

V S Naipaul S

Amar Nath Prasad

V.S. Naipaul Mohit Kumar Ray, 2004 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.

In a Free State V. S. Naipaul, 2011-12-14 Winner of the 1971 Booker Prize, this grouping of two 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.

Half a Life V. S. Naipaul, 2012-03-15 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.

A Bend in the River V. S. Naipaul, 2019-12-03 Widely hailed as the Nobel Prize-winning author's greatest work, this novel takes us into the life of a young Indian man who moves to an isolated town at the bend of a great river in a newly independent African nation. • Brilliant. —The New York Times In this haunting masterpiece of postcolonial literature, short-listed for the Booker Prize in 1979, Naipaul gives us a convincing and disturbing vision of a place caught between the dangerously alluring modern world and its own tenacious past. Salim is doubly an outsider in his new home—an unnamed country that resembles the Congo—by virtue of his origins in a community of Indian merchants on the coast of East Africa. Uncertain of his future, he has come to take possession of a local trading post he has naively purchased sight unseen. But what Salim discovers on his arrival is a ghost town, reduced to ruins in the wake of the recently departed European colonizers and in the process of being reclaimed by the surrounding forest. Salim struggles to build his business against a backdrop of growing chaos, conflict, ignorance, and poverty. His is a journey into the heart of Africa, into the same territory explored by Joseph Conrad's *Heart of Darkness* nearly eighty years earlier—but witnessed this time from the other side of the tragedy of colonization. Salim discovers that the nation's violent legacy persists, through the rise of a dictator who calls himself the people's savior but whose regime is built on fear and lies. Confirms Naipaul's position as one of the best writers now at work. —Newsweek

Collected Short Fiction of V. S. Naipaul V. S. Naipaul, 2011-04-12 For the first time: the Nobel Prize-winning author's stunning short fiction collected in one volume, with an introduction by the author. • "Naipaul is the world's writer, a master of language and perception." —The New York Times Book Review Over the course of his distinguished career, V. S. Naipaul has written a remarkable array of short fiction that moves from Trinidad to London to Africa. Here are the stories from his Somerset Maugham Award-winning *Miguel Street*, in which he takes us into a derelict corner of Trinidad's capital to meet,

among others, Man-Man, who goes from running for public office to staging his own crucifixion. The tales in *A Flag on the Island*, meanwhile, roam from a Chinese bakery in Trinidad to a rooming house in London. And in the celebrated title story from the Booker Prize-winning *In a Free State*, an English couple traveling in an unnamed African country discover, under a veneer of civilization, a landscape of squalor and ethnic bloodletting. No writer has rendered our postcolonial world more acutely or prophetically than V. S. Naipaul, or given its upheavals such a hauntingly human face.

A Turn in the South V. S. Naipaul, 2011-03-30 The Nobel Prize-winning author delivers a revealing and disturbing book about the American South—from Atlanta to Charleston, Tallahassee to Tuskegee, Nashville to Chapel Hill. • “His comprehension is astute and penetrating.... The book he has written brings new understanding [of] the subject.” —The New York Times Book Review In the tradition of political and cultural revelation V.S. Naipaul so brilliantly made his own in *Among The Believers*, *A Turn In The South* is his first book about the United States. “Naipaul’s chapters honor the diversity that marks the South.... Conservatives and liberals, whites and blacks, men and women speak for themselves, and reveal the dark side of the story in their own ways ... fascinating and revealing.” —The New Republic “Mr. Naipaul travels with the artist’s eye and ear and his observations are sharply discerning.” —Evelyn Waugh “A master of English prose.” —Nobel Prize Winner J. M. Coetzee, *The New York Review of Books* His writing is clean and beautiful, and he has a great eye for nuance.... No American writer could achieve [his] kind of evenhandedness, and it gives Naipaul’s perceptions an almost built-in originality. —Atlantic Monthly

The Way of the World William Congreve, 2020-08-27T16:51:39Z William Congreve’s comedy *The Way of the World* was first performed in 1700 at the theatre in Lincoln’s Inn Fields, London. It was not well received, and as a result Congreve vowed never to write for the stage again—a vow he kept. Nonetheless the comedy was printed in the same year and has come to be regarded as the author’s masterpiece, a classic of Restoration drama. In a world still reacting against the puritanism of Cromwell and the Commonwealth, Restoration drama had slowly transitioned from celebrating the licentiousness and opulence of the newly returned court to the more thoughtful and refined comedy of manners that was to dominate the English stage of 18th century. In one way Congreve’s *The Way of the World* is the last (and best) of its type, and in another way, it is the forerunner of a style that is echoed even now. The play centers on the love affair of Mirabell and Millamant who are prevented from marrying by a number of obstacles, not the least of which is Mirabell’s past dalliance with Millamant’s aunt’s affections. Intricate, witty, and amusing, the comedy nevertheless concludes with no clear heroes or heroines—one of the things that makes it such an incisive portrait of human experience and an enduring example of its type. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

A Bend in the River V. S. Naipaul, 1989-03-13 Widely hailed as the Nobel Prize-winning author’s greatest work, this novel takes us into the life of a young Indian man who moves to an isolated town at the bend of a great river in a newly

independent African nation. • Brilliant. —The New York Times In this haunting masterpiece of postcolonial literature, short-listed for the Booker Prize in 1979, Naipaul gives us a convincing and disturbing vision of a place caught between the dangerously alluring modern world and its own tenacious past. Salim is doubly an outsider in his new home—an unnamed country that resembles the Congo—by virtue of his origins in a community of Indian merchants on the coast of East Africa. Uncertain of his future, he has come to take possession of a local trading post he has naively purchased sight unseen. But what Salim discovers on his arrival is a ghost town, reduced to ruins in the wake of the recently departed European colonizers and in the process of being reclaimed by the surrounding forest. Salim struggles to build his business against a backdrop of growing chaos, conflict, ignorance, and poverty. His is a journey into the heart of Africa, into the same territory explored by Joseph Conrad's *Heart of Darkness* nearly eighty years earlier—but witnessed this time from the other side of the tragedy of colonization. Salim discovers that the nation's violent legacy persists, through the rise of a dictator who calls himself the people's savior but whose regime is built on fear and lies. Confirms Naipaul's position as one of the best writers now at work. —Newsweek

Literary Occasions V. S. Naipaul, 2012-03-26 A rich collection of essays on reading, writing, and identity from our finest writer in English, V. S. Naipaul. *Literary Occasions* charts more than half a century of personal enquiry into the mysteries of written expression, and of fiction in particular. *Literary Occasions* brings together some true gems of literary criticism and personal reflection. Reflecting on the full scope of his career, V. S. Naipaul takes us through his beginnings as a writer: his boyhood experiences of reading books and his first efforts at writing them; the early glimmers and evolution of ideas about the proper relations of particular literary forms to particular cultures and identities; and his father's influence, revealed in an intriguing preface to the only book he ever published. These moving and thoughtful pieces are accompanied by Naipaul's profound and severe discussions of other authors, including his signal essay on Conrad, and the classic "Indian Autobiographies." The collection is completed by "Two Worlds," the magnificent Nobel Address, in which Naipaul considers the indivisibility of the literary and the personal. Sustained by extraordinary powers of expression and thought, *Literary Occasions* is both a subtle recollection of Naipaul's past, and the only available organized statement of his literary ideas. A valuable companion to last year's *The Writer and the World*, this is an essential volume from a man who has devoted his life to the written word.

A Writer's People V. S. Naipaul, 2008 'My purpose is not literary criticism or biography. I wish only to set out the writing and ways of seeing to which I was exposed.' For the 'serious traveller', one who is fully engaged with the world, there can be no single view. So here is colonial Trinidad (the early Derek Walcott and Naipaul's own father), to which is added the culture of school (Flaubert and the classical world). There is England, where with the help of friends the writer seeks to make his way, and inevitably for a colonial Indian there is India, to be approached through the residue of Indian culture and the

scattered memories of nineteenth-century immigrants, leading to a special understanding of Mahatma Gandhi. Part meditation, part remembrance, *A Writer's People* is a privileged insight, full of gentleness, humour and feeling, into the mind of one of our greatest writers. 'The greatest writer now living in Britain. His courage in seeing and telling the truth represents a level of high seriousness that has all but vanished' Sunday Times 'Essential reading . . . it offers the insights and observations - on literature, history and cultural sensibility - of an honest and truly global thinker' Evening Standard

The Enigma of Arrival V. S. Naipaul, 2011-04-20 The Nobel Prize-winning author distills his wide experience of countries and peoples into a moving account of the rites of passage endured by all people and all communities undergoing change or decay. • Naipaul's finest work. —Chicago Tribune A subtly incisive self-reckoning. —The Washington Post Book World The story of a writer's singular journey - from one place to another, and from one state of mind to another. At the midpoint of the century, the narrator leaves the British colony of Trinidad and comes to the ancient countryside of England. And from within the story of this journey - of departure and arrival, alienation and familiarity, home and homelessness - the writer reveals how, cut off from his "first" life in Trinidad, he enters a "second childhood of seeing and learning." Clearly autobiographical, yet woven through with remarkable invention, *The Enigma of Arrival* is as rich and complex as any novel we have had from this exceptional writer. The conclusion is both heart-breaking and bracing: the only antidote to destruction—of dreams, of reality—is remembering. As eloquently as anyone now writing, Naipaul remembers. —Time Far and away the most curious novel I've read in a long time, and maybe the most hypnotic book I've ever read. —St. Petersburg Times

V.S. Naipaul Mittapalli Rajeshwar, Michael Hensen, 2002 A Constant Concern Of Naipaul S Novels And Travel Writing Is The Negotiation Of Where The Individual Is Situated. Many Of His Fictional Figures Remain Unhoused, Displaced, Uprooted With No Distinct Place Called Home To Be Proud Of And Are, Therefore, Located On The Margins Of Fixed And Shifting Identities. In Formal Terms, Naipaul Experiments Along The Boundaries Of Fiction And Non-Fiction, In Particular Travel Writing, And Often Fuses Genres To Give Birth To New Ones. On The Occasion Of Naipaul S Winning The Nobel Prize For Literature This Anthology Presents A Perceptive Assessment Of Some Of His Important Works Of Fiction And Travel Writing And Puts Into Perspective His Contribution To Literature As A Whole.

The Writer and the World V. S. Naipaul, 2010-05-05 Spanning four decades and four continents, this magisterial volume brings together the essential shorter works of reflection and reportage by the Nobel Prize-winning author. "The most splendid writer.... He looks into the mad eye of history and does not blink." —The Boston Globe V.S. Naipaul is our most sensitive, literate, and undeceivable observer of the post-colonial world. In these pages, he trains his relentless moral intelligence on societies from India to the United States and sees how each deals with the challenges of modernity and the seductions of both the real and mythical past. Whether he is writing about a string of racial murders in Trinidad; the mad, corrupt reign of Mobutu in Zaire; Argentina under the generals; or Dallas during the 1984 Republican Convention, Naipaul

combines intellectual playfulness with sorrow, indignation, and analysis so far-reaching that it approaches prophecy. The Writer and the World reminds us that he is in a class by himself.

In a Free State V. S. Naipaul, 2011-04 WINNER OF THE BOOKER PRIZE 1971 SHORTLISTED FOR THE GOLDEN MAN BOOKER PRIZE From Pulitzer Prize winner V.S. Naipaul, *In A Free State* is set in an imaginary state in Africa against a background of civil conflict. The book travels from America to London to Africa. The first third focuses on the fortunes of Santosh, a young Indian servant, at the mercy of his dreams, of his employers and of the countries in which he is plunged. It then moves into the world of expats in Africa, of government officers and radio people, attempting to understand the country they have found themselves in, to match their ideas to reality. And as always, in the background the threat of violence looms. The voices in this novel are breathtakingly vivid, the feelings of the characters portrayed with an intelligence and sensitivity that is rarely seen in contemporary writing. PRAISE FOR NAIPAUL For sheer abundance of talent there can hardly be a writer alive who surpasses V. S. Naipaul. [He is] the world's writer, a master of language and perception. The New York Times Book Review A Tolstoyan spirit.... The so-called Third World has produced no more brilliant literary artist. John Updike V. S. Naipaul has a substantial claim as a comic writer.... This humor, conducted throughout with the utmost stylistic quietude, is completely original. Kingsley Amis, *The Spectator* Mr. Naipaul travels with the artist's eye and ear and his observations are sharply discerning. Evelyn Waugh

Critical Response to V. S. Naipaul and Mulk Raj Anand Amar Nath Prasad, 2003

V. S. Naipaul and World Literature Vijay Mishra, 2024-02-08 V. S. Naipaul is a major and controversial figure in postcolonial and world literature. This book provides a challenging and uncompromisingly honest study that engages with history, genre theory, aesthetics, and global literary culture, with close reference to Naipaul's published and archival material. In his fiction and creative histories, the definition of the modern idea of world literature is informed by the importance of an artistic ordering of perception. Although often expressing ideas that are prejudicial and morally repugnant, there is an honesty in his writings where one finds extraordinary insights into how life is experienced within colonial structures of power. These colonial structures provided no abstract unity to the field of literary expression and ignored vernacular cultures. The book argues that a universal ideology of the aesthetic, transcending time, regions, and languages, provides world literature with a unity which is possible only within a critical universal humanism attuned to heroic readings of texts and cultures.

Conversations with V. S. Naipaul Feroza F. Jussawalla, 1997 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, Naipul 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.

Miguel Street V. S. Naipaul, Vidiadhar Surajprasad Naipaul, 2000 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.

V.S. Naipaul Mohit Kumar Ray, 2002 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 His 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 Middle Passage V S Naipaul, 1996-04-01 Naipaul's first travel book - travelling from London to his birthplace, the Caribbean. Naipaul's first work of travel writing is an account of his journey from London to his birthplace, the Caribbean island of Trinidad. It is both a journey to the familiar and to the strange and Naipaul records it all with immense sensitivity, honesty and clear analysis. He journeys to British Guiana, Surinam, Martinique and Jamaica and forms a provocative and at times piercingly funny study of societies whose common heritage of colonialism and slavery is examined with unique insight.

Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **V S Naipaul S**

In a global inundated with monitors and the cacophony of fast conversation, the profound power and emotional resonance of verbal art usually diminish in to obscurity, eclipsed by the regular barrage of sound and distractions. Yet, set within the musical pages of **V S Naipaul S**, a captivating work of literary splendor that pulses with natural thoughts, lies an unforgettable journey waiting to be embarked upon. Composed with a virtuoso wordsmith, this interesting opus courses readers on a mental odyssey, lightly exposing the latent potential and profound affect stuck within the delicate internet of language. Within the heart-wrenching expanse of the evocative evaluation, we shall embark upon an introspective exploration of the book is main styles, dissect their fascinating writing style, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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