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Thematic Study in the works of V S Naipaul

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ABSTRACT:-

Most of the works of Naipaul deal with the theme of isolation, frustration and negation in a colonized society which turns out to be cruel, villain and hostile to the expectations and aspirations of the protagonist. He also deals with the clash of culture between the old and the new in multi- racial society.

Keywords:- spiritualism, experiences , surroundings, complexities, autobiography

INTRODUCTION

Vidhyadhar Suraj Prasad Naipaul is a celebrated, versatile, dynamic and dimensional novelist of the modern world. His achievements are very remarkable and approachable of the human tendency. V.S. Naipaul has established humanitarian fundamental of the African Trindiad society. The novelist has considered Indian African culture, religion spiritualism and Indian African traditions to pursue of the novels written by V.S. Naipaul. V.S. Naipaul has emerged as one of the elitist minorities in the twentieth century who took writing as their sole profession. There is no doubt in this fact that he is a prominent expatriate writer of the colonial experiences who situates his works in both colonial as well as post-colonial societies to articulate a perceptive account of the complexities inherent in such societies. His ordeal and molding into a prolific writer has been explained from diverse angles practically in all his works. The record of his creative writing is varied and covers both fiction and non-fiction which complement each other and together become a live record of his progress as a writer par excellence. Much of his personal experiences as a displaced and exiled person have gone in enriching his sensibility and his creative writings, again and again, issue from his life and autobiographical material. The long tenure of the imperial reign caused grave damages to the soul and psyche of the people of the colonized countries and therefore in the post independence era the third world countries found themselves under the traumatic 2 stress of instability and poetry. Elbaki Hermassi in his book 'The Third World Reassessed' (1980) explains the nature of the crisis of these countries thus: "It is neither purely political nor exclusively economic for the political and economic are only aspects of a larger crisis that is at the heart civilization." For a people whose history and culture have been denigrated and who have been labeled as 'Whiteman's Burden' the subjugation and its aftermath have inflicted unbearable pains and sufferings. More enraging became the glorification of the imperialism as a charity mission in the writings of Kipling and many other like-minded writers of the west. But we feel humiliated and intimately hurt when the writers of our own ethnicity and race upheld the colonialism as an essential presence in the underdeveloped countries. VS. Naipaul belongs to such a school of writers who are disillusioned and disgusted with their homeland and 'An Area of Darkness' is his most critical indictment of his ancestral country. In such a complex situation it becomes imperative to analyze and assess the deep-rooted causes which led Naipaul to discard and shun India-the land of his ancestral origin, as well as Trinidad-the land of his birth and family. V.S. Naipaul is a novelist seriously interested in existential dilemmas and equally acutely aware of both the problems of post Independence Indian society and the implications of the East West encounter. He is a skilled narrator and can even make an entire novel a long monologue as in 'The House of Mr. Biswas' without losing his hold over the reader's attention. He has the vision and the technique; all he needs is greater maturity. 'Typical colonial Anglophile' based on this severe indictment of the ex- 3 colonies, must first make an objective study of the milieu and experiences which went in shaping Naipaul's vision and sensibility and persuaded him to throw away his ancestral Indianness as redundant and ineffective burden of a dead past. As a rule every human being imbibes various traits and trends from several phenomena. Naipaul has grown into a prolific writer with a splendid vision and voice from the rootless, fluid and insecure socio-cultural background. It will be in the fitness of things to have a bird's eye view of the multiple heritages in Naipaul's life and experiences which molded him into a relentless, truthful and audacious literary giant of the present time. Naipaul was born in the West Indian island-Trinidad where he spent his childhood and formative years of adolescence in the colonial surroundings. He sprang from an uprooted minority of the traditional Hindus indentured there by the English colonial power from another colony-India long ago. The young Naipaul found himself in an odd indefinable situation where all the immigrants Asian or African-were in a miserable predicament of rootlessness, dereliction, fluidity of life and existential despair on alien land. As a third generation Indian in Trinidad, He was never brother about his overcome identity and his suffering and uncomfortable is not clear when he told in his works his childhood memories to render an account of his lived experiences in the colonial and ex-colonial Trinidad. He relates that the Indian experiences of the West Indies a cheating contract, a

long sea journey, an aimless dereliction, marginalization and isolation on alien land are no less than the Negro experiences there-enslavement, the middle passage and consequent disintegration

The Theme - Legacy of colonialism in the novels of Naipaul

V.S. Naipaul has knowledge of colonialism and post-colonialism. His characters are very protagonistic and challengeable. He has described the personal experience for race and religion in Trinidad. V.S. Naipaul is a man of broader perspective because of his triple identity Indian by ancestry. He has described colonial and racial issues in his fiction. A study of postcolonial literature must begin with the historical contexts of colonialism, contexts that are unremittingly and frighteningly shot through with violence. While it might seem a bad choice to begin with violence, it is a deliberate strategy that announces the very nature of the colonial encounter. The violence of colonialism-epistemic, cultural, economic, political, and military-is so integral to the history of 'Third World' nations that no literature or critical approach, as far as I know, has been able to ignore it. William Dalrymple has pronounced Naipaul dead as a writer. He Professes, as once Brutus had done for Ceaser, to be saddened by the necessity of the assassination of Naipaul the writer since there is a tragedy here as Naipaul attempts to sacrifice even Gandhi and or cultural spiritualism perhaps only to scale greater heights as a writer of denunciations.¹ Postcolonial literature seeks to address how non-European (Asian, African, South American, but also settler colony) literature and cultures have been 30 marginalized as an effect of colonial rule, and to find, if possible, modes of resistance, retrieval, and reversal of their 'own' pre-colonial pasts. That is, this literature seeks to understand, negotiate, and critique a specific historical 'event' -colonial rule-while looking forward to a more just, socially egalitarian world order. It is a literature of resistance, anger, protest, and hope. It seeks to understand history to plan for the future. To situate the themes of postcolonial literature, we need to first look at what colonialism itself meant and achieved. This chapter, intended to serve as an introduction, details the historical contexts of colonialism/ neocolonialism, the conditions of post coloniality and post colonialism, and the basic assumptions and tenets of the critical approach that has come to be known as 'postcolonial theory'. Otherwise Naipaul has developed quite magnificently as a writer of magical power and his latest book 'A Writer's People' (2008) is both personally moving and critically acute and invents a way of looking at a chosen section of the world through the writers he knew and also those Whom he has read a news. The one thing that hasn't changed is the antipathy of Indians and pretend Indians towards his clear judgment and harsh truthfulness but he doesn't mince his words. Farrukh Dhondy writes in this regard: "Naipaul is unaffected by the totem and taboos that surround the subject of race and associated literary success. His way of seeing and judging is at once naive, uniformed by political correctness and objectively distance."

British and other European colonial systems

V.S. Naipaul has displaced the European colonial system established by Britishers. Naipaul in his initial for novels focus more on colonize people. He has described the dominance of white people, Indians, Negro and Racial mixing. He has depicted the background of the Trinidadian society to co-relate social economic and political hierarchy. Colonialism as a concept has been expressed with by many critics, literary personalities' historians and sociologist. There are various due on both its definition and its outset in literary personality. The time of the great discoveries and consider it is a modern term that has appeared and has been used by historians in the modern era. According to Benjamin "the English word colony came directly or indirectly from the Latin transitive verb colere, means fertile and cultivates the land". There are many critics have given the term colonialism with imperialism because they are used interchangeably. According to Ania Loomba, colonialism means the conquest control of other people country and to capture the land. Loomba has distinguished between kinds of colonialism:- 1. Modern European colonialism. Pre European colonialism. Colonialism and imperialism are controlled economy, politics culture and industrial development. According to Robert J.C. Young, colonialism has termed colonizer for practical involvement of the life of colonizer to co-relate pragmatic imperialism and 32 colonialism. The Imperialism and the colonialism are the bifurcated branch of modernity. Marxist critics associate colonialism and imperialism with capitalism and its development in history. In this respect Marx writes: Marxism is a materialist philosophy, one which insists upon the primacy of material living conditions rather than ideas or beliefs in the life of human beings. It sees history as in Marx's words, "the history of class struggle"- the history of the struggle for control of the material conditions upon which life rests. It is based on these material conditions, and in response to the struggle for them, that ideas, philosophies, mental pictures of the world, develop as secondary phenomena. These secondary phenomena may provide human beings with an accurate picture of reality, including themselves and their situation, but they may not. Ideologies are all related to class positions and thus, in turn, to material conditions and the struggle for their control, but this are not to say that they provide a reliable picture of these. Tradition Marxists have laid great stress upon the distinction between base and super structure, seeing the social base as essentially economic in nature, and the superstructure as constituting as constituting the world of mental activities- ideas, beliefs, philosophies and as in the opinion of some but not all Marxists, are and literature. For Marxists, all is in movement, and because there is no separate or pure realm of ideas, or values, or spiritual phenomena-all is interconnected, however complex and Mediated the interconnections turn out to be. The complexity of this interconnection takes, according to Marx, a characteristic form: a dialectical rather than a mechanical and purely hierarchical one. And this opens up the possibility for 33 human beings to gain at least partial control over their life- circumstances. Marxism has traditionally been an active and interventionist philosophy. Colonialism is now defined by the OED as 'an alleged policy of exploitation of backward or weak peoples by a large power'. In postcolonial studies it has a clear pejorative meaning, being synonymous with oppression, inequality, racism, and exploitation. Colonialism is not merely the political control of Asian, African or South American, the three continents which became 'colonies' of European powers during the eighteenth and nineteenth century's regions. Naipaul further states that the story of Pakistan is a terror story. All these deliberations have enraged the fanatic Muslims but in these prophetic observations, Naipaul could foresee the wreckage looming at large. Much before the radical Islamic terrorism came to dominate the glossary of the post 9/11 world, Naipaul, who otherwise is politically incorrect, was speaking this unpleasant truth to the western world of cosy illusions. It is equally true that the empire might have shaped his life as a writer, Naipaul is not less brutal in his rejoinder to the welfare state.³ It is the context in and through which non-European cultures and knowledge were destroyed, modified, or 'disciplined' by colonial rulers. Colonialism cannot be seen merely as a political or economic 'condition': it was a powerful cultural and epistemological conquest of the native

populations. The Europeans acquired knowledge over native cultures through translations, commentaries, and academic study before either destroying it or modifying native systems of thinking. Colonialism is the process of settlement by Europeans in non-European Asian, African, South American, Australian spaces. While migrations are as old as the presence of humankind on earth and spaces by European powers, often destroyed native cultures or altered them significantly often producing new (hybrid) forms. Thus, colonization cannot in the twentieth century, be seen as an innocent 'settlement' in a new place. It must, rather, be seen as a powerful mode of exploitation based on the difference in race, culture, forms of knowledge, technological advancement and political systems.⁴ A good example of the cultural dimension of colonialism would be the role of English in India. Colonial administrators such as Warren Hastings and T.B. Macaulay, academic scholars like William Jones and commentators such as James Mill first studied Indian languages especially Sanskrit and Persian by translating texts from these languages into English or undertaking studies of Indian law, religion, or arts for colonialism, ideology, and translation. In the second stage, they announced that these Indian texts and cultures were primitive, irrelevant, and completely out of date. With such knowledge systems, they argued, India could never progress. From this second moment emerged the third. In the third moment, they substituted English as the medium of instruction, as the language of knowledge itself. Arguing that English and European culture alone could ensure equality, liberty, development, and 'modernization', colonial administrators installed English. This key difference-of-random settlement and governance (colonialism) versus deliberate, ideology-driven control (imperialism) -means that imperialism can be analyzed as a concept and colonialism as the practice. Imperialism is the ideology that recommends, furthers, and Justifies colonial rule. It is the concept that proposes the conquest of newer regions for the sake of political, military, and economic power and spreads outwards to take in the whole earth. It justifies conquest in the name of evangelism (uplift of the pagans), economy (for the economic good of the European nation) or politics the defense of democracy. Naipaul draws attention to the inadequacies of colonial societies which are often characterized by a lack of acumen for specialization. Trinidad is portrayed as a society in upheaval, where the old order is giving way to new forces of modernity and the East Indian community of which Ganesh is a representative is particularly vulnerable. Ganesh's success story is the story of the disintegration of the East Indian community, which under the conflicting pulls of the Eastern and Western world, makes the final choice in favor, of the Western civilization.⁵ It situates the non-European region on the periphery and controls it mostly through economic measures (slave labour, capitalism, trade restrictions), but may be accompanied by political and military control. Imperialism is the theory and colonialism is the practice of this concept. If colonialism was driven by the need to create another living space (hence 'settlement', as in the case of the United States of America and Australia), imperialism was driven by the need to acquire greater wealth. It is important to note that colonization, even as late as the nineteenth century, was rarely organized. It was random, driven by commercial, evangelical, or emotional needs (freedom to practice religious beliefs, to acquire wealth). Imperialism, on the other hand, was a more deliberate, mercenary expansion of European power into non-European spaces. What needs to be kept in mind is that not all imperial powers worked in the same way. There are considerable differences between French and British imperialism in the nineteenth century and the American imperialism of the twentieth.

The Satire of castration

The motif of V.S. Naipaul has displayed the reality of post colonialism, imperialism and royalism. His intensified is very specific and full of the sensitive condition in the society of Trinidad. His attitude is full of sympathetic and human welfare. The satire is a tool of character reformation. According to V. S. Naipaul, "The insecure wish to be heroically portrayed. Irony and satire, which might help more, are not acceptable. The Trinidadian expects his novels, like his advertisements, to have a deterrent purpose."² Irony exposes the difference between appearance and reality in human affairs while satire ridicules human foibles and follies to reform them by an obvious or implied social norm. Though V. S. Naipaul sometimes prefers the Christ-like compassionate vision of a Chekov or Dickens to the sardonic vision of Swift or Pope, he is a satirist of a subtle sort. About his first three novels George Lamming remarks: "His books can't move beyond an illustrated satire; and although satire may be a useful element in fiction, no important work comparable to Selvon's can rest safely on satire alone. When such a writer is a colonial, ashamed of his cultural background and striving like mad to prove himself through promotion to the peaks of a 'superior' culture whose values are gravely in doubt, then satire, like the charge of philistinism, is for me nothing more than a refuge. And it is too small a refuge for a writer who wishes to be taken seriously". This means that Naipaul runs away from the sordid reality of West Indian experience by taking refuge in satiric laughter, which is based on his assumption of the superiority of English culture to West Indian culture. Lamming can see little risible in a society whose history is one of under privilege. But Naipaul's satiric approach is neither escapist nor English but a combination of subtlety and brutality. He is in favor of "little blows now and then". "What makes the brutality bearable, and desirable, is precisely that it seems to be that of a real and suffering person, "with real problems and responsibilities and affections", and has nothing of the partisan about it. If he satirizes the futility of the West Indian experience in most of his novels and travel-books, he also satirizes the pettiness and drabness of English life in 'Mr. 168 Stone and the Knights Companion' and 'the darkness of India' in 'An Area of Darkness'. "Indeed, it can be said of him, as Ralph Singh said of himself, that he 'writes from both sides'-- impartiality which is only impaired by tenderness for (in Caribbean contexts) Asian things. He is the very opposite of the kind of liberal novelist, who is widely, and with reason, distrusted now; and this may well have excited suspicions among the West Indian Left that he is a bit of a Fascist, bearing a cross of Aryan fantasies. Malice provokes reprisals; "subtlety and brutality' lay themselves open to misrepresentation. At all events, he has achieved mature literature."

The Importance of Geniality

Naipaul has described a controversial view in the society of Trinidad Hindu and Islam culture, Christian and Jews culture. He has described different issues of identity of culture and controversy aspect of the colonial society. He has portrayed imperviousness changing cycles of history in the African manner and matter. Geniality is more predominant than satire in Naipaul's first three novels. The Mystic Masseur is a mock biography of Ganesh Ramsumair, masseur and mystic, who sees him destined for greatness and achieves political prominence in Trinidad by a combination of good luck, crude

exploitation of credulity and sharp, petty business acumen. Shaking himself loose from his already atrophied Hindu roots, and ending up as the colonial statesman G. R. Muir, M. B., he unwittingly illustrates how the very minds of colonial people become colonized. Yet the author insists that his career is quite normal. "I believe that the history of Ganesh is, in a way, the history of our 169 times." It is the genial elevation of the absurd and the constant presence on the part of the satirist that he fully condones the behavior of the charlatan he satirizes. Similarly, 'The Suffrage of Elvira' (1958) is a spirited comedy about a legislative council election in rural Trinidad, which satirizes both the western democratic process and the peculiarly West Indian transformation it undergoes as a maze of deals and inducements. Its hero, Harbans, wins the election, not because he has any political policy or programme for the betterment of a lot of his poor voters, but because he has the money to bribe them. 'Miguel Street' (1959) also is a veritable living picture album of the roguish but warm-hearted inhabitants of an urban slum in Trinidad. Its stories are told in retrospect by a boy-narrator who has taken flight from the place on a scholarship from the famous Ganesh Ramsumair. His reference to 11mm Hoyt as a man 'born to be an active and important member of the local road board' is a mocking comment on the society of the street, where poverty, prostitution and drinking are the rules rather than the exception. Yet he narrates the stories of the wretched streetdwellers with both understanding and sympathy. He does not like drunk but he finds the residents of the street showing deep sympathy for when he is sent to jail. He also notes that the denizens of the slum display personal eccentricities to draw the attention of others to themselves. Thus Bogart grows into the image of the American film character of the same name and Morgan burns his home to the ground in a desperate attempt to gain sympathetic laughter. Though the poor people of the street indulge in laughter to alleviate their sad lot, nobody laughs at "Big-Foot's" cowardice and Laura's strange love for her eight illegitimate children. In this way, Miguel Street comes across to the reader not merely as a jungle but as a place where people in the 170 face of insuperable frustration preserve fellow-feeling and laughter in a mature manner.

A Dark Vision of Man's Lot

V.S. Naipaul has expressed different issues in Trinidad society. He has narrated fictional style and language in the house of Mr Biswas, A Bend in the river, A wounded civilization and Islamic Journey. Naipaul has narrated different dark 173 vision of human life. He has narrated the society of post-colonial and modern colonial. Basically, the fiction of Naipaul has focused fragmented life of the people to live Trinidad and Port of Spain. The geniality of V. S. Naipaul's early writings gradually gives way to an increasingly dark view of man's lot. In *The Middle Passage* (1962), he judges West India as a derelict land where there are no people in the true sense of the word, with a character and purpose of their own. The name 'Middle Passage' is symbolic of that original journey which was the beginning of slavery and which Naipaul sees existing in spirit. At the same time, it is also symbolic of India today in that transitional middle stage between the cultures which her people lost and the new sense of cultural identity which they have not yet gained. Like Thomas Mann's Israelites, they are seen to be 'in a transitional land, pitching their tents between the houses of their fathers and the real Egypt unanchored souls wavering in spirit and without a secure doctrine. Like the Britons under Roman rule, they are seen to speak to 'such novelties as civilization when they are a feature of enslavement.' The name 'Middle Passage' also refers to the new journey which the West Indian emigrant makes to England. Its first chapter describes an immigrant who abandons a perfectly good job to go to a land of which he is completely ignorant, but which even as a child he was known to be the Mother Country. It also describes the tourist-class petty-bourgeois West Indians with their values of color and money, who demonstrate every feature of insularity, ignorance, vulgarity and self-contempt in their society. These people refer to the immigrants as the 'wild cows' and the 'orangutans', but they are like monkeys pleading for evolution. It finally describes the English woman, completely perplexed at it all, an apt representative of the society towards which the emigrants travel. The West Indian experience, as Naipaul has expressed it, is not a fusion or coalition of cultures to enhance their separate excellences, but their degradation to a new norm of anarchy. He sees only what was destroyed in the West Indies: "How can the history of this West Indian futility be written? The history of these islands is never satisfactorily told. History is built around achievement and creation, and nothing was created in the West Indies." He ridicules the East Indian who joins the West Indian in his quest for whiteness and holds in contempt even the carnival which is a symbol of the oneness of the West Indians of all races. He looks upon the West Indies as a rubbish heap and fails to understand why there is music in spite of the rubbish heap. Such understanding requires not brutality and subtlety, which he points out as the special gifts of the satirist, but the entirely different talents of tenderness and sympathy. In *Mr Stone and the Knights Companion* (1963), Naipaul exploits his sense of uncertainty about the English even after having lived among them for twelve years. Mr Stone, nearing retirement and aware of the utter futility of his existence as a librarian in a firm in London, devises the scheme of the Knights Companion to bring sustenance into the lives of the retired and lonely employees of his institution. But the lecherous and cunning P. R. O. of his firm converts his generous scheme into a public relations exercise for his profit and enlists Mr Stone's unmarried niece on his side. Consequently, Mr Stone realizes that "all that was not flesh was of no importance to man", and that there is only the nullity of man's frailty and corruptibility." In *An Area of Barlow* (1965), Naipaul discovers that, despite his Indian origin, he is essentially English. India shocks him with its disregard for individual dignity, its fatalism, its mistrial retreat from reality, its lack of energy and its preference for myths to facts. He is also shocked by Indian uncleanness, feudalism, and otherworldliness. Where he had expected land of achievements based on a long tradition, he found a fractured culture, the vitality of which had ended before the English conquest and which was now mimicry of Western ideas with an oriental resignation to fate and self-absorption in timeless spiritual destiny. The contradictions, incommensurate and ritualism which might charm tourists, left him angered. India, too, had failed him like the West Indies. In *The Mimic Men* (1967), Naipaul examines personal nullity in relation, not only to post-independence politics in the Third World but also to the lifestyle of the metropolis. Its narrator-protagonist, Ralph Kripal Singh, is, unlike the lowborn and ill-educated Biswas, a highborn and well-educated native of the island of Isabella. But he shares with Biswas a rage for order. From early youth, his native island impresses him as a place of a shipwreck. Often he indulges in reveries about his Aryan ancestors, magnificent horsemen, wandering the Himalayan Mountains in search of him, their lost chieftain. In his fantasies, he rejects Isabella's sea and sand and imagines that his true environment is mountains and snow. But when he leaves tropical Isabella for temperate London to pursue higher education, his rootless isolation is merely transplanted to another setting and he feels lost in the great city. He marries an English girl called Sandra, returns to his newly independent homeland, makes a lot of money through business in real estate, enjoys the company of the jetset and joins Negro Browne's cabinet as a minister. Yet he fails to find the order he seeks. For his marriage ends in divorce, the pleasure bought with money fades, the social circle disintegrates into factions and the political charade falls

apart on account 176 of a strike by can e-workers. Unable to impose any controlling direction on his life, he withdraws from it and goes away to live the life of a recluse in a London hotel, where he writes his autobiography in the form of *The Mimic Men*. Whether his act of writing is an accomplishment or yet another escape from the disorder can be debated, but his fate follows a new that is all too familiar in the West Indies: a pattern leading from isolation and frenzy to irrelevance, failure, and inevitable order. V.S. Naipaul is a Trinidad East Indian who has not come to terms with the Negro-Creole world in Trinidad, or with the East Indian world in Trinidad, or with the greyness of English life, or with life in India itself, where he went in search of his toms. The reason is that he wants a man. to be a deer, to have ambition, to 'throw himself consciously into the bigger, harder world' 'A Bend in the River'. It is there final to do this that irritate him. He has expressed his annoyance, or his colonial rage, at both people and the societies they live in: the mimic men of the West Indies who ape the consumerist societies of Europe and America without a character and purpose of their own, the inertia and pointless chaos of India, and the drabness and sootiness of the middle class of English societies. But he has also written with sym Mtg about men like Biswas and Salim who have revoked against magic spells of ritual and the spiritual lassitude of tradition and become done-does who do an absurd and dangerous thing but done nonetheless. These people are no longer enslaved by myths and tyrants; they are people with stories, histories and achievements. V.S. Naipaul is a man of letter and man of pedantry. He has explored new approaches to relate colonial India after pre-independent and to settle postmodernism, realism, cultural materialism and new formalism. V.S. Naipaul is a prolific and cosmopolitan fiction writer. His novels are Indian, African cultural imperialism and all the novel have perceived communion Indian and African civilization culture.

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