

State Vs A In Naipaul

[#V.S. Naipaul](#) [#Naipaul literary themes](#) [#Postcolonial literature](#) [#Individual vs state conflict](#) [#Naipaul social commentary](#)

Explore the profound tensions and conflicts embedded within V.S. Naipaul's literary landscape, often showcasing the individual's struggle against societal norms or governmental authority. This analysis delves into his incisive social commentary and postcolonial perspectives, illuminating how power dynamics shape identity and destiny across his acclaimed works.

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In a Free State

The central novel from V.S. Naipaul's Booker Prize-winning narrative of displacement, published for the first time in a stand-alone edition. 'In a Free State was conceived in 1969 as a sequence about displacement. There was to be a central novel, set in Africa, with shorter surrounding matter from other places. The shorter pieces from these varied places were intended to throw a universal light on the African material. But then, as the years passed and the world changed, and I felt myself less of an oddity as a writer, I grew to feel that the central novel was muffled and diminished by the surrounding material and I began to think that the novel should be published on its own. This is what, many years after its first publication, my publisher is doing in this edition.' - V. S. Naipaul. In a Free State is set in Africa, in a place like Uganda or Rwanda, and its two main characters are English. They had once found liberation in Africa. But now Africa is going sour on them. The land is no longer safe, and at a time of tribal conflict they have to make a long drive to the safety of their compound. At the end of this drive – the narrative tight, wonderfully constructed, the formal and precise language always instilled with violence and rage – we know everything about the English characters, the African country, and the Idi Amin-like future awaiting it.

In a Free State

With an introduction by publisher and acclaimed author Robert McCrum. Winner of the Booker Prize 1971 and nominated for the Golden Man Booker Prize in 2018. A young Indian servant in Washington. An Asian West Indian in London. Both are far from home and both are desperately trying to build a new life in a deeply unfamiliar world. In between them lies the landscape of an unnamed country, a brutal place reminiscent of Idi Amin's Uganda. This central story is about those who once thought of Africa as liberating, but now find themselves in an increasingly harsher reality. Winner of the Booker Prize in 1971, In a Free State is one of Nobel Laureate V. S. Naipaul's many towering literary achievements. It is a story of the desperation and heartbreak we find in those who are displaced and who try, often in

vain, to make a home in their new surroundings. Frightening, disquieting and merciless, this is one of Sir Naipaul's greatest novels: fraught but full of pity.

In a Free State

Winner of the Booker Prize 1971 and nominated for the Golden Man Booker Prize in 2018. *In a Free State* tells the story first of an Indian servant in Washington, who becomes an American citizen but feels he has ceased to be a part of the flow. Then of a disturbed Asian West Indian in London who, in jail for murder, has never really known where he is. Then the central novel moves to Africa, to a fictional country somewhere like Uganda or Rwanda. The novel's central characters once found Africa liberating, but now it has gone sour on them. The land is no longer safe, and at a time of tribal conflict they have to make the long drive to the safety of their compound. At the end of this drive – the narrative tight, wonderfully constructed, the formal and precise language always instilled with violence and rage – we know everything about the English characters, the African country and the Idi Amin-like future awaiting it. This is one of V. S. Naipaul's greatest novels, hard but full of pity. This is a story about displacement, the yearning for the good place in someone else's land and the attendant heartache.

In a Free State

From the Nobel Prize-winning author comes a riveting tour de force that examines emigration, dislocation, and dread. "The coolest literary eye and the most lucid prose we have." —The New York Times Book Review No writer has rendered our boundariless, post-colonial world more acutely or prophetically than V. S. Naipaul, or given its upheavals such a hauntingly human face. In the beginning it is just a car trip through Africa. Two English people—Bobby, a civil servant with a guilty appetite for African boys, and Linda, a supercilious "compound wife"—are driving back to their enclave after a stay in the capital. But in between lies the landscape of an unnamed country whose squalor and ethnic bloodletting suggest Idi Amin's Uganda. And the farther Naipaul's protagonists travel into it, the more they find themselves crossing the line that separates privileged outsiders from horrified victims. Alongside this Conradian tour de force are four incisive portraits of men seeking liberation far from home. By turns funny and terrifying, sorrowful and unsparing, *In A Free State* is Naipaul at his best.

In a Free State: The Novel

In a Free State is set in Africa, in a place like Uganda or Rwanda, and its two main characters are English. They had once found liberation in Africa. But now Africa is no longer safe, and at a time of tribal conflict they have to make a long drive to the safety of their compound. At the end of this drive - the narrative tight, wonderfully constructed, the formal and precise language always instilled with violence and rage - we know everything about the English characters, the African country, and the Idi Amin-like future awaiting it. This is one of VS Naipaul's greatest novels, hard but full of pity. It won the Booker Prize, in its original edition, in 1971.

In a Free State

"In a free state was conceived in 1969 as a sequence about displacement. There was to be a central novel, set in Africa, with shorter surrounding matter from other places. The shorter pieces from these varied places were intended to throw a universal light on the African material. But then, as the years passed and the world changed, and I felt myself less of an oddity as a writer, I grew to feel that the central novel was muffled and diminished by the surrounding material and I began to think that the novel should be published on its own. That is what, thirty-seven years after its first publication, my publisher is doing in this edition."--V.S. Naipaul.

V. S. Naipaul, Man and Writer

An introduction to the uncompromising artistic vision of the internationally acclaimed writer A survey of the life and work of the 2001 Nobel Laureate for Literature, V. S. Naipaul, *Man and Writer* introduces readers to the writer widely viewed as a curmudgeonly novelist who finds special satisfaction in overturning the vogue presuppositions of his peers. Gillian Dooley takes an expansive look at Naipaul's literary career, from *Miguel Street* to *Magic Seeds*. From readings of his fiction, nonfiction, travel books, and volumes of letters, she elucidates the connections between Naipaul's personal experiences as a Hindu Indian from Trinidad living an expatriate life and the precise, euphonious prose with which he is synonymous. Dooley assesses each of Naipaul's major publications in light of his stated intentions and

beliefs, and she traces the development of his writing style over a forty-year career. Devoting separate chapters to three of his chief works, *A House for Mr. Biswas*, *In a Free State*, and *The Enigma of Arrival*, she analyzes their critical reception and the primacy of Naipaul's specific narrative style and voice. Dooley emphasizes that it is, above all, Naipaul's refusal to compromise his vision in order to flatter or appease that has made him a controversial writer. At the same time she sees the integrity with which he reports his subjective response to the world as essential to the lasting success of his work.

In a Free State

This grouping of two short stories, a short novel within a prologue and an epilogue from Naipaul's travel journals, is held together by Naipaul's pervading concern with the themes of exile, freedom and prejudice.

The Enigma of Arrival

With an introduction by Harvard professor and author Maya Jasanoff. Taking its title from a work by the surrealist painter, Giorgio de Chirico, *The Enigma of Arrival* tells the story of a young Indian from the Caribbean arriving in post-imperial England and consciously, over many years, finding himself as a writer. It is the story of a journey, from one place to another, from the British colony of Trinidad to the ancient countryside of England, and from one state of mind to another, and is perhaps V. S. Naipaul's most autobiographical work. Finding depth and pathos in the smallest moments Naipaul also comprehends the bigger picture – watching as the old world is lost to the gradual but permanent changes wrought on the English landscape. It is a moving and beautiful novel told with great dignity, compassion, and candour.

Postcolonial Situation in the Novels of V.S. Naipaul

V.S. Naipaul is one of the most celebrated names in English fiction today. In his fiction, Naipaul presents a subtle and sensitive account of the poignant experiences of the colonized people. On the other hand, his commitment to truth makes him conscious and critical of the shortcomings of traditional cultures as well. This, added to his pessimist vision of the world, makes him a highly controversial writer. The present study gives a comprehensive account of the major works of Naipaul by enquiring into the postcolonial themes of alienation, mimicry, search for an authentic selfhood, power and freedom that emerge from their reading. The study provides fresh insights by raising questions about Naipaul's treatment of women and African characters in his fiction.

A Turn in the South

V. S. Naipaul's first book about the United States is a revealing, disturbing, elegiac book about the hidden life and culture of the American South — from Atlanta to Charleston, Tallahassee to Tuskegee, Nashville to Chapel Hill.

Conversations with V. S. Naipaul

This collection brings together interviews from a thirty-six-year span and reveals a witty, sometimes scathing talker with a free-ranging curiosity. In early interviews, mostly given to such fellow writers and colleagues as Derek Walcott and Eric Roach, Naipaul is clipped, brusque, and clearly impatient with interviewers. More recent interviews, given primarily to journalists rather than literary figures, reveal a more mellow Naipaul, often warm, passionate, and forthcoming about his private life.

A State of Freedom

Longlisted for the DSC Prize for South Asian Literature What happens when we attempt to exchange the life we are given for something better? Five people, in very different circumstances, from a domestic cook in Mumbai, to a vagrant and his dancing bear, and a girl who escapes terror in her home village for a new life in the city, find out the meanings of dislocation, and the desire for more. Set in contemporary India and moving between the reality of this world and the shadow of another, this novel delivers a devastating and haunting exploration of the unquenchable human urge to strive for a different life.

Guerrillas

Set on a troubled Caribbean island – where Asians, Africans, Americans and former British colonials co-exist in a state of suppressed hysteria – V. S. Naipaul's *Guerrillas* is a novel of colonialism and revolution. A white man arrives with his mistress, an Englishwoman influenced by fantasies of native power and sexuality, unaware of the consequences of her actions. Together with a leader of the 'revolution', they act out a gripping drama of death, sexual violence and spiritual impotence. *Guerrillas* depicts a convulsion in public life, and ends in private violence. The novel comes with extraordinary force from the centre of a profound moral awareness of the world's plight. 'Impeccable . . . *Guerrillas* seems to me Naipaul's *Heart of Darkness*: a brilliant artist's anatomy of emptiness, and of despair' – Observer

Half a Life

One of the finest living writers in the English language, V. S. Naipaul gives us a tale as wholly unexpected as it is affecting, his first novel since the exultantly acclaimed *A Way in the World*, published seven years ago. *Half a Life* is the story of Willie Chandran, whose father, heeding the call of Mahatma Gandhi, turned his back on his brahmin heritage and married a woman of low caste—a disastrous union he would live to regret, as he would the children that issued from it. When Willie reaches manhood, his flight from the travails of his mixed birth takes him from India to London, where, in the shabby haunts of immigrants and literary bohemians of the 1950s, he contrives a new identity. This is what happens as he tries to defeat self-doubt in sexual adventures and in the struggle to become a writer—strivings that bring him to the brink of exhaustion, from which he is rescued, to his amazement, only by the love of a good woman. And this is what happens when he returns with her—carried along, really—to her home in Africa, to live, until the last doomed days of colonialism, yet another life not his own. In a luminous narrative that takes us across three continents, Naipaul explores his great theme of inheritance with an intimacy and directness unsurpassed in his extraordinary body of work. And even as he lays bare the bitter comical ironies of assumed identities, he gives us a poignant spectacle of the enervation peculiar to a borrowed life. In one man's determined refusal of what he has been given to be, Naipaul reveals the way of all our experience. As Willie comes to see, "Everything goes on a bias. The world should stop, but it goes on." A masterpiece of economy and emotional nuance, *Half a Life* is an indelible feat of the imagination.

The Enigma of Arrival

With an introduction by Harvard professor and author Maya Jasanoff. Taking its title from a work by the surrealist painter, Giorgio de Chirico, *The Enigma of Arrival* tells the story of a young Indian from the Caribbean arriving in post-imperial England and consciously, over many years, finding himself as a writer. It is the story of a journey, from one place to another, from the British colony of Trinidad to the ancient countryside of England, and from one state of mind to another, and is perhaps V. S. Naipaul's most autobiographical work. Finding depth and pathos in the smallest moments Naipaul also comprehends the bigger picture - watching as the old world is lost to the gradual but permanent changes wrought on the English landscape. It is a moving and beautiful novel told with great dignity, compassion, and candour.

A Bend in the River

Set in an unnamed African country, V. S. Naipaul's *A Bend in the River* is narrated by Salim, a young man from an Indian family of traders long resident on the coast. He believes The world is what it is; men who are nothing, who allow themselves to become nothing, have no place in it. So he has taken the initiative; left the coast; acquired his own shop in a small, growing city in the continent's remote interior and is selling sundries – little more than this and that, really – to the natives. This spot, this 'bend in the river', is a microcosm of post-colonial Africa at the time of Independence: a scene of chaos, violent change, warring tribes, ignorance, isolation and poverty. And from this rich landscape emerges one of the author's most potent works – a truly moving story of historical upheaval and social breakdown.

V.S. Naipaul

V.S. Naipaul Has Claimed That All His Work Is Really One And He Has Been Writing One Big Book All These Years; Also, Considering The World He Has Stepped Into And The World He Has To Look At, He Cannot Be A Professional Novelist In The Old Sense. In Early Youth Naipaul Took Up The Vocation Of A Writer As His Religion And, Since The Beginning Five Decades Ago, Has Drawn On His Intensely Personal Experience Of An Uprooted Person Adrift In The World, His Experience Of The Two Worlds

To None Of Which He Could Really Belong An Experience That Imparts The Authentic Voice To His Works Both Non-Fiction And Fiction Enriched By A Distinct Autobiographical Flavour. Naipaul Himself Is Split Into His Characters In Whom Are Manifested Subtle Shades Of His Emotions And Traits. He Is Accidental Man, Dangling Man, History Man And The Mimic Man All Rolled Into One. Naipaul Is Also One Of Literature S Great Travellers, And His Absorption Into The Experience Of Rootlessness, The Alienating Effects Of Colonial Past On Today S Postcolonial People Has Taken Him To Africa, South America, India And All Over The World Not In Search Of Roots But In Search Of Rootlessness, And Has Yielded A Rich Harvest Of Travelogues Which Are About Much More Than Travel. An Author Of A Large Number Of Fictional And Non-Fictional Works, Naipaul Continues To Surprise, Excite, Provoke And Move Readers At Every Turn Of His Literary Voyage. Naipaul Has Unseverable Emotional Bond With India Which Remains For Him An Area Of Pain, An Ache For Which One Has A Great Tenderness Yet From Which He Wishes To Separate Himself. The World Of V.S. Naipaul Is The World Of Two Worlds. The Present Volumes Of Papers On Naipaul, Led By Naipaul S Nobel Lecture, Offer Illuminating Perspectives And Interesting Explorations Into This Rich, Enigmatic, Sad, Hilarious And Fascinating World Of Naipaul.

The Writer and the World

During forty years of travel, V. S. Naipaul has created a wide-ranging body of work, an exceptional and sustained meditation on our world. Now his finest pieces of reflection and reportage – many of which have been unavailable for some time – are collected in one volume. With an abiding faith in modernity balanced by a sense of wonder about the past, Naipaul has explored an astonishing variety of societies and peoples through the prism of his experience. Whether writing about Indian mutinies and despair, Mobutu's mad reign in Zaire, or the New York mayoral elections, he demonstrates time and again that no one has a shrewder intuition of the ways in which the world works. Infused with a deeply felt humanism, *The Writer and the World* attests powerfully not only to Naipaul's status as the great English prose stylist of our time but also to his keen, often prophetic, understanding. 'All [of these essays] are worth reading (and rereading), both for the contemporary and historical information and insight they artfully impart and for what they tell us about a uniquely complex writer' *Spectator*

Conversations with V. S. Naipaul

This collection brings together interviews from a thirty-six-year span and reveals a witty, sometimes scathing talker with a free-ranging curiosity. In early interviews, mostly given to such fellow writers and colleagues as Derek Walcott and Eric Roach, Naipaul is clipped, brusque, and clearly impatient with interviewers. More recent interviews, given primarily to journalists rather than literary figures, reveal a more mellow Naipaul, often warm, passionate, and forthcoming about his private life.

V. S. Naipaul and World Literature

This book engages with Naipaul's literary corpus and reconceptualizes what it means to be a writer of world literature.

V. S. Naipaul: Displacement and Autobiography

Originally published in 1995. V. S. Naipaul, a Trinidadian of Indian descent living in the West, has written in many forms. Through an analysis of five works by Naipaul written in different modes and periods of his life, this study posits a relationship between a cultural condition and a choice of genre and narrative, or more specifically between cultural displacement and the writing of autobiography. Examining an aspect of Naipaul's development as a post-colonial writer, this book is of interest in exploring the way that concepts of self determine the writing of texts. It considers 'deflected autobiographies', genre boundaries, quests for origin and expression, and Lacanian psychoanalytic theory.

Miguel Street

The time is World War II, the setting a derelict street in Trinidad's capital, Port of Spain. In this tender early novel, Naipaul renders the residents' lives (and the legends that arise around them) with Dickensian verve and Chekhovian compassion. Copyright © Libri GmbH. All rights reserved.

A House for Mr Biswas

With an introduction by author Teju Cole, *A House for Mr Biswas* is Nobel Prize in Literature winner V. S. Naipaul's unforgettable masterpiece. Heart-rending and darkly comic, it has been hailed as one of the twentieth century's finest novels, a classic that evokes a man's quest for autonomy against the backdrop of post-colonial Trinidad. He was struck again and again by the wonder of being in his own house, the audacity of it: to walk in through his own front gate, to bar entry to whoever he wished, to close his doors and windows every night. Mr. Biswas has been told since the day of his birth that misfortune will follow him – and so it has. Meaning only to avoid punishment, he causes the death of his father and the dissolution of his family. Wanting simply to flirt with a beautiful woman, he ends up marrying her, and reluctantly relying on her domineering family for support. But in spite of endless setbacks, Mr. Biswas is determined to achieve independence, and so he begins his gruelling struggle to buy a home of his own.

V.S. Naipaul, Caribbean Writing, and Caribbean Thought

V.S. Naipaul was one of the most influential and controversial writers of the twentieth century. His writings on colonialism and its aftermath, on migration and landscape, and on cultural loss and creativity, were both admired and criticised by a wide global audience. But what of his relationship to the region of his birth? Born in Trinidad, of Indian ancestry, and spending his professional life in England, Naipaul could be dismissive of his Caribbean background. He presented himself as a citizen of nowhere, or else, of the globalized, postcolonial world. However, this obscures his intense competition, fierce disagreements and close collaboration with other Caribbean intellectuals, both as a schoolchild in colonial Trinidad, and as an internationally celebrated author. *V.S. Naipaul, Caribbean Writing, and Caribbean Thought* looks again at Naipaul's relationship with his birthplace. It shows that that the decolonising Caribbean was the crucible in which Naipaul's style and outlook were formed. Moreover, understanding Naipaul's place in the history of the region's politics and letters sheds new light on the work of celebrated contemporaries, Derek Walcott and Kamau Brathwaite, George Lamming and Maryse Condé, Elsa Goveia and Eric Williams, Sylvia Wynter and C.L.R. James. Literary criticism, intellectual biography, and an essay in the history of ideas, this book offers a new account of Caribbean thought in the decades after independence. It reveals a literary culture of creative vibrancy, in an era of unprecedented change.

V. S. Naipaul, Caribbean Writing, and Caribbean Thought

Combining an intellectual biography of V.S. Naipaul with a history of cultural thought in the postcolonial Caribbean, this book gives a revisionary portrait of one of the great authors of the twentieth century, and tells an insightful and compelling story about the evolution of Caribbean ideas.

Letters Between a Father and Son

In 1950, V. S. Naipaul travelled from Trinidad to England to take up a place at Oxford University. Over the next few years, letters passed back and forth between Naipaul and his family – particularly his beloved father Seepersad, but also his mother and siblings. The result is a fascinating chronicle of Naipaul's time at university; the love of writing that he shared with his father and their mutual nurturing of literary ambition; the triumphs and depressions of Oxford life; and the travails of his family back at home. *Letters Between a Father and Son* is an engrossing collection continuing into the early years of V. S. Naipaul's literary career, touching time and again on the craft of writing, and revealing the relationships and experiences that formed and influenced one of the greatest and most enigmatic literary figures of our age. 'Rare and precious . . . if any modern writer was going to breathe a last gasp into the epistolary tradition, it was always likely to be V. S. Naipaul' *New Statesman*

V.S. Naipaul

V. S. Naipaul is a reader-friendly introduction to the writing of one of the most influential contemporary authors and the 2001 Nobel laureate in Literature. Bruce King provides a novel by novel analysis of the fiction with attention to structure, significance, and Naipaul's development as a writer, while setting the texts in their autobiographical, philosophical, social, political, colonial and postcolonial contexts. King shows how Naipaul modified Western and Indian literary traditions for the West Indies and then the wider world to become an international writer whose subject matter includes the Caribbean, England, India, Africa, the United States, Argentina, and contemporary Islam. Thoroughly revised and updated, the second edition of *V. S. Naipaul* now includes an expanded Introduction, and discussion of his most

recent novels *A Way in the World* and *Half a Life*, his Nobel Lecture, Naipaul's writings on Islam, and a survey of the main criticism by other writers and postcolonial theorists.

A Study Guide for V.S. Naipaul's *Bend in the River*

A Study Guide for V.S. Naipaul's "*Bend in the River*," excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

Collected Short Fiction

Offers insight into the author's range and creative process, in a treasury that includes pieces from such classics as "*Miguel Street*" and "*In a Free State*."

V. S. Naipaul of Trinidad

The book is about V. S. Naipaul who was born in Trinidad in 1932. At the age of 18, Naipaul left Trinidad on a scholarship to study literature at Oxford. He never returned to live in Trinidad. His first book was published in 1956, and by the time Trinidad achieved political independence in 1962, he had published four books and was firmly established as a writer in England. By the time Trinidad became a republic in 1976, Naipaul had written 13 books and had travelled through much of the postcolonial world. This book highlights how Trinidad and Naipaul were bound in a love-hate relationship where Naipaul continued to pass Trinidad off as a cynical island where "nothing was created" while Trinidad had its share by laying back a claim on him and his writing. It is generally perceived that Naipaul shunned his place of birth as he called his birth in Trinidad a "mistake," Trinidad an "unimportant, uncreative, cynical" place and the Caribbean as the "Third World's Third World." His refusal to acknowledge Trinidad in his initial response to receiving the Nobel Prize added insult to injury. Yet, he was deeply bound to the island of Trinidad and his roots in the Indo-Trinidadian community. This book makes Naipaul's connection to Trinidad more than evident and as such adds to the present body of knowledge.

A Turn in the South

V. S. Naipaul's first book about the United States is a revealing, disturbing, elegiac book about the hidden life and culture of the American South — from Atlanta to Charleston, Tallahassee to Tuskegee, Nashville to Chapel Hill.

A Turn in the South

Naipaul brings his unique intellect and insight to bear on the complex, often hidden life and culture of the South. His is a break-out book that speaks directly to the American audience.

General Knowledge Compendium for IAS Prelims General Studies Paper 1 & State PSC Exams 2nd Edition

Among the Believers is V. S. Naipaul's classic account of his journeys through Iran, Pakistan, Malaysia, and Indonesia; 'the believers' are the Muslims he met on those journeys, young men and women battling to regain the original purity of their faith in the hope of restoring order to a chaotic world. It is a uniquely valuable insight into modern Islam and the comforting simplifications of religious fanaticism. 'This book investigates the Islamic revolution and tries to understand the fundamentalist zeal that has gripped the young in Iran and other Muslim countries . . . He is a modern master.' - Sunday Times 'His level of perception is of the highest, and his prose has become the perfect instrument for realizing those perceptions on the page. His travel writing is perhaps the most important body of work of its kind in the second half of the century.' - Martin Amis, author of *Time's Arrow*.

Among the Believers

In his long-awaited, vastly innovative new novel, Naipaul, "one of literature's great travelers" (*Los Angeles Times*), spans continents and centuries to create what is at once an autobiography and a fictional archaeology of colonialism. "Dickensian... a brilliant new prism through which to view (Naipaul's) life and work."—*New York Times*.

A Way in the World

First published in 1988, Peter Hughes explores the work of V. S. Naipaul, and the interplay of fictional and non-fictional patterns in what is his obsessive vision of human life. Hughes shows how Naipaul's narratives pair off histories and novels, travel-writing and psycho-biography, reinforcing one another and Naipaul's vision of 'a world undoing itself' - a world of disorder and fantasy. He includes a reading of Naipaul's texts, usually considered highly traditional, that shows their innovative side, and points out ways that they can be illuminated through modern literary theory. A detailed analysis, this companion to V. S. Naipaul's writing will interest students of modern literature and those with an interest in Naipaul's writing more generally.

V. S. Naipaul (Routledge Revivals)

AN AREA OF DARKNESS 'Brilliant ... tender, lyrical, explosive' Observer V.S. Naipaul was twenty-nine when he first visited India. This is his semi-autobiographical account-at once painful and hilarious, but always thoughtful and considered-a revelation both of the country and of himself. INDIA: A WOUNDED CIVILIZATION 'A devastating work, but proof that a novelist of Naipaul's stature can often define problems quicker and more effectively than a team of economists and other experts' The Times Prompted by the Emergency of 1975, Naipaul casts a more analytical eye, convinced that India, wounded by a thousand years of foreign rule, has not yet found an ideology of regeneration. INDIA: A MILLION MUTINIES NOW 'Indispensable for anyone who wants seriously to come to grips with the experience of India' New York Times Book Review It is twenty-six years since Naipaul's first trip to India. Taking an anti-clockwise journey around the metropolises-including Bombay, Madras, Calcutta and Delhi-he focuses on the country's development since Independence. The author recedes, allowing Indians to tell the stories, and a dynamic oral history of the country emerges.

The Indian Trilogy

At the centre of this extraordinary historical narrative are two linked themes: the grinding down of the aborigines during the long rivalries of the quest for El Dorado, the mythical kingdom of gold; and, two hundred years later, the man-made horror of the new slave colony. In *The Loss of El Dorado*, V. S. Naipaul shows how the alchemic delusion of El Dorado drew the small island of Trinidad into the vortex of world events, making it the object of Spanish and English colonial designs and a Mecca for treasure-seekers, slave-traders, and revolutionaries. And through an accumulation of casual, awful detail, he takes us as close as we can get to day-to-day life in the Caribbean slave plantations – at the time thought to be more brutal than their American equivalents. In this brilliantly researched book, living characters large and small are rescued from the records and set in a larger, guiding narrative – about the New World, empire, African slavery, revolution – which is never less than gripping.

The Loss of El Dorado

Lillian Feder illustrates how Naipaul has emerged as one of the world's greatest, and most controversial, living writers.

Naipaul's Truth