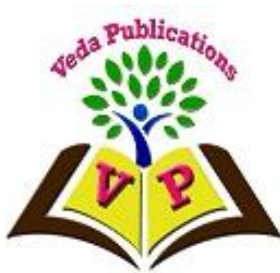


## SELF-IMPOSED EXILE AND INTELLECTUAL GROWTH: READING OF THE TWENTIETH CENTURY LITERATURE

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### ABSTRACT



At the heart of this paper is the quest to answer the contemporary question regarding how exile influences the mindset of a writer. Besides, the paper addresses how such mindset alterations influence his or her creations. This paper is an effort to contribute to the study of the literature of exile. Such is done by pointing to the specific body of movements and works through which the positive attitude expatriation becomes the basis for a complex global-view. Focusing on the concept of exile, this paper assesses the various aspects of exile as negative and positive aspects with a keen focus on the place of the writer in the 20th century.

**Keywords:** *Literature, Exil, Growth, Writers.*

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## INTRODUCTION

At the heart of this paper is the quest to answer the contemporary question regarding how exile influences the mindset of a writer. Besides, the paper addresses how such mindset alterations influence his or her creations. Characterized by language and writing, literature, similar to all forms of art, depends on a public (Berg, 2012). As such, the study of any literature written in the English language constitutes English literature with the writers coming from across the world. Contemplating on the issue of exile is one of the most influential and instrumental approaches to modern literature. Simply put, exile can be considered as a force to flee a country or an action to live in another country voluntarily. Orobator (2010) disclosed that the minds of all the writers who have been victims of exile are coupled with thoughts that encompass the sense of nostalgia and loneliness for their own homeland. Although exile challenges more the intellectual and social identities, more often than not, it brings about great psychological modifications to the writer. According to Orobator (2010), the experience of staying among alien languages, institutions, and people can change a writer's view of things as opposed to living in their own native lands. Moreover, the referents in which humans understand themselves shifts dramatically when they are segregated from networks of friends, family, nationality and work.

Based on such, this paper is an effort to contribute to the study of the literature of exile. Such is done by pointing to the specific body of movements and works through which the positive attitude expatriation becomes the basis for a complex global-view. Focusing on the concept of exile, this paper assesses the various aspects of exile as negative and positive aspects with a keen focus on the place of the writer in the 20th century. Besides, the paper addresses what makes literature unique as part of the art form. The paper is divided into four sections. The first section examines the meaning and antiquity of exile and variants of exile. The second section presents the conceptualization of exile in the 20th Century movements and the cannon of exile in literature. The third section addresses the literary consequences of the concept including examples of artists of who have victims of the same. Finally, the

fourth section is a recommendation for the modern writers and a conclusion that follows the above discussion.

## SECTION ONE

### MEANING AND ANTIQUITY OF EXILE

Exile, defines Saha (2009), is a condition through which a protagonist is no longer able to live or living in the land of her or his birth. Such may be either a deliberate or a voluntary decision to reside in a foreign country. Sometimes, exile can be a product of circumstances like in the expatriate employment offer. According to Saha (2009), enforced exile is more often than not triggered by major political differences between the individual being exiled and the state authorities. Collectively, these definitions or descriptions account for two aspects of exile namely political disagreement and expatriate employment. In the literary domain, however, the concern is primarily on the different ways through which exile influences the inner world of the writer. Besides, it addresses the shift in writers' stance in their textual form. In addition, exile can be viewed from two perspectives within the literary domain. The first angle is from the writer's point of view, where it can found a subject in itself or the inspiration behind some creation. The second angle relates to the critic's opinion, where exile can potentially be used as a primary aspect in the critical analysis of the writing or text (Saha, 2009).

Different societies have varied understanding and versions of exile. While others consider exile to be **barred** from entering a country, some scholars regard exile as nostalgia or longing for land. Exile in itself primarily refers to the banishment of individuals from their own country either forcefully or on a voluntary basis. To this end, the current study defines exile as a forceful removal of an individual from his or her native land. Besides, the papers use exile to mean prolonged (expatriation) absence from one's homeland endured through compulsion of conditions or voluntarily flee for personal reasons.

From the above definitions, various attitudes of exile can be perceived all of which can generally be classified as negative and positive attitudes. Focused on the concept of exile, most scholars hold that exile should be viewed from two



perspectives or forms. One is the form of exile that is founded on force commonly known as the political exile. Two, the form of exile founded on separation voluntary through which an individual can experience feelings of displeasure with life in his or her country. However, in addition to these two, the current study considers another form of exile that writers face, internal exile.

In the history of Western and Eastern Christianity, the exile concept is one of the important spiritual themes, in the monasticism tradition in particular. According to Susan (1998), exile is not a new issue to deal with. Such is because of the many traces of it in Christianity, ancient Greece and the expulsion of rebels from the Soviet Union among other forms of literature. In Christianity, voluntary exile is considered to be overcoming the temptations and sins that Christians encounters in their daily lives (Mudimbe-Boyi, 1993). As such, Christianity holds that exile is the primary way that leads to salvation. This defines the distance between God and Christians and ultimately from getting into the Kingdom of Heaven. Consequently, a large number of wanderers enforced themselves into voluntary exile, placing themselves in isolation from other people they could live with. For instance, Monks and Hermits rejected the world, voluntarily withdrawing from other people for the sake of being closer to God. By so doing, the duo discovered that staying away from the daily temptations and bustle of the world can potentially push them closer God and as such, Him better. Moreover, the duo believed that God's blessings sanction such decision.

Naguib (2011) observed that in literature centered on folk tradition, a large number of the themes and plots connate to the figure of a wise man. In particular, such is a man who dwells in speculation to contemplate and learn from environment or nature alongside being nearer to god. As Naguib (2011) asserts, in picaresque tradition, noble spirits who reserve their segregation unrestricted through social or political boundaries. Notably, such excludes picaresque tradition within which a protagonist attempts to dupe society with intentions of acquiring both advantageous position and wealth.

Moreover, the communist regimes spearheaded by the Soviet Union condemned all

immigrants as traitors. In particular, it was believed that such refugees were capitalist sympathizers in exchange for material gains and as such employed all possible means available to an authoritarian state to separate them from their own homeland. In his paper entitled *On Exile*, Plutarch (46-120 AD) remembered some enduring arguments while writing about the merits of expatriation. He observed that, at once, any city develops to a native city to the person who has cultured the habit of making good use of it. Besides, he adds, such a person has roots that can capable of living and thriving everywhere, taking hold in any given region.

#### **VARIANTS OF EXILE**

According to Naguib (2011), writers can regard themselves exiled irrespective of their cultural context or location. More often than not, the displacement of a writer is nearly independent of his/her location. Despite, his/her peripatetic biography, the writer may still feel exiled. Such is not because of being away from his/her native land but rather because of the writer's psychological makeup. Whether self-imposed or forced, declares (Berg, 2012), displacement is in different ways considered as a calamity. To the writers, however, displacement generally appears to bring about some excellence in their literary work. Most frequently, these writers in dislocated conditions are what (Berg, 2012) termed as exile literature. Although exile is associated with negative connotations, Lord George Gordon Byron's works the response to exile becomes indecisive.

Considering a holistic, the definition of exile includes non-resident and migrant writers, as well as gallivanting writers, who roam about looking for better "pastures" to fill their oeuvre. Across the world, there is a lot of literature whose writers have succeeded while in exile. In the same spirit, literary critics and cultural theorist concede that most of the exemplary literary works emanate from exiled writers (Shahram, et al. 2012). Berg (2012) avers that the study global literature perhaps is the examination of the way through which cultures identify themselves in their own predictions of "otherness." Saha (2009) observes that diasporic production of cultural understanding or meaning occurs in different areas including but not limited to contemporary dance, theater, film, and music. However, literary work is



among the most strategic and interesting ways through which diaspora may disturb the dual of global and local forms of identity. This is done by problematizing ethnic, national and racial formulations of identity.

In the same spirit, (Berg, 2012) avers that an intellectual ought to exile him/herself from the customary and see things from a foreign and provisional perspective. Such is critical in fostering independence and commitment. John Simpson's "The Oxford Book of Exile" describes exile as a human condition with some mere physical expression added to it by the great disorders of history (Simpson, 1995). This holds true, notes Saha (2009), if exile is considered similar to self-alienation within the context of Brechtian, modern and post-Marxist perception of the term. Often, physical movement intensifies the psychological or spiritual sense of separation from the homes an individual continually changes. In existentialist terms, argues Mudimbe-Boyi (1993), the world seems indifferent and absurd towards an individual's demands. In such condition, one has no option but to feel like an outsider. To that end, it would be right to concede that exile, asserts Saha (2009), is part of human experience.

About the effect of exile on the writer's work, the writers themselves appear seemingly paradoxical at the initial instance. Exile seems as both shocking and liberating experience. According to Susan (1998), the absurdity superficial because exile is an expression of the pressure that retains the cords attached to the artist's native land and the place of exile. Irrespective of the writer's geographical displacement, within the mental landscape, the artist is repeatedly entangled between cords taut to poles pulling in opposite directions. As such, the only way a writer can liberate him/herself from the tightness of the entangling cords is through writing among other different forms of artistic expression. However, notes Susan (1998), the achieved relief is only a short-lived condition since no artistic expression is sharp enough to cut the strong strings woven by history-makers. Even if the artist attempts to validate one end, concurrently, but involuntarily, there emerges the urge for the other. (Berg, 2012) observed that there lies the interest of exile literature.

## SECTION TWO

### CONCEPTUALIZATION OF EXILE IN THE 20TH CENTURY MOVEMENTS

Susan (1998) claims that the 20<sup>th</sup> century can be viewed as the highway through which a number of perspectives, attitudes, and approaches moving and overtaking each other each. Berg (2012) supports this by arguing that such did not only happen in sciences but also in various approaches with humanities such as literature and arts. Every moment, the libertarians and scholars of a given era give rise to new ideas and thoughts that more often than not change pose significant transformation in the world. While these scholars may sometimes contribute their ideas to the old prevalent schools and thoughts and fortify them, sometimes they come up with something entirely new.

Berg (2012) finds that the theme or concept of exile in literature is one the major issues in the 20th century literature that can be considered separately as literally school or movement. Today, the imagination and the mind of different writers have been filled with the concept of exile primarily because of two key reasons. One is being exposed to exile through forceful actions of the current regime, rendering them weak to withstand the political temperatures and eventually flee for another country. Two, writers may consciously and intentionally decide to leave due to dissatisfaction and discontent in their own country or homeland.

As Berg (2012) asserts, exposure to exile and the experience of residing in another country has produced a large number of literary work by the victims of such. Most writers in the 20th century such as James Joyce, Oscar Wilde, Ezra Pound, T.S Eliot and Samuel Beckett among others have produced literary writing in which there are traces of the exile concept (Shahram, et al. 2012). Besides, others have highlighted the typical features of exile within their literary works. One of the writers who have both written about and experienced exile is Joseph Conrad. Other being a Polish citizen Joseph Conrad was also a renowned English writer living in England. One of his memorable works about the current subject of study is "Lord Jim" (1900).

Similarly, F. Scott Fitzgerald's "Tender Is the Night" (1934) is centered on the concept of exile the



author being a victim of self-exile in France (Shahram, et al. 2012). Besides, Edward W. Said (1935-2003) is considered as one of the exile theoreticians. Such is not only because he recognized the implications of exile but also stressed the literary and personal consequences of exile. Based on such, exile post a great historical phenomenon of the 20th century that have attracted the attention of many famous scholars and philosophers with future areas to be explored. Consequently, this study focuses on the definition and different exiles through the antiquity of the Western world. In particular, the current study attempts to evaluate the entity of exile within the modern literature and identify the connection between literary creativity and exile (Shahram, et al. (2012).

Shahram, et al. (2012) observes that the 20th century, is commonly known as the century that gave rise to different approaches, ideas, and attitudes in literature. All the critics and writers who engaged themselves in this pathway devoted a significant of their career in the concept of exile in literature. For instance, notes Shahram, et al. (2012), 20th century avant-gardes, Dadaism, in particular, emphasized their separation from national values. Consequently, they attached themselves to the global spirit. Moreover, they held that exile brings a positive influence to both their career and life in general.

Over the recent past, the concept of exile has engaged the thoughts of a number of writers within the development of literary history (Berg, 2012). Such is because these writers have been victims of fleeing their native countries for political reasons. Besides, some writers decide to leave their country because of the feelings of disaffection with their own society and intentionally chose move in another country. In an attempt to adapt to these new conditions, the exiled writers may become estranged from their own self (Berg, 2012). Exiled writers no longer have the feelings they had before nor do they align themselves with their present. From this search of identity and the dual existence from two or more countries comes exile literature. Exile literature can be defined as either the literature inscribed while in exile or literature that applies the exile experience as theme and subject (Berg, 2012).

Often, exile is regarded as both an excluding and defining condition for the artist. As a defining condition, exile views any writer and sincerely creative mind as a foreigner in her/his own native land. As such, the writer is presented as an outsider. A classic example of such is Augustan poet Ovid who reflects the relationship between poetic creation and exile. In the contemporary world, a great number of highly profiled and popular writers have experienced exile. As Samir Naqqash (n.d) observes, it is significant and not coincidental exiled writers from the larger part of the many recent Nobel Prize winners. In the same spirit, Samir Naqqash (n.d) argues that, in the modern world, exile condition of writers has increasingly become a commonplace issue. Central to the status of exile is the homelessness that typifies both the loss of home and the search for one. As such, an exiled writer may try to mediate this inadequacy through a creative and artistic process, creating a home through literary work.

#### THE CANON OF EXILE IN LITERATURE

Literary works of writers in exile or even an **émigré** author are filled with nostalgic impressions reflected in the voice of the writer (Shahram, et al. 2012). According to (Berg, 2012), different writers have generated great literary works in either their imaginary or real values despite being isolated from their own country. Common to all of them is the inclusion of nostalgia, an essential and undisputed aspect of most literary masterpieces. Despite being inspiring and potent, such voices of nostalgia emerging from exile are not its only primary expression. Additionally, (Shahram, et al. (2012) adds that exile is a phenomenon that has part of the experiences humans go through for centuries.

However, the fundamental question that most scholars including this study seek to answer whether exiled writers or poets can be successful in their newly acquired homeland. Besides, many queries have been raised regarding whether such exiled artists have the ability to develop their own culture. (Shahram, et al. (2012) argues that the greatness of the 20th century English literature or novel was primarily based on émigrés and exiles. According to Shahram et al. (2012), émigrés and exiles have succeeded in improving conventional





English with fresh points of views and themes. Such is because they were exterior of a very inflexible social stratification that served a direct jacket to most indigenous English authors or writers. (Saha, 2009) supports such, stressing that D.H Laurence, a renowned writer of the 20th century, was not only a working class but also outside the stratified and rigid British society. The same applies to his equals or fellow émigrés writers such as Joyce, Pound, Yeats, James and Conrad.

Shahram et al. (2012) posit that émigrés is experiencing specific tensions between the real and remembered, the actual and the potential dispossession and integration, as well as involvement and exile, has a better opportunity to turn into a writer. Therefore, a number of instances, literary responses to both exiles and émigrés have been to the advantage of the writers. Sometimes, writers who voluntarily isolate themselves their own society are viewed as in a negative way and are more often than not generally regarded as disloyal. However, such is not true always since they flee their countries because of the result of reluctance and laziness to work for their homeland. In addition, some writers leave their countries because of illiteracy and absurdity (Saha, 2009).

### SECTION THREE

#### LITERARY CONSEQUENCES OF THE CONCEPT

Over the years, both exiles and theorists have debated whether the feeling of being displaced predominantly mutilates or invigorates. For some, notes Saha (2009), the sense of critical distance, emancipation and renewed and tension or fusion between languages and cultures is regarded as productive. Such leads to the deduction that novelty of vision should almost necessarily originate from the transcending and transgressing of frontiers. For others, however, physical displacement implies rather an alienation, anguish, rejection and sometimes even suicide. Mudimbe-Boyi (1993) observed that exile pressures can and in most cases are considered primarily as constraints. However, contends (Saha, 2009), such pressures can also generate benefits all of which should be examined with care. One of the popular benefits being a victim of exile is based is the insight brought by the distance interrupted amid the subject and its original social

setting. In particular, the exiled writer gains the perspective that can allow her or her to see his or her home clearly. Besides, an artist is faced by pressing and immediate comparisons that she or he will have to make.

Andrew Gurr notes Boldor (2005) that “Kipling” mocked the “stay at home” person from a perception of an expatriate completely aware of his intellectual and academic superiority stemmed from his broader cultural limits. In the same spirit, Boldor (2005) declared that an individual should positively live in at least three foreign lands before he or she can start to understand his or her own homeland. Based on such, exile is regarded as the possible means for intellectual growth and maturation. Such is attested through various writers who decided to exile themselves voluntarily. Moreover, the rationale behind this condition is severance, which is a mental process. For instance, literary works of Tristan Tzara typifies instances of severance. Arguably, Tzara’s literary works are the ideal illustration of the concept of exile and severance (Boldor, 2005).

More often than not, the concept of exile in literature is self-imposed. James Joyce is a typical example of such given his detailed accounts on his native Dublin even though he returned after 1912. Based on his opinion, he was not in a better position to write anything specifically about Ireland without fleeing. Similarly, Devroop (2011), supports such claiming that there is some about exile that makes the writers see their native lands from outside and inside simultaneously. Most probably because at the exile place, the writer only has imaginations to create and write about this/her native home.

As Devroop (2011) claims, the 20th century brought displacement and upheaval for most people across the world. Boldor (2005) observed that during this period, people sought a new life in other countries as opposed to their native homelands for a number of reasons. These reasons include both World War I and II, decolonization of Africa alongside the West’s upswing as a dreamland of industry and education. Consequently, migrants along with their families began to form communities coupled with joy, loss, love and pain in their homelands. According to Boldor (2005), among these migrants, exiles and their families are remarkable writers. Common to all



of them is the documentation of their hopes, journeys, fears and dreams as exiles and migrants in a foreign land. Whether motivated by fear, greed or curiosity, all exiled writers share a common dream, to create an improved life, both at the personal level and on their literary work, in the foreign country. Other than fleeing their homeland, some writers choose to exile themselves because of their artistic demand to disassociate themselves from the "real world."

Most frequently, notes Lang (2012), the major impact of exile is perceived to be a state of continuous agony and suffering. According to Boldor (2005), this traditional perception can be traced back to the 1st century in the famous literary work of Publilius Syrus, "Exsul, Ubi ei nusquam domus est, sine suplicro est mortuus." Around the same time, discerns Lang (2012), the literary history started to reflect the image of the writer in exile. Augustan poet Ovid, notes Boldor (2005), presented Ovid's *Tristia* (collection of letters) during his exile from Rome. In these letters, Ovid introduced what is now and continues to be the norm-setting icon of the exiled artist for many years to come. Such is within the context of an individual banished from her homeland. Within the context of this reflection, the nature of the displaced writer was perceived until recently. In particular, until as turning around a dualistic logic where exile generates either creative freedom and autonomy or it traps the artist in obstructive nostalgia. Although this binary logic rests valid even in our day, the modifications brought about by both the modern and post-modern period have exile implications and significance to new levels. Lang (2012) supports such arguing that the current concept of exile has metamorphosed into a complex and multi-dimensional phenomenon.

Modernism and post-modernism, argues Lang (2012), describe the cultural evolution of the 20th century both of which are profoundly characterized by the displacement idea. Such is even when the subjects are an integral part of their native land or society. Modernism was founded on the displacement being entrenched in the thought that traditional forms of daily life, literature, art and social organization had become archaic. Therefore, there was the need to wipe them away and reinvent

culture, a vision that diverges from ordinary social trends. As Boldor (2005) observes, post-modernism further developed these ideas with a primary focus on regional and personal or simply on the alternative. By definition, it would almost appear that "to be" within the context post-modernism is somehow to be displaced or an "Other" (Boldor, 2005). Based on this statement, Boldor (2005) argues that one of the major roles of the contemporary artist is to view her/himself as an exile.

Actually, most modern authors consider their personas and identities as outsiders in relation to their native culture. More often than not, they aspire to describe themselves as global citizens. In particular, today writers strive to be individuals with intellectual and academic realms spanning past the frame of a monoculture and based on universally applicable principles and references. Perhaps, posits Boldor (2005), the main driving force behind such aspirations is the fact that one of the outstanding characteristics of the modern intellectuals or scholars is the construction of their identity around the concept of alterity. According to Devroop (2011), alterity becomes more dominant within the context of the aforementioned global village in which the self can once in a while be defined conclusively be defined among a large number of alternatives for an individual's identity and existence. Devroop (2011) argues that this global village is the world through which human inner or private world becomes reality. By necessity, notes Devroop (2011), the external world eventually turns into the constructed or artificial. As such, the writers are left to oscillate indeterminately within an interstice placed between their own reality and the community in which they live.

In most cases, the response to such circumstances finds Naguib (2011), is a quest for identity, the pursuit for a native land or homeland even if it is a fictional one. Notably, this achieved through self-realization or self-discovery. Alternatively, humans may experience a nostalgic reminiscence of the lost world. Naguib (2011) postulates that master culture countries America and England, this search can materialize in an effort to legitimize or authenticate a cultural heritage like in the case of James Eliot. On the other hand, in



cultures traditionally affected by the ruling society small culture, the same quest swings towards disclosing national identity. For instance, to most Romanian writers, this search along with the failure to attain its objectives is perhaps one of the chief intellectual incentives for inspiring to be part of a better culture.

Within the literary realm, suggests Naguib (2011), the most influential outcome of living within the interstice is the based on its ability to allow writers to create fictive worlds and domains whose betweenness or alterity demands fresh aesthetic grounds. According to Boldor (2005), one of the effects of mass migrations is the emergence of radically new types of people Naguib (2011) adds that such human beings immerse themselves in ideas as opposed to places and in recollections as much as in material things. Besides, these people have been pleased to defend themselves primarily they are so described by others and their own otherness and has the ability to conceptualize their illusory nature. Similarly, purports Saha (2009), one needs to cross a frontier to see and understand things plainly.

Central to exile literature are the literary works of artists who were forced to flee their native lands by oppressive regimes. For instance, two Russian artists namely Solzhenitsyn and Gorky form an interesting pair of victims of forced or political exile (Saha, 2009). In his works, Gorky incited the Tsarist regime, particularly through his famous communist manifesto "Mother." In a similar spirit, Solzhenitsyn's literary works such as "The Gulag Archipelago" irritated the communists after ascending to power (Saha, 2009). This typifies the dichotomy of world politics that writers encounter. Naguib (2011) adds that other than politics, then there are religious, war, discrimination and racial segregation that compel writers to leave their native country. Moreover, World War I saw a great migration of writers who believed that they could not write best in the wartime Europe as compared to their previous writing. Besides, the World War II saw the Nazi's oppression of the Jews. From his retreat in Chicago, Thomas Mann wrote to Hermann Hesse in Germany concerning the uprooting.

In addition, as Saha (2009) avers, he highlighted that Europe would be unrecognizable

place once the war is over. Consequently, the entire world became a completely different place immediately after Enola Gay flew over Hiroshima sky (Saha, 2009). Although these writers benefited from the freedom of speech, they could not bury the shocking experience from the original expulsion. While others believed their homeland was the right place to stay, in most cases, others were disappointed by the changes upon returning home. Such is because only a few friends remained at home and missed the community of like-minded writers or intellectuals that they had met during the time as well as in foreign land. According to Naguib (2011), once a writer becomes an exile, he/she remains an exile and the literary works of such artists reflect the vigor of their agitation and restlessness.

In "The Departure" Kafka presents a short in which the protagonist disclose that he can meet his target by "getting out of here." As Simpson writes, asserts Saha (2009) the protagonist's response when asked about the target is a memorable riposte saying, "That's my goal." Based on such, most writers flee their native land due to either the weather is unfavorable to them, the society being unfair to them or they move in pursuit of better ingredients for their literary work. For instance, R.L. Stevenson favored staying in Samoa due to his love for the Tropical health. Besides, P. B Shelley is a typical radical. He displayed radicalism signs even prior to his escape with Mary Godwin. Such were evident through his writings and publications of a tract entitled "The Necessity of Atheism," a move that saw him barred from Oxford (Saha, 2009).

In the end, the communist English society compelled him to flee England. Notably, his exile from the society was so grave that in of one his letters to Mary he reflected an acute feeling by expressing his desire to leave all human society. On the other hand, Lord Byron's case was a self-exile into the continent in pursuit of the fire to maintain the torch of his muse burning. Besides, he went ahead to take part in the Greek independence war since England offered him not a conducive atmosphere to carry out his literary work (Saha 2009). In the form of migration, argues Saha (2009), exile has been the chief reason behind the growing number of writers fostering the direction for the





progress and development of English literature. For instance, Irish-English writers such as W.B Yeasts and G. B Shaw have produced literary works that have become English literature landmarks. In his novel, "The Portrait of an Artist as Young Man" James Joyce writes that he would attempt to fly by the nets flung that hold one's soul in their native country (Saha, 2009).

In the same spirit, American-English writers such as T.S Eliot and Henry James, in their poems articulated their opinions about the rootlessness of contemporary life. As artistic exiles from America to Europe, both writers were running away from what they believed to be the American provincialism and its academic barrenness. While in Europe, the duo fed the European sense of social and cultural superiority because of their incipient and restlessness exilic predicament. From this perspective, their exilic condition, apparently, seems to weaker than that of Joseph Conrad. Born in Poland, observes Saha (2009), Joseph Conrad had to spend a better part of his childhood life with his exile family in northern Russia. Before seeking refuge in Britain, Joseph Conrad had attempted to stay in France. Until 20 years, Conrad knew little about the English language.

However, when he constructed Kent, his home in Canterbury in England, Conrad had a significant number of English literary works bearing his name. Based on such, exile can be seen as a source of intellectual growth for writers. Similarly, D.H Lawrence managed to do most of his literary works while traveling (Saha, 2009). In addition, such was the situation with Katherine Mansfield who was originally way from New Zealand and later fled to England. Moreover, the likes of Isherwood and Hemingway fled from the continent to completely new world both of who are still more affecting for they turned to exceptionally established as American artists.

Another form of exile that most writers and artists counter is the internal exile. Perhaps, argues Naguib (2011), this is the most damning form of exile since, under this case, the writers stay in their own native land but still feel segregated. Dostoevsky, a Russian author, recall in his autobiography on the impact of his Siberian sentence. Consequently, he states that he had been removed from the society by

exile and as such, could not serve and be useful to it to the best qualities of his talents, aspirations, and abilities. As Naguib (2011) avers, through linguistic displacement, the colonial powers that fueled alienation of people in their own native lands. Based on this colonial context, most native writers were able to spawn the different sub-genres of the English literature. For instance, writers such as Mulk Raj, Raja Rao, and Anand R.K. Narayan, the founders of Indian-English literature were altogether subject to the British rule and influence in India (Saha, 2009).

Besides, even after attaining independence, most writers in the colonized countries still encountered various forms of state exile. Such included but not limited to dictatorship, ethnic cleansing, racial persecution and simply because they decided to migrate. For example, African-English authors such as Ngugi Wa Thiongo'. Saro-Wiwa, Ben Okri, and Wole Soyinka all got themselves in some kind of exilic state (Saha, 2009). From this perspective, notes Saha (2009), the history of exile is intimately connected to the history of Western literature. For instance, Montaigne decided to embrace a form of internal exile or monarchism leaving behind all social and political activities for the sake of retiring to his fortress. Besides, James Joyce decided to exile himself from the emotionally and intellectually upsetting conditions of his homeland or native land. Common to all these cases, the writer's displacement was possibly the most significant factor behind his or her artistic expression. In addition, whereas exile is not proprietary modern era concept, its significance grew throughout history to the point of unprecedented dominance in the modern world.

#### **SECTION FOUR**

##### **RECOMMENDATION**

Based on the above discussion, the current study recommends self-imposed and internal exile as better forms to achieve intellectual growth for modern writers. As emphasized in the current study, Naguib (2011) found that alienation, exile, and deracination in many varying forms are existence conditions for the modern artist across the world. Besides, exile, whether internal or self-imposed provides the writers a good avenue to enrich their literary work. Pritoma (2013) argued that human beings would only improve if people place



themselves within in the position of émigrés and exiles when approaching most passionate or obsessive issues. Although painful as it is, claims Orobator (2010), exile makes the author to view the world from different perspectives and identify a critical element of a human condition. However, asserts Pritoma (2013), such positive feeling, more often than not, follows undesirable influence to the writers' feeling. Such is because undesirable nostalgic feelings enable writers to assess their own memories.

According to Orobator (2010), the negative and positive influences brought by exile are inherent in the themes and motifs of a literary writing based on exile. Occasionally, exile breaks writers or the poets, leaving them with no ability to generalize their experience. As Orobator (2010), asserts, this is because humanity requires harmony, security and happiness in life all of which writers aspire to find in their own homeland. As such, homeland can potentially be an idealization object and the themes of lost inheritance or lost home turns are mostly used expressions within the wording of authors or writers. In the theater of Absurd, notes Pritoma (2013), a lonely human within an absurd universe encounters his or her destiny. From Existentialism perspective, all human beings are exiled and isolated for the universe.

## CONCLUSION

This paper was focused on examining the various forms of exiles that writers face and the influence it has on their literary work. A lot have been said about literature and the concept of exile. Such is true given that in each century, migrations and exiles have been regarded differently. However, 20th century experienced a larger scale of intellectual exile than the previous migrations. While exile is normally associated with negative connotations, within the literary context, it brings about positive effects to the writers. As discussed above, the literature of exile can be categorized according to the theme of exile such as expatriation and removal from one's native. Moreover, exile can also be considered as a human experience, self-exile and internal exile as discussed above.

While other writers view exile as a form of punishment across the stages of human development, most writers hold that, as a form of

escape, exile is an escape and relief from the overpowering influence and sway of their native culture. From this perspective and on a personal scale, exile enriches and deepens the literary work of the writer by offering various vantage points from which she/he can assess his/her experience. Irrespective of the form of exile writers encounter, as illustrated above, exile provide writes with the many opportunities for intellectual growth, learn other cultures and see things from a broader perspective. Other than liberating themselves, exiled writers can write about the oppressive regimes at the place of exile as an attempt to enlighten the society about the regime and ultimately liberate the society from it.

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