

**Exile Literature: Self- Alienation or Voluntary Exile?
Toward a Definition of the Exilic Search for the Self through Literature**

Naima BOUGHERIRA
Translation Department
Badji Mokhtar-Annaba University

Abstract

By redefining the exilic paradigm as a creative opportunity for the liberation of self and an occasion to celebrate the existential condition of being “other,” this study aims not only to shift the perception of exile away from the archetype of suffering, disorientation, and displacement, but also to explore the spiritual quest of the exilic literary experience of men, who long to re-establish their creative environment and build an aesthetic shelter in a new land. It investigates the change of social and narrative paradigms of exile through a global migration built on a personal exile, seen today as a good condition of personal literary mobility. This paper will focus, then, on the major instances of exilic being manifested in fictional and aesthetic forms of representation of exile in literature.

Keywords: Exile Literature, Self-Alienation, Voluntary Exile, Searching the Self, Exilic Literary Experience

Résumé:

En redéfinissant le paradigme exilique comme une opportunité créative pour la libération de soi et comme une occasion de célébrer la condition existentielle d'être «autre», cette étude vise non seulement à changer la perception de l'exil loin de l'archétype de la souffrance, désorientation, et le déplacement, mais aussi explorer la quête spirituelle de l'expérience littéraire exilique des hommes qui aspirent à rétablir leur environnement créatif et construire un abri esthétique dans un nouveau pays. Il étudie le changement de paradigmes sociaux et narratifs de l'exil à travers une migration mondiale basée sur un exil personnel voulu, considéré aujourd'hui comme un bon signe de mobilité littéraire personnelle. Cette étude se concentrera ensuite sur les grandes instances de l'être exilique se manifestant sous des formes de fiction et esthétique reflétant la représentation de l'exil dans la littérature.

Mots-clés: Littérature de l'exil, Auto-aliénation, Exil volontaire, Recherche du soi, Expérience exilique littéraire

Introduction

In spite of unprecedented scientific and technological advancements, which have added immensely to his physical pleasures and comforts, the contemporary man is doomed to find himself in a tragic mess. The prevailing economic conditions culminated in the abject poverty of the masses and the economic squeeze of the idle class. All these have made increasing and often disturbing demands on the individual and contribute, in their own ways, to his rootlessness and dispossession. The present age has shrunk in spirit languishing in confusion, frustration, disintegration, disillusionment, meaninglessness and alienation.

Alienation forms the subject of many psychological, sociological, literary and philosophical studies. It is a major theme of human condition in the contemporary epoch. It emerges as natural consequences of existential predicament. Existentialism defined as "Philosophies of existence" (Finkelstein, 1965, p.12), in which man, first of all exists, and then only thinks of it. All his "contemplations and his actions are possible only because of his existence." (p.15) The latter, therefore, is the first principle from which everything else flows. After the two world wars, the word existentialism got currency all over the world. The chaos, disorder, annihilation, fears and frustration, on the one hand, and the crumbling traditional values and old world views including loss of faith and trust in man along with estrangement and loneliness, on the other, rendered life absolutely absurd, meaningless, directionless and futile. It is what Albert Camus (1942) called Sisyphean Act. (p.54) Existentialism, therefore, rapidly flourished and entered, after the two world wars, the word 'existentialism.' The entire West echoed the reverberations of existential attitudes, like guilt, nausea, restlessness, despair, lack of intimacy and estrangement. In other words, Existentialism found manifestations in writings of Franz Kafka, J P Sartre, Albert Camus, Marcel Proust, Eugene Ionesco, James Joyce, William Golding, William Faulkner, T.S. Eliot, Ernest Hemingway, and others.

A dictionary of literary terms defines alienation as "the state of being alienated or estranged from something or somebody; it is a condition of the mind." (Kaufman, 1970, p.9) Marx says about political alienation: "The state does not care about Individual's existence, in a society without communion between people and that individual in his relation to such a state does not experience a feeling of solidarity, he is only able to relate himself to it as an isolated monad, an individual. Man's inner life is divided in world split up in such a way." (Qtd, Horney, 1939, p.168). According to Marx, to get rid of political alienation first of all, we must get rid of the basic alienation, which is rather economic. He finds the concepts related to state faulty for political alienation (p.170).

The main procedure of every society is to produce for the fulfillment of needs and to create social institutions. Any type of state of being out of this procedure will be termed as the state of being alienated. Due this, the existence of man has become merely the existence of material human being (Nettler, 1957, p.672).

According to Erich Fromm, alienation is the result of capitalist society, which disturbs the feelings of man. The growth of the personality of man and the factors responsible for alienation are subject to the influence of social-conditions on human existence. In the view of Fromm, among all types of alienation, self-alienation is the most important. Self-alienation is

the absence of self-awareness or a complete loss of it. He considers self-alienation pertaining to feelings. An Alienated man necessarily becomes alienated from society because the identity of self-alienation and the situation of the lack of, or loss of, self-awareness necessarily alienate him from society (Qtd, Sartre, 1946, p.18). Man's reality is his 'Real self' and the meaning of self-alienation is the alienation from this 'Real-Self' (Taviss, 1969, p.36). Horney (1969) thinks that the situation of self-alienation arises when a man makes an 'Ideal-image' of himself in his mind that is other than his 'Real-self'. There exists a "gap between his idealized image and his real-self" (p.25). Even the "pride in one's respectability alienates a man from his unsavoury past" (p.30).

Sociologists see loneliness as a kind of alienation, which is found in the absence of intimacy with others. When a man says that he often feels lonely, it is clear that he is dissociated and disconnected from others, or his relations with others is below his expectations. McClosky points that, "the feeling of loneliness and yearning for supportive primary relationships" (Qtd, Rokach, 2004, p.112) are the two sides of the same coin. According to him, the meaning of the feeling of loneliness is the loss of significant relation with others. It is the lack/ loss of this relation with others that generates a source of alienation (p.120). The awareness of this loneliness is sociological innature; it is called social-isolation. In social reference, the meaning of social alienation is the decay of creative and meaningful relations between man and man, and man and his environment. Man finds himself bereaved of the authentic footholds that grant meaning and directions to life (Finklestein, 1965, p. 14).

Alienation, thus, occurs from unauthentic existence. Paul Tillich has used the word 'Estrangement' for alienation. He has pointed out the difference between real condition of man's existence and his basic - nature. He has termed this difference as alienation. According to him, "existence is estranged from essence. [...] Man's estrangement from his essential being is the universal character of existence" (Qtd, Taviss, 1969, p.71).

Irene Taviss (1969) speaks of two different kinds of alienation: 'social alienation' and 'self-alienation'. By 'social alienation,' she means: "the sense of estrangement brought out by the sudden discovery that the social system is either oppressive or incomplete with their desires and ideas. 'Self-alienation', however, means the loss of contact of the individual selves with any inclinations or desires that are not in agreement with the prevailing social patterns, as a result of which the individuals are forced to manipulate in accordance with the social demands or feel incapable of controlling their actions" (p.82). The writer Albert Camus diagnoses the human predicament as follows: "A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. He is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting truly constitutes the feeling of absurdity." (Camus, 1942, p.89).

1-Self-Exile and Literature

The theme of alienation has been variously dealt with in modern literature. The alienated protagonist is a recurrent figure in much of the twentieth century American and European

fiction. The artist, as an alienated soul, has been portrayed in James Joyce's *Portrait of the Artist as a Young Man*. Stephen the protagonist is alienated from religion, family and culture. The Negro as an outsider in Ralph Ellison's *Invisible Man* is alienated from society. The narrator is invisible because others refuse to see him. Albert Camus' Meursault (*The Stranger*) is a serious attempt to sketch the confusion, frustration, alienation, disintegration and estrangement of modern man. Kafka's *The Castle* is about alienation, endless frustration of man's attempts to stand against the system, and the futile and hopeless pursuit of an unobtainable goal. The protagonist is only known by the letter 'K.' He struggles to gain access to the mysterious authorities of a castle, who govern the village for unknown reasons (Meenakshi, 1972, p.12).

In *Brave New World*, Kristin Anderson expresses alienation through three Characters: Bernard Marx, Helmholtz Watson, John the Savage. The Alienation of Bernard Marx is due to his physical appearance. The Alienation of Helmholtz Watson was born an Alpha Plus. The Alienation of John the Savage is caused by an alienation, which occurs when there is a collision of one's self-definition and what society expects of the individual. Furthermore, it is "the feeling that one is not at home in the world, the sense of estrangement from one's surrounding, oneself, and other people". (Wray, 2013, p. 13). The consequences are that alienation leads to the characters' downfalls in *Brave New World* types of alienation: alienation from other people, alienation from society, and self-alienation. The Alienation of Bernard Marx Bernard is both physical and mental. He tries desperately to be accepted, and finally he is exiled to an island (p. 13).

Therefore, Bernard was alienated by the people in the World State and eventually alienated from society. Helmholtz Watson was also born an Alpha Plus; he is stronger and smarter than other Alphas. This feeling of superiority and wanting to know more leads him to do things that aren't accepted by the World State. It is his actions, fueled by his separation from others that leads to his alienation from society. Therefore, Bernard alienates himself from other people and is also alienated from society. John is first isolated from the Savage Reservation, where he is prohibited from participating in the Native American rituals. He is also alienated at the Reservation due to his mother, Linda, not being from the Reservation. Her provocative ways were frowned upon, and she and her son were disliked by many in the Reservation. After arriving in the World State, John is unable to find a place in his new society, and again is left separated from the people of this society when he cannot and will not conform to the shallow beliefs and actions of those in the World State. John's alienation, eventually, leads to his suicide at the end of the novel. Therefore, John was a victim of alienation from other people, society and himself. At the end, there is only one way left to escape the alienation of present day society: to retreat ahead of it. The three main characters, faced with separation in the World State, are only freed from their alienation through their exiles or through death (Pathak, 1983, p. 15).

Other consequences of alienation is self-exiling, which means: One exiled by his own decision or volition. However, Philip Nolan, the 19th-century exile, in *The Man Without a Country*, comes to deeply regret his decision and fate. He becomes desperate for news of his rejected homeland and comes to believe that, without his national identity, he is nothing.

When he dies, he leaves behind a shrine to George Washington and testimony to his rediscovered patriotism (Keniston, 1965, p. 58). This ending will strike modern readers as over-the-top mawkish, but consider that the story was written to instill patriotism during the Civil War. In any case, the psychological insights are sound. Who knows what kind of shrine the exiled Edward Snowden will construct in his mind, but it's almost certain he will latch on to something to find meaning in his chosen isolation (Wray, 2013, p. 20).

Writers in exile often face the question of why they left their countries, and whether this departure has not resulted in a loss of memory, vagueness about those cherished places, where they lived. It would not be an exaggeration to say that from ancient times until now, there has not been a period in which this question has not been put to a writer or an artist without regard to his nationality or the motives for his departure. How many artists, who have been accused of being traitors because they left their homelands, from Dante to Joseph Conrad and Joyce, García Marquez and Gunther Grass and Vargas Llosa, are there? The explanation is usually, they are more interested in politics than in literature. They are not seen through what they write, but, frequently, through the location they live in. (Wray, 2013, p. 56).

This narrow view drives some of those who cast a suspicious glance at the writer living outside of his country to end up with the naïve idea that it must be hard for writers in exile to write about their home countries: it must be too difficult for them to grasp the core of the historical events about which they would write. No one can impose on a writer his own personal problems related to his own fear of the idea of exile, of distance from the homeland, and ask writers to stop writing about their home countries and to write automatically about exile simply because they are outside of those countries.

It is every human being's right to go to any place he wishes, for any reason at all, but these people's minds are too narrow to see that. The most important question of all eludes them: does going into exile necessarily mean the end of the writer's memory and imagination in writing about "over there," and must the writer now write only about exile? One thinks that the answer is negative. First of all, effective writing will be about the exiled person even if he is living in "the homeland." For, in the end, the writer's homeland is the language in which he writes, and his house is the world, which he constructs through his work, just as the homeland of the traveler is wherever his feet may fall. There is no powerful relationship between the place where one sits and writes and the creative imagination, which knows no specific place or boundaries.

For those who believe in the value of literature, it is not the place where he writes that is important, but, rather, the nature of the creative work that he produces. For what is the value of work that doesn't breathe free air; that is not written in freedom but under the power of a dictator or of social taboos? Does such work serve anyone? Will it form a document for the culture of the country, or for all humanity? Vargas Llosa knows that he would not have been able to write *The Time of the Hero* or *Conversation in the Cathedral* or *The Green House* if he had not been living in exile in Paris at that time. It is the same with García Marquez, who declared, not long ago, that he would leave Colombia again because he didn't have the tranquility he needed, not only for writing, but even for "singing." He is not the first to seek

his country outside of it: before him, Joyce searched for Dublin, which he passionately hated, outside of Dublin. Did Joyce betray his country, as the fanatics accused him? And did the Iraqi Al-Jawahiri betray his country by leaving it as well? It is not important to answer the question here, since there is no doubt that these men served their countries precisely by leaving: they were then able to write what they were not able to write "on the inside." Furthermore, the value comes from the text they created; we do not evaluate them on the basis of the place they were living in when they wrote it. What is the use of an artist staying in his "homeland" if he can't complete the text he wants to write? The issue for the writer, therefore, is not geographic exile.

It is true that there are many writers and artists in geographic exile. One believes, however, that it would be more exact to say that they are in exile in "the homeland" ever since their first painful stirrings of consciousness. When "mere survival" becomes the principle way of life in a given country, then the beauty of that country becomes pain, and the country itself becomes exile. Even that small band of writers, who belong to a political "opposition" party, feel estranged. In the words of Keniston (1965):

Exile knows no borders, and emotional attachment is not measured by distance. It is internal and deadly. Estrangement and exile begin when a person realizes that he is alone and abandoned, when his feet go in search of earth that will support him and that earth flees from him. Estrangement begins when the heart begins its weeping. Exile is too big to be defined by borders; it is the heart that leaps from the rib cage. It tears down friendship with others and with the world. This is how exile can begin, starting with the person's consciousness of creativity, or consciousness of pain, not only when a person is exiled geographically. (p.22)

They were simply excluded from the "paradise" of the good graces of the regime and its allies. But despite that, those 'paradises,' they constructed out of the small freedoms, which they seized for themselves, in addition to the desire to free themselves from the grip of the suffocating, are greater. Within this interpretation, it is true to say that every piece of creative writing is, in the end, a creative performance of "exile," the eternal exile of man and his alienation both "here" and "there"(p.32)

Indeed, most of the great works were written in exile, but not about "geographic" exile. They talk about the idea of man's eternal sense of exile and alienation from his society. The great writer taps into the intangible, and his characters translate a human language that surpasses all borders and scorns narrow, nationalistic definitions. All great literature came from exiles, though not necessarily written about lives in geographic exile. And the situation is not specific to literature but extends to other forms of artistic expression: musicians and artists,... etc. (Kaufman,1970, p.68).

Many writers did not choose their banishment willingly, but were chased out of "their countries." I wonder if they would have added anything to humanity if they had sat down and written nothing but laments. Many of them felt that it was precisely their distance from their countries that broadened their outlook, as expressed in the following:

For do we see the lofty towers, the lighthouses, the minarets, the mosque domes and church steeples, when we are sitting under them? Even a person who is not a specialist in literature will answer 'Of course not--on the contrary, if we sit far away, we will see them much better and they will look more beautiful!' (Rokach, 2004, p.125)

In every situation, it is preferable for a person to refuse to stay in the shadow of a government, which does not allow him to express himself. On this basis, "exile"--in the sense meant by those more concerned about politics more than literature--is not necessarily a negative thing for an artist. On the contrary, it gives him more--purer--air, which keeps him from being a slave to both official and social prohibition, which includes self-denial as well. Not every writer in exile is necessarily a great artist, but every great artist is necessarily an exile. (Wray, 2013, p. 11)

García Marquez's fiction is the work of great young artists, who began their creative work on the "inside," then left when they felt a need to breathe fresher air, and finished their paths in "exile." Maybe that is the reason they were able to create out of their pain and suffering what they wanted to do when they were in the geographic homeland. In this way, exile becomes the completion of the experience, which the writer began "over there," for the artist is the one, who feels at bottom that his experience is not complete and will never be complete, as the horizons of creativity are always open. Added to that, are his feelings of being estranged from the "homeland," whether he is here or there (Suresh, 1970, p. 47).

This temporal and spatial "here" and "there" are interchangeable, according to the power of the artist's passion and perseverance in making his art, as well as his eternal alliance with the higher power that he recognizes and his refusal to bow down to temporary authority. Only those who leave their countries do not want to escape persecution or to rebel but for other reasons. The number of expatriates, for example, who maintain allegiances to a dictatorship or regime, who live outside their countries but write within the official sense of power, will be unable to accomplish any truly creative work. This is because they won't have thought about doing this work in the first place, even when they were there, due to the chauvinistic partisan upbringing. Those who don't experience injustice and oppression "over there" will find it difficult to escape their shadow and write with freedom "here," and they will occupy themselves with superficial issues that have no relationship to creativity. It is impossible for writing to have this background without getting embroiled in ridiculing the present, and it is only natural that the writer won't be bold enough to take on this adventure without a decent amount of freedom at his disposal. Any restriction of this freedom will hinder the artist's imagination and divert his creativity. (Suresh, 1970, p.122). Edward Said (2002) states that:

It is strange that most well-known writers who are celebrated worldwide were rejected and attacked in their own countries. I don't say this out of self-pity. Rather, what I want to say is that for a writer, thinking about an "inside" and an "outside" has no importance. What is more important is thinking about the necessary conditions for creativity. (p.54)

In the end, the artist is an exile even when he is in his own country. Writers in exile are able to present their "homelands" through their creative accomplishments. It follows that the most beautiful homelands are not those determined by an ideological regime, rather it is what we find in every beautiful novel and poem and song.

History has proven that honest, intellectual, and creative freethinkers can be deemed dangerous — demonized and ostracized by their own societies. Many have been banished, but some have left their native countries of their own accord. Oddly enough, the experience has been a catalyst for some of literature's finest work. Not every exiled person got to possess political clout, but for a collection of creative thinkers, getting banished from their homelands (or banishing themselves, for that matter) helped some of their most famous compositions see the light of day. See what famous figures made of literary exiles in the following (These examples are taken from Natalie Naztazi's article *Top Exile Literary Works* (2012): :

For example, Ernest Hemingway: Sent to France as a foreign correspondent for the *Toronto Star*, Hemingway loved the expatriate culture he found there so much that he became one himself. He stayed in Paris on self-imposed exile, writing his 1926 novel *The Sun Also Rises*. Feeling disenchanting after sustaining a serious injury while enlisted in the military as an ambulance driver in Italy, Hemingway found work as a journalist. He later moved to Paris to work as a foreign correspondent. There, he became enthralled by the expatriate community and the Lost Generation (a term popularized by fellow expatriate Gertrude Stein), settling into a self-imposed exile to explore the city's freedoms. The setting inspired his 1926 novel *The Sun Also Rises*, in which this playful exchange happens between the story's protagonist Jake and friend Bill.

Also, Oscar Wilde—*The Importance of Being Earnest*: The story of Wilde's exile is heartbreaking. The Irish writer and poet was imprisoned for sodomy and gross indecency, and his health rapidly declined. Upon his release, he left England in 1897 broke and in exile, changing his name to Sebastian Melmoth — after the Christian martyr and saint, and a character in his great-uncle's gothic novel, *Melmoth the Wanderer*. In Paris, Wilde published *The Importance of Being Earnest*, though he refused to give himself credit on the playbill—the first edition's cover touted that the play was "by the author of *Lady Windermere's Fan*." After writing the play, Wilde confessed that he had lost his joie de vivre, despite loving the play.

Victor Hugo—*Les Misérables*: First kicked out of France for his vehement opposition to Napoleon III's empire, Hugo was then banished in succession from both Belgium and the island of Jersey. Hugo picked back up his earlier abandoned novel, *Les Misérables*, along with novels like *Toilers of the Sea* and volumes of poetry including *Les Contemplations*. Hugo wrote at a torrid clip with mortality-fueled motivations: since the writer was in his 50s when he reached Guernsey, he feared his "present refuge" would turn into his "probable tomb." Hugo entered his exile by force after a political wrangle with everyone from Napoleon to Queen Victoria. He was later pardoned, but remained in British territory out of pride, where he completed some of his greatest works. This included his abandoned, 1200-page novel *Les*

Misérables, which deals with themes of social injustice — something the writer had rallied against during the most political points of his life before his banishment.

Dante Alighieri—*The Divine Comedy*: Poet-politician Dante was exiled from Florence for supporting the Holy Roman Emperor (White Guelphs) over the Papacy (Black Guelphs). The banishment lasted Dante's entire life, but influenced his masterpiece *The Divine Comedy*, which clearly expresses a parallel to his real-life experiences of wandering through "hell" seeking protection. As one of six politicians governing Florence, the poet exiled several of his own rivals before getting banished himself in January of 1302 for supporting the Holy Roman Emperor, instead of the papacy. During his 20 years of wandering through Italy, Dante composed his three-part epic poem *The Divine Comedy*, even dedicating the last canto of the poem ("Paradiso") to the troubles suffered by exiles. He never returned to Florence, even when the punishment was dropped to house arrest, but the city eventually scrubbed the poet's criminal record in 2008—about 700 years too late.

Pablo Neruda—*Canto General*: Referred to as "one of the great ones...A Whitman of the South" by the New York Times, Neruda left Chile for Mexico in self-imposed exile since his pro-Marxist stances weren't making him many allies. Spending three years in Mexico, Neruda wrote *Canto General*, a behemoth of a poetry collection that tried to chronicle the history of Hispanic America in 15,000 lines. Neruda returned to Chile and, in 1971, became a Nobel laureate. Two years later, Neruda almost became a second-time exile—during the Chilean coup d'état of 1973, when a dictatorship took command of the nation, ambassadors from Mexico and Sweden offered to take Neruda and his wife in.

Ovid--*The Art of Love*: Scholars have argued about the banishment of beloved Roman poet Ovid for centuries. He was cast out and sent to a desolate Romanian city on the Black Sea, where barbaric tribes and a frigid climate were his only company. The reasons are unclear, but several have argued that his series *Ars Amatoria (The Art of Love)* was too didactic and obscene for the time. Others have suggested Ovid committed or witnessed an act that may have implicated Emperor Augustus. The *Metamorphoses* and *Fasti* author wrote that the reason was "Carmen et error" — meaning, "a poem and a mistake."

Emile Zola-- *J'Accuse!*: The writer Émile Zola fled France today 114 years ago to escape imprisonment after being convicted for libel. He defended the innocence of a Jewish artillery captain in the French army, Alfred Dreyfus. The *L'Assommoir* author directed his letter — published in newspaper *L'Aurore* — at France's President Félix Faure and the government, citing anti-Semitism and judicial corruption in the unlawful jailing of Dreyfus for espionage. Zola quickly took off to London and later returned to see Dreyfus pardoned.

Voltaire--*Letters Concerning the English Nation*: François-Marie Arouet didn't adopt the name Voltaire until his second imprisonment in France's famous fortress, the Bastille. He'd already had a history of attacking the royals and writing controversial critiques against the French church (religious fanaticism especially irked him), but after arguing with a nobleman his fate was sealed. He left for London in exile and returned home three years later having penned *Letters Concerning the English Nation*. English ways seemed more tolerant and liberal to him. This caused another controversy and went into seclusion. He never retracted

his criticisms and was later refused a Christian burial, but friends actually smuggled his corpse into the Abbey of Scellières in Champagne for a proper funeral.

T.S Eliot--*The Wasteland*: Born in the United States, Eliot left his New England home for the UK in 1914. It was a decision that often left him feel estranged and torn. This was reflected in his work *The Wasteland*. He tried to balance his sense of obligation and intellectual curiosity for the U.S. and a religious, political, and literary commitment to the English community.

D.H Lawrence-- *Lady Chatterley's Lover*: Lawrence was never shy about his anti-war views and found himself harassed by authorities, forced to leave his home, destitute, and unable to publish his newly completed novel *Women in Love*. The controversial *Lady Chatterley's Lover*, his last famous work, was published in private editions in Florence and Paris before it would become the subject of a famous obscenity trial in the 1960s.

Edward Said-- *Reflections on Exile*: With their powerful blend of political and aesthetic concerns, Edward W. Said's writings have transformed the field of literary studies. As in the title essay, the widely admired "Reflections on Exile," the fact of his own exile and the fate of the Palestinians have given both form and force of intimacy to the questions Said has pursued. Invigorating, edifying, acutely attentive to the vying pressures of personal and historical experience, his book is a source of immeasurable intellectual delight.

Really, exile is a means of inspiration. It is not the self, which is ever exiled recreating a new space and time for the author and to a great extent, the reader. Said (2002) sums it well when he maintains that:

Exile is strangely compelling to think about but terrible to experience, it is the unhealable rift forced between a human being and a native place, between the self and its true home: it's essential sadness can never be surmounted. And while it is true that literature and history contain heroic, romantic, glorious, even triumphant episodes in an exile's life, these are no more than efforts meant to overcome the crippling sorrow of estrangement. The achievements of exile are permanently undermined by the loss of something left behind forever." (p.1)

Bibliography

- Camus Albert. (1942). *Le Mythe de Sisyphe*. Paris, Edition Gallimard.
- Finkelstein, Sidney.(1965). *Existentialism and Alienation in American Literature*. New York: International Publishers.
- Horney, Karen. (1939). *New Ways in Psychoanalysis*. New York: W.W. Norton.
- - -. Horney Karen.(1946).*Our Inner Conflicts*. London: Routledge of Kegan Paul.
- Kaufman, Arnold. S. (1970).*On Alienation: in Richard Schacht's 'Alienation.'* New York: Double Lay and Company Inc.
- Keniston, Kenneth.(1965). *The Uncommitted: Alienated Youth in American Society*. New York:Harcourt, Brace and World.
- Meenakshi, Mukherjee. (1972). *Twice Born Fiction*. New Delhi :Heinemann EducationalPublishers.
- Nettler, G.A.(1957).A Measure of Alienation, *American Sociological Review*, 22, 6, 670-677.
- Pathak, R.S.(1983). What Ails the Indian Writer in English? *Journal of Literature and Aesthetics*,3, 1, 29-42.
- Rokach, Ami. (2004). *Loneliness Then and Now: Reflections on Social and EmotionalAlienation inEveryday Life*. Toronto: Institute for the Study and Treatment ofPsychosocialStress.
- Said, Edward.(2002). *Reflections on Exile*.Harvard:Harvard University Press.
- Sartre, Jean Paul. (1946). *Existentialism and Humanism*.New York: Philosophical Library.
- Suresh, Kohli.(1970). Indian Women Novelists in English,*Times Weekly*, 82-122.
- Taviss, Irene.(1969). Changes in the Form of Alienation, *American Sociological Review*,34,1, 55-64.
- Wray, Herbert.*The Psychology of Exile*,Pub. 16 July 2013.NewYork: BroadwayPaperbacks.