Companion* seems to share certain common factors, yet it appears to be quite different from Trinidad Quartet in matters of structure, setting and characterization. *Mr. Stone and the Knight Companion* concentrates on the last two years before retirement in the life of Mr.

Stone. Not only this, whereas in house of Tulsi we come across a whole joint family of daughters, their husbands and their innumerable children. In the present novel, the locale shift to a quite suburban home of Mr. Stone in London. Mr. Stone is ageing bachelor living alone except with his housekeepers Miss Millington. Thus, the contrast between the chaotic Trinidad and the ordered atmosphere of London suburb is obvious.

The parson for procreation related with his habit of gardening. His late marries even could not make him satisfy. In this regard, Naipaul states:

Gardening as he practiced it was no more than a means, well suited to his age, which was sixty two, of exhausting the spare time and energy with which undemanding duties in one of the department of the Excal Company, his status as a bachelor and his still excellent physique amply provided him. (7)

Mr. Stone wants to be as the garden, in the spring season but his every effort fails as he knew that he was like wilted plants as in a draught.

In *Mr. Stone and the Knights Companion*, Mr. Stone, an Englishman appears to be equally displaced and concerned about his identity and security as the protagonists of Naipaul's early novels. This novel marks the major progress in terms of maturity of vision and its symbolic use. The hero, Mr. Stone, discovers that in a way the problem of Trinidad and English are no different. He finds at the fraudulence of big city whose concrete order and the article modes are no guarantee to refine:

Life was something moved with through. Experiences were not to be enjoyed at the actual moment; pleasure in them come only when the they had been, as it were, docketed and put away in the file of the

past, when they had become part of his "life" his "experience" his "career". (3)

The intention of gardening by Mr. Stone and Miss Margaret, symbolizes their instinctual desire to procreate the offspring. The virility in Mr. Stone turns to be in failure as he could not sow the seed in Mrs. Margaret. The following lines by Naipaul clearly asserts this truth:

They were in the garden some four weeks later, on a Sunday afternoon. Mr. Stone was doing his gardening. Margaret was supervising and encourages the exercise of this passion, which- men being what they are-had caused a cessation of all other activity in the house. Miss Millington was holding the box of petunia seedlings, which Margaret had brought the previous morning, less for Mr. Stone's benefit than that of the very old and despairing man who offended them at the door. Squatting a crab-like motion along the bed, Mr. Stone was followed step by step by Miss Millington, who holds out the seedling box like a nurse offering instrument to a surgeon. (114)

The novel symbolizes another aspect of city life namely its deception. This is beautifully communicated through the stage metaphor scattered throughout the novel. Every character in the novel seems to be striking a pose is enacting a role. Thus, we learn that Margaret affects her manners in order to impress other and becomes the star of parties by dropping in daring words. Like his wife Margaret, Mr. Stone also affects a deep voice at the Tomlinson's of party, Mr. Whympere, the P.R.O in Mr. Stone's firm excel, enjoys boasting that he can make something out of nothing and, in fact his life style suggests a parasitic attitude in thriving at the cost of others.

The novel, however, commences and ends with Mr. Stone sitting alone in a dark room, focuses attention as the protagonist's loneliness and this illusionment. Unlike Naipual's early this novel does not have a prologue and epilogue. There is no narrator voice to comment authorial comment. Hence, the novelist adopts a new device in upholding the character of Mr. Stone. The two symbols, which are pervasive, are those of the tree and the cat. The cat is the creative of free will and presents a brilliant contrast to Mr. Stone "who is settled and at war with the cat which intrudes upon his privacy and routine life even structurally" (Morris 55).

The presence of the cat seems to be quite important as the novel begins with the cat and also ends with the cat. In the beginning, the protagonist seems to be laying a trap for the cat, which disturbs him, and at the end he seems to be encountering the cat in different manners. In a similar manner, his attitude to a tree in the schoolyard acquires a symbolic dimension. In the beginning, the tree is said to be bare, but gradually the tree seems to be the index of passing of time. At the opening of the novel, the novelist describes Mr. Stone sitting alone in his dark room waiting for the cat, which haunts his house. With the touch of humor, the craziness of a lonely person like Mr. Stone is presented brilliantly in these lines:

He relished the activity rather than the results. It matters little to him that his blooms were discolored by pepper dust. His delight lay more in preparing the ground for planting. Then in the planting, which some times never occurred. Once his passion had been all for digging when this comes to an end after he had punctured a water main he decided lowered his refuse, to spare none for the local council. (7)

Similarly, we find the novelist's description of how Mr. Stone is caught in the grip of loneliness and neglect the face of his approaching retirement and old age through the

image of cat and the bare tree. The prospect of spring in the tree and the corresponding changes in flowers disturb him. When he receives the proposal of Marriage over a cup of tea from Margaret, he begins to nurse a ray of hope and prospect of rejuvenation. Naipaul comments, "In the second week of March Mr. Stone and Mr. Springer were married, when on the tree in the school grounds the buds had swollen and in sunshine were like points of white" (27).

The symbol of tree here refers to an expected change in Mr. Stone's attitude to life. However a little later we learn that the marriage is for being fruitful and productive. This hinted at the surname of Mrs. Springer. The nominal surname of Mr. Stone's wife indicates her prominent traits of vitality as well as vulgarity. Certainly, the marries rise expectations of spring and renewal which is presented through the symbol of swollen buds. In spite of it, Mr. Stone's marriage proves to be a failure. At first Naipual's treatment of the dinner party and later his presentation of the atmosphere of dinner table emphasizes the failure of the marriage in terms of the boredom of the routined life and the vulgarity of his wife. The description of Margaret at the party given by Tomlin son, a friend of Mr. Stone is quite revealing:

Mrs. Springer was over fifty, sticking in her garnets, a dark red dress of watered silk, cut low, the shirt draped and a well- preserved gold-embroidered Kashmir shawl. Her manners went contrary to her dress; it was not masculinity she attempted, so much as an arch and studied unfemininity. (10)

Mr. Stone, after his marriage, is forced into another passive role with Margaret as the presiding authority in the house. Naipaul, with a touch of comic exaggeration, remarks: "Twice a day (thrice on Sundays) he faced her across the dining table; and

these moments, marriage he had envisaged, were moments with in no consideration of the greatest strain" (37).

Mr. Stone, thus, both gains and loses through his marriage. The loss is in terms of his long cherished privacy and the gain is in the form of compensation in old age. However, the novelist seems to be emphasizing the disillusionment of Mr. Stone and this is beautifully presented through stones frequent attempts at communion with the tree:

Yet, communing with his tree, he could not help contrasting it's serenity with the disturbance. It should shed it's leaves in time; but this would lead to a renewal which would bring greater strength.

Responsibility had come to late to him. He had broken the patterns of his life and this break could be best be only healed. It would not lead to renewal. So the tree no longer comforted. (36)

Mr. Stone hopefully waits for the present morning after the end of horrible, painful and burden night. He finds the ray of hope for the commencement of the spring in his life. He consults and pays interest in the weather report of the daily newspaper. He is hopeful for the arrival of the spring in his life. The children in the school ground also make him hopeful. In this regard, Naipual thoughtfully presents:

His communion with the cat, stretching every morning in the warming sunshine, made him more attentive to the marks of the approaching spring. It extended his observations from the tree in the school grounds to every tree and shrubs he saw on the way to work. He took an interest in the weather column of the newspapers, studying the temperatures, the time of rising and setting of the sun, nothing how, though the days seem equally short, the afternoon

frequently dissolving in rain and fog.... He noticed the approaching spring in the behavior of the people on the street and on the train, in the even advertisement in the newspaper and in even the letters to the editor. (106)

Naipaul presents other shock with Mr. Stone is to receive in a very suggestive manner. For example, during his late honeymoon in Cornwall, Mr. Stone has a very shockingly experience, when he gets report of humiliation suffered by a retired workman at the hands of his wife and other women. The following description of Cornwall presents a picture of desolation:

Human habitation has scarcely modified the land; It was not as if a race had withdrawn but as it, growing less fit, it had been expunged from the stone-bound land, which remained to speak of discord between man and earth. Once on a bare cliff, they came upon a dead fox, as whole as the living animal, no marks of death or violence on it, lying on its side as it in sleep, its fur blown about by the wind. (48)

Thus, this Stone-bound Cornwall, also the symbolic city of king Arthur and his round table, at once presents the problem of loneliness and death. The symbol enables him to conceive the idea of organizing a benevolent society of the retired employees of his own company called the knights companion. In fact, when the proposal of Mr. Stone gets the approval of Sir Henry, the head of Mr. Stone's company named Excal, the farmer's elation is beautifully suggested through the symbol of the tree in the yard. The image of the tree acquires symbolic overtone once again:

Around him the world was awakening to green and sun. The tree in the school ground at back became flecked, then brushed with green.

And this was no more measuring of time. He was at one with the trees, for with it he developed from day to day, and every day there were new and inspiring things to do. (63)

It is obvious that Mr. Stone is like a bare tree, which doesn't have any hope of generating the fruits on it. It couldn't support shelter for birds and animals as well as the cool shadow who passes under its trunk. In this regard, Naipual assumes:

Beyond the bare tree were the sodden, smoking grounds of the girl's school. This ... but now in winter it was empty except some mornings for a hard-calved games mistress and her red-legged bands. Beyond the school grounds were the back of two houses people he didn't know and had mentally christened. The male (a small stringy man with a large family) and the monster (an enormously fat woman who hibernated in winter and in the spring tripped out daintily among her flowers in what looked like a gym slim. The male was always hanging out of the window painting, sowing, hammering running up tall ladders and making improvement to his nest. (19)

Similarly, there is also a significant change in the behaviour of the cat as it stops digging up the garden. However, Mr. Stone's joy and pride seems to be short lived because of the multifarious role of Mr. Whympers, the P.R.O of Excal, who turns it to into a business scheme. Mr. Stone realizes that his concept of human fellow feeling has been debased into a commercial proposition. Mr. Whympers explains his motives of commercial instinct in the following lines:

Our pensioners visit the pensioners of clients. Take them a little gift from the company and son on. It would not break Excal. And look,



world will get around. "Our relationships are more than business relationships. they are relationships between friends". (64)

Naipaul's rejoinder, here, creates an impression that he is all for Mr. Stone, the man of feeling and compassion, and totally against Whympers, a kind of imposter. Mr. Stone's feeling of betrayal and growing frustrations are expressed through the symbolic imagery of the tree and his own musings. Instead of communing with his fellow creatures, Mr. Stone begins to commune with the tree and his frustration is suggested symbolically through the change in the tree itself. However, the end of the novel suggests that all is not lost. Mr. Stone continues to associate himself with the activities of the association and the reaction of Miss Millington, an old housekeeper, suggests that the scheme is after all working well, notwithstanding various blunders and errors, in executing the same. Naipaul's comment on the change in Millington's condition is quite remarkable: "Whereas before she was an old servant whose inefficiency and physical feelings were getting more and more trouble some, now she became precious; she added luster to establishment"(71).

Mr. Stone earns a good deal of fame as newspaper and magazines carrying his name and photograph. Still he is not satisfied with the method of Mr. Whympers who capitalizes on his idea for a cheap commercial gain. Mr. Whympers turns out to be a downright lecherous and unscrupulous fellow who has no compassion for the old man for whom the scheme is meant. He even entices the niece of Mr. Stone and at the first opportunity leaves the job. Mr. Stone realizes that he has been a helpless creature and certainly is unfit in a world where crooked people dominate Mr. Stone, sitting alone in his study room in a dark hall awaiting his wife's return from a shopping, Mr. Stone exudes a sense of pathos and disappointment. However, it

deserves to be mentioned that his is just one side of the story. At one extreme, he feels himself helpless among the selfish people of the world. Naipaul remarks:

He stripped the city of all that was enduring and saw that all that was not flesh was of no importance to man. All that mattered was man's own frailty and corruptibility. The order of the universe, to which he had sought to ally himself, was not his order. (125)

Mr. Stone doesn't disown the value of pity, sympathy and forgiveness. He is out to prove that he is not the failure and this is recorded through the adjective "taller" in the following lines:

Taller and taller he grew, firmer and firmer he walked, past and petty, gardens of petty houses where people sought to accommodate themselves to life, past the bank, perceptive faces of cuts, past the "To-let" and "for sale" signs and all the transient handiwork of Eddie and Charley. (125)

However, when he encounters the cat in the dark hall, he finds that he is no longer combative and he uses the word "pussy" almost in a whispering, "fear blended into guilt into love" (126). This depicts his reaction. Thus, he realizes that he has become an old cat and somehow accepts "calm would come to him again" (126).

*Mr. Stone and the Knights Companion* symbolizes the struggle of Mr. Stone with the natural imagery. It does not show the despair, but the struggle of a little man or the faceless man to achieve some sanity and order in an ever-hostile environment. In his awareness of his own impermanence and disorder, Mr. Stone somehow acquires a symbolic stature, an archetypal picture of everyman and accords some kind of recognition to acknowledge the achievements of the dramatist personal who are usually dubbed in the novels of V.S. Naipaul.

### 3.3 Black cat as a Symbol

The cat has occupied the huge space as a symbol in *Mr. Stone and the Knight companion*, an animal vestige on the head of Mr. Stone, usually the self is often symbolized as an animal representing the instinctive nature and its connection with one's surrounding. The relation of the self to all surrounding nature and even the cosmos probably comes from the fact that "the nuclear atom of our psyche is somehow woven into the whole world, both outer and inner" (12).

The black cat symbolizes the old enemy of Mr. Stone. He used to think that the cat always wants to cheat him with its silent pace and illusive body size. Naipual in this regard states:

Slanting through the black branches of the tree it fell, the palest gilding, on the decaying grey- black roof of the out house next door. And there one morning Mr. Stone saw his old enemy, the black cat. It was asleep. Even as Mr. Stone was the cat woke, stretched itself in a slow, luxurious, assured action and rose. It was as if the world was awakening from winter. Then, leisurely, still drowsy from its sleep in the sunshine, the cat made its way along the length of broad, which the man next door had attached from, out house to fence. (105)

Animal attributes are general in literature. Even "the animal attributes of God like Christ, vanaayaga, Vishnu and other indicate that they can no more be displaced from their higher spiritual nature" (Jung, 12). Man is counted, as the superior of all the animals because of his rational thinking. He is essentially an animal and "his reasoning capacity is nothing but a rations capax or animal or animal rationale" (Jung, 13). On the plane surface of the life system, an animal is neither good nor bad but a product of nature, which obeys its instincts. Man too has instinctive capacity,

but he knows well to control the salve while the animal being in man becomes dangerous when it finds chances. The inwardness of each animal "psychifies time and space." (14) This kind of awareness with time and space is very evident in *Mr. Stone and the Knight's Companion*. Man tries to alter time and space in his pursuit, his instinctive capacity drives him to the farthest distance in cosmos.

Cat plays an important role in Mr. Stone's life, which symbolizes the end of the winter. Mr. Stone wants to play game with the cat as his best friend because he did not have the kids play in his courtyard. He pays more attention and interest to the school where he can see the children like the flowers in the garden Naipaul for this states:

For Mr. Stone this appearance of the cat marked the end of winter, and morning after morning he watched the cat stretch and rise and make its aimless perambulation about its garden and the school grounds. His hostility to the animal had long ago died, living only in the almost forgotten story of Margarets and now he was not only taken by the animal's idle elegance, but also by its loneliness. He came to feel the cat watch for him every morning just he watched for it. (105)

In this *Mr. Stone and the Knight's Companion* the black cat belongs to the family next door to Mr. Stone, which was a pet when it was a kitten. Now, no one seems to pay attention and love as it has grown up with vigor and virility. Moreover, it is an absolute terror among the lady cats of the street. Mr. Stone's hostility with the neighbour has been transferred on this poor creature. The animal's obscene scuttling and dredging makes Mr. Stone use pepper powder all over the garden and as a result the colour of the garden fades away. This kind of hatred for the animal and

destroying the garden is a symbolic of Mr. Stone as the cat represents the sexual urge in a man. The loneliness of the cat does not provide chances to procreate. When the cat becomes the terror among the other cats, Mr. Stone is not able to bear the sight of those scuttling instincts. His hatred over the animal is a savage instinct which is identical when he "had visions of dipping the cats paws in boiling oil, of scurving the creature by its tail and flinging it down to the pavement below, of scalding in boiling water" (16). This hatred for the animal fades away when he joins hands with Whymper and prepares grounds for "Knights companion" and when his creativity begins to operate on the materialistic plane of life.

Black cat resembles the threat and the sign of bad omen not only in the human societies. Black cat is threat among the cats' societies too. The kindness and sympathy can be delivered to it only when it was a kitten, but as it grows up to the Tom cat it creates the terror and horror among the lady cats in the streets too. It signifies the beautiful garden being turned into black garden. In this context Naipaul observes:

He observed the cats of the streets more closely, seeking the lady cats among which the black cat had done such damage. Perhaps they were those creatures that sat so sedately on the window-ledges of the front rooms, on the tops of fence posts, on steps, the very creatures that in black gardens became so frivolous and unrestrained, for these animals, as he now saw, had one set of manners for the streets and another for black gardens. He sought, too, for possible offspring one he thought he did see, prowling about in the school grounds, a creature like its sire, black but furrer and more restless. (112)

### 3.4 Black Cat and Mr. Stone

When Mr. Stone hears about the destruction of the cat, the words "you will soon be dead like me" (17) makes Mr. Stone identify himself with the cat. Like the cat, he is also a lonely man without the least ideas of procreation and regeneration. Moreover, this identity psychifies the time and space of Mr. Stone. Later on, he feels that his anger over the animal is meaningless and a diffused one, and as a result a sense of pity and fear pervades over the soul. He begins to feel depressed and desperately yearns to see the old cat on the roofs of the houses. For such a kind of identification, his marriage with Margaret is also responsible. Though he gets married to Margaret, he is not willing to think of copulation and procreation. As a result, there will be no more stones. The symbol of cat is very identical with that of the poem "Love song of J. Alfred prufrock". Prufrock himself is a symbol of stone as a name suggestively implies proof - rock or touchstone. This stone (prufrock) has the desire to have sex but he is not able convey it, as a result T.S. Eliot has made the fog to stand for a cat and cat to sexual inability (18). Such a kind of parallel can be seen in the connection with the cat symbol. It is a kind of morbidity, inertia and sluggishness felt on the past of Mr. Stone after the marriage. Mr. Stone begins to like the cat. It is a kind of reference conveying his mental conflict involving sex and he is not able to decide the things in the right perspective and begins watering the cat, in a situation Naipual describes:

His hostility to the animal has long ago died, living only in the most forgotten story of Margaret's. And he was taken not only by the animals' idle elegance, but also by its loneliness. He came to fell that the cat watched for him every morning just as he watched for it. (19)

Such kind of feeling that the cat is also waiting for him psychifies the entire space of Mr. Stone's loneliness. It is clearly evident in the last chapter when he returns home and calls pussy and prepares himself for a new start in life. A kind of rejuvenated feeling pervades in Mr. Stone's mind. Once the world had collapsed about him. But he had survived as "he had no doubt that in time calm would come do him again" (20).

Naipual's *Mr. Stone and the Knights Companion*, the characters symbolizes the various aspects of the natural world. Mr. Stone symbolizes the human weakness, which has lost the emotion and hope of procreation. Margaret symbolizes the barren field or garden that has lost the fertility and is totally sterile. She represents the vices and follies of the man in the civilized society who is psychologically depressed and isolated. Miss Millington symbolizes the supportive force who, helped in the union of Mr. Stone and Miss. Margaret. Mr. Whymper represents the opportunist, who does every act to be in the post of manager of Excal Company. Knights companions symbolizes the group of people who follow direction of any persons without knowing his intention and grabbing the benefit from them and are made a mere instrument.

The inanimate things in the novel also afford the symbolic meaning. As the black cat symbolizes the bad omen in the Hindu mythology, threat and greed. The garden symbolizes the procreation and germination. The broken fence symbolizes the broken relationship between human beings.

### 3.5 Characters Identification with Natural Objects

Mr. Stone feels isolated in the natural cycle of creation and destruction he does not care for existence and meaning in life as he no longer involves himself in nature and has lost his emotional "unconscious identity with natural phenomena" (22).

Such kind of identification with the natural object, which has no intellectual capacity and only an instinctive capacity splits the psyche of Mr. Stone and remains unchanged by the cycle, and even in October night it sleeps like the fog on the window panes (23).

His psyche is not the subject of acceptance and approval. It is rather repressed, remorseful, and left to no altar ego. As Robert Morris calls, "he is not merely a fossil or anachronism; he is an avatar of a dead or atrophying world" (24). Mr. Stone is the very embodiment of human weakness and stubbornness, subject to the usual pattern of life and remains on the Jame lime without the change in cycle of nature. Mr. Stone is a Stone, as long as the world survives, he will survive like a stone without a change.

The natural elements like the winter the bare tree, wilted garden, black cat, broken fence give the negative imprints in our mind, which can stand similar with the life of Mr. Stone. He is cursed to be the end of his generation because he does not have the capacity of regeneration and procreation. In this regard he is the desert and a barren land.

The cover illustration by Tony Moore in penguin edition of the novel beats the symbolic significance. It is black cat on the broken fence, a bore tree with no flowers, leaves, life and a stone bound wall is a high allusive symbol of what a story



is about. Naturally, it is a story of a black cat, Mr. Stone. It lives in a Stone bound cottage with no living trees, save the cat's idleness over the fence.

### **3.6 A Short Painful Life and Historical Association**

This grotesque tale of happy marriage has the unsettling effect on a reader of a stop motion film in which otherwise familiar flowers bud, blossom and decay in a few shallow breaths of a viewer's time.

Naipaul takes his hero a 62- years old bachelor, Mr. Stone, hard librarian in a commercial firm, who treasures all the "uncreative years of his life comfotingly stacked away in his mind"(48). But one day, sitting in the pub at lunchtime sipping his glass of Guinness, he becomes aware of a new sensation of threat nagging him at least into an awareness of his own acute happiness. He looks in a shop window on the way home and sees the reflection of an old man. In terror, he marries a widow and commences his life.

They suffer all the pangs of early marriage "He becomes a man when he sat at tastes, aptitudes and authority" (49). Mr. Stone had only briefly felt like a man, when he sat at the head of the table at his sister's house. It was intermittent solace which he was welcomed but which he was in the end always he becomes glad to escape. Now there was no escape from this hardship and sorrow full life. He learns gradually that his wife is a "woman" (71). But she has nothing to do with the womanish characters, which has become and irony to her life and gender as well.

A year passes in the first creative act of his life, Mr. Stone suggests to the head of his firm a scheme for keeping in touch with retired employees sending the more active ones to visit the bedridden with small gifts and words of cheer. He sees

simply as protection for the old. But the company sees it as grand public relations and names if the "Knights companion" Scheme is putting Mr. Stone in charge.

He becomes a personage in the firm. He and his wife redecorate their shabby home and begin to entertain. Mr. Stone picture appears in the daily papers.

But in six more months, he is ready for retirement, and he realizes ruefully that the firm had taken an idea of an old man ignoring the pain out of which it was born, and now he was no longer necessary to them. His three- year-old life is over- and in both its brevity and its pain. It can stand for the life of any man who has committed himself too late to living.

### **3.7 Historical Associations with the Black Cat**

Historically, black cats were symbolically associated with witchcraft and evil. In Hebrew and Babylonian folklore, cats were compared to serpents, coiled on a hearth. The cat was worshipped in Egypt and to kill one was considered a capital crime. When as Egyptian family's cat died, the cat was mummified and the family went into mourning. Romans also considered the cat sacred and introduced the animal into Europe. In Europe, apart in Italy or Spain, a black cat crossing one's path is considered good luck; however the church as also saw them associated with witches. Black cats (and sometimes, other animals of the same colour, or even white cats) were sometimes suspected of being the familiars of witches. By the 17<sup>th</sup> century, however, that cat began to be associated with witchcraft and its luck turned from good a bad in many areas around the world. The black cat was still usually seen as good luck; however, in the USA and parts of Europe (e.g. Spain), which saw witch hunts, the association with witches caused them to be considered as bad luck. In Scotland, a strange black cat on your place is a sign of upcoming prosperity. In

Ireland, when a black cat crosses your path in the moonlight, it means there is going to be an epidemic illness. In Italy hundreds of years ago, it was believed that if a black cat lay on the bed of a sick person, that person would die. Many years ago in England, fishermen's wives kept black cats in their homes while their husbands went away to sea in their fishing boats. They believed that the black cats would prevent danger from occurring to their husband while they were away. Superstitions concerning around the black cat are some of the most widely known and popular superstition. In places which saw few witch hunts, black cat retained their status as good luck, and are still considered as such in Britain and Ireland. However in Romanian and Indian culture, especially in the historical region of Moldavia in Romania and everywhere in India, one of the strongest superstitions stills feared by many people is that black cats crossing their path represents bad luck, despite the fact that these regions were never affected by witch hunts or anti-paganism. An identical superstition survives also in Central Europe, such as the Czech Republic.

## Chapter - Four

### **Mr. Stone and the Knight Companion as a Symbolic Novel**

It is obvious enough that V.S. Naipaul made full use of the basic attributes of symbolic elements in fiction. He has taken out the basic symbols from the natural component and has related them with the human world. He has shown the human weakness and vices by the use of natural symbols. While writing the novel *Mr. Stone and the Knight Companion*, Naipaul must have felt inspired to supplement his prose narrative with the rich symbolic overtones. Most of the critics of Naipaul has felt it an attempts to liberate himself from the clutching level of West Indian writer writing on the West Indian immigrant experience on an alien soil as Mr. Stone feels isolated in the natural cycle of creation and destruction for the existence in the world.

*Mr. Stone and the Knight Companion* vividly reveals the story of Mr. Stone's last month before retirement from a large commercial firm. As such time, however well regulated man's life has been, he begins to feel a chill creeping in from the future. Mr. Stone, whose life has been well regulated to the point of eccentricity, becomes so rattled by intimation of morality that at sixty-two, in spite of having enjoyed his existence as a bachelor, he gets married. Though that does not astonish enough, he goes on to have an inspiration, which changes the tenor of his life. The creative spirit seizes him. He conceives and idea embodies it a plan and persuades him firm to turn it into fact. In practice this idea proves to be a success, and incredulously Mr. Stone tastes the joys of achievements.

As the novel is put in a symbolic framework, every character symbolizes the particular symbol of nature. The main symbol, the creative spirit of nature comes

parallel with the life of Mr. Stone. Every attempt conducted by Mr. Stone has some connection with the hidden psychic instinct of procreation of offspring's. Mrs. Margaret's life is like a barren, and infertile garden where all the plants and flowers are wilted by the scorching sunrays.

The black cat is symbolic beast in a man's conscience. The black cat combines several themes that fascinated us such as reincarnation, perversity, and retribution. This story also carried an implied theme of perversity and superstitions to illustrate the strange conditions that led to the crimes of this happy man, especially fond of animals. The theme of superstition is found to be a background motivation to the events and actions performed in the story. Towards the beginning of the story, it is first mentioned to us that his wife always tells him that the cat was Pluto. Pluto in Greek and Roman mythology was a god of the dead and the ruler of the underworld. The use of the name symbolically made the readers believe that the cat is some how responsible for death that is caused by the narrator himself. This is where the reader is first introduced to the fact that the events of this story could be caused by some superstition and not coincidence alone.

The cover page of this novel bears the symbolic significance from the first glance. It's black cat on the broken fence, a bare tree with no flowers and fruits leaves, life and a stone bound wall is highly allusive symbol which gives the symbolic imprint in the first sight of the novel.

The garden of Mr. Stone is symbolic to his own life. He has become dry and sterile as his garden. He suffers from the anxiety of alienation and isolation in a huge mass too. The marriage with Miss Margaret turned to mere void as he has neither willingness to share nor the urge to have sex and procreate. To Mr. Stone, marriage is a mere accident, which he has not thought of before. Though Mr. Stone is socially

successful, he is economically prosperous, but later he comes to know that social success and economical prosperity has nothing to do with the act of creation. He has cut himself away from the all level of society, culture, sex social values and so on.

Naipual's *Mr. Stone and the Knights Companion*, thus, can be read as the symbolic novel, which amply uses the natural symbols to show the degraded psyche and the unfulfilled hidden instincts. If some natural forces suppress the human's positive desires, it comes out with the negative result like frustration and hatred towards own self. The novel, *Mr. Stone and Knights Companion*, makes Naipual feel inspired to supplement his prose narrative style with the ample use of symbolic over tones.

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