

Index

Endnotes are indicated by n. after the page number and figures by fig. Unless otherwise stated, all literary works cited in the index are by V. S. Naipaul.

- Abercromby, Sir Ralph, 104, 112, 154
 Achebe, Chinua, 5, 145
 Adorno, Theodor, 20
Adventures of Gurudeva and Other Stories, The
 (Seepersad Naipaul), 58–61
 aesthetic, theories of
 as challenge to conceptual thought, 15–16
 “footnotes” to Kant, 18–19
 Kant on aesthetic judgement, 16–18
 mapped to Naipaul’s “intuitive judgement”
 claims, 12, 19–20, 27–9, 162
 sublime phenomena, 17–18
 aesthetic of Naipaul. *See also* language of
 Naipaul; narratives of Naipaul; writing
 theme in Naipaul’s work
 art as labour, 12, 126
 art as respite from pessimism, 129
 autonomy of (political content inexplicit),
 9–10, 12, 19, 25, 212
 canon of English literature and. *See* canon of
 English literature, Naipaul’s responses
 contradictions of postcolonial condition
 shaping, 4–7, 129, 161, 183
 imperial “sensibility” contrasted with, 93–4
 indentured social imaginary. *See* indentured
 social imaginary
 intuitive judgement guiding. *See* intuitive
 judgement, Naipaul on
 narrative form, aesthetic significance, 10, 11
 “perfect” English, 6, 9–11, 84–5, 89–90
 universal humanist ideology of, 14
 words, aesthetic significance, 30–1, 81,
 85, 121
 writing as aesthetic operation, 84
 Africa, Naipaul’s studies of. *See also* travel
 writing of Naipaul
 Conrad’s influence, 132–4, 137, 139–41, 145,
 150, 162
 Masque of Africa, The, 207–11
 racism critique, 132–4, 141, 143, 167
 Uganda trip inspiring, 134. *See also*
 In a Free State
 Zaire trip inspiring, 140. *See also* *Bend in the*
 River, A; “*Congo Diary, A*”; “New King
 for the Congo”
 Ahmad, Aijaz, 161
 Akbar, Muhammed (aka Steve Yeates), 118, 119
 Akhtar, Javed, 185
 Alberuni (aka Al-Biruni), 183, 185–7, 191
 American South, Naipaul’s study of.
 See *Turn in the South, A*
 Amin, Idi, 134, 143
 Amis, Kingsley, 220n. 66
Among the Believers. *See also* Islam, Naipaul’s
 studies of
 Iran visit, 188–90
 Malaysia visit, 195
 Pakistan visit, 191–4
 racism critique, 7–8
 Trinidad referenced in, 183–4
 writing of, 96
 Andrews Sisters, 44, 76
 “Angela,” 37
 Anselm, St, 17–18
 Applewhite, Jim, 116–17
Area of Darkness, An
 British Raj, account of, 171–2
 Dubess village visit, 172–3
 Gandhi portrayed in, 170–1
 India’s “negative excess,” challenge of
 response, 169–70, 174
 “middle voice” language of, 169
 mood-evoking moments in, 173–4, 194
 origins, 169
 places revisited in *India A Million Mutinies*
 Now, 182
 other mentions, 165, 182, 195
Arth (film), 177

- Athill, Diana, 60, 120
 Avicenna (aka Ibn Sina), 191
 Azmi, Kaifi, 185
- Badayuni, Shakeel, 185
 Baez, Joan, 158–9
 Bahadur, Gaiutra, 234n. 27
 Bakhtin, Mikhail, 34
 Baldwin, James, 115
 Balzac, Honoré de
 aesthetic of, 21–4, 58, 73, 132
 allusions to in *Guerrillas*, 121
 Old Goriot/Père Goriot, 22, 164
 Sarrasine, Barthes on, 199
 Barnouw, Dagmar, 7, 132, 145–6, 233n. 16
 Barthes, Roland, 123, 198–9, 201
 Baumgarten, Alexander, 15–16
Bend in the River, A
 aesthetic design of, 148–50, 162–3
 critical reception, 145–6, 214n. 14
 Heart of Darkness allusions, 150–2
 history and self-identity theme, 151–2, 157–8
 imperial ruination theme and Virgil motto, 112, 150, 152–6
 new civilization theme and hyacinth symbol, 144, 149, 154–7, 161, 163
 pivotal or disruptive characters, 150–1, 154–7, 159–60
 Salim's travel to Europe and return, 160–2
 sex and racial politics theme, 158–60
 writing process and draft manuscripts, 146–8, fig. 5.1
 Benson, Gail Ann (Gale), 118–20, 124
 Berrio, Antonio de, 102, 103, 107
Beyond Belief. *See also* Islam, Naipaul's studies of
 generalizations offered by, 187
 Indonesia visit, 190, 194–5
 Iran visit, 190–1, 194
 Malaysia visit, 195
 Pakistan visit, 193–5
 Said's critique of, 8
 Trinidad referenced in, 184
 Bhabha, Homi, 6–7, 10, 11, 49, 93
Bhagavadgītā (sacred Hindu text), 170, 233n. 23
 Bhattacharya, Baidik, 11
 Bhave, Vinoba, 178–9
 Bibbo, 173
bildungsroman in picaresque form, 50
 Bilhana, 41
 Black Power Movement in West Indies, 118–20, 205, 229n. 38
 Boccaccio, Giovanni, 158–9
 Bolívar, Simón, 110, 112
 books, materiality of, 48–50, 72, 131–2, 146, 179
Brideshead Revisited (Waugh), 85
- Brontë, Charlotte, 92, 122
 Brontë, Emily, 121–4, 128–9, 164
 Byron, George Gordon, Lord, 95
- Cakes and Ale* (Maugham), 203
 Calcutta, Naipaul's visit to, 180–1
 Calder, Robert, 203
 Calder Marshall, Arthur, 34
 Calderon, Luisa, 102, 104–6
 calypsos, 40–2, 51, 100
 Camoens, Luís Vaz de, 180
 Camus, Albert, 172, 234n. 26
Cannery Row (Steinbeck), 40–3
 canon of English literature
 Naipaul's introduction to, 20, 23, 30–1
 Naipaul's responses to. *See* canon of English literature, Naipaul's responses
 postcolonial critiques of, 10, 14, 24
 canon of English literature, Naipaul's responses
 English pastoral. *See* pastoral mode
 Ganesh Pundit's library (*The Mystic Masseur*), 47–8
 genre explorations. *See* genre explorations of Naipaul
 literary allusions in *Guerrillas*, 121, 124–5, 128–9
 novel form, views on, 23–24, 164–5, 172, 174–5, 195
 in “perfect” English, 6, 9–11, 84–5, 89–90
 reception with “nerves of a stranger,” 91
 re-location need identified, 30
 Suleri's interpretation of, 8–9
 carnivalesque. *See also* picaresque narratives
 Black Power Movement in West Indies likened to, 119
 black spirituality in American South likened to, 115
 calypsos, 40–2, 51, 100
 electioneering in *The Suffrage of Elvira*, 53–6
 Ramlila (Hindu folk drama), 21, 23–5
 sugar workers' strike in *The Mystic Masseur*, 51
 tragedy blended with in *Miguel Street*, 39–45, 47
 Cary, Joyce, 135–6
 Casanova, Pascale, 9, 14
Caurapañcāsikā (Bilhana), 41
 Cazabon, Michel Jean, 64
 Cervantes, Miguel de, 35–6, 43
 Chaguanes (obsolete Amerindian tribe), 26, 101, 103–4
Chess Players, The (film), 181
 Cheyette, Bryan, 225n. 56
 Chirico, Giorgio de, 85–8
 cinematic montage effects, 76–7, 79, 176–7
 civilization, Naipaul on
 in *A Bend in the River*. *See* *Bend in the River, A*
 Hindu and Muslim civilizations, 168–9, 178–9

- universal civilization, 28, 154, 166
 white civilization myth and its mimicry, 100,
 104, 115, 144–5, 171
Clarissa (Richardson), 124–5
 Claussell, Bernyce, 115
 Coetzee, J. M., 232n. 50, 237n. 36
 Coleridge, Samuel Taylor, 108
 Columbus, Christopher, 99, 100, 116, 129
 comedy, Naipaul on, 221n. 80
 comic realism form, 62–3
 “Congo Diary, A,” 140–1, 167
 “Congo Diary, The” (Conrad), 140
 Conrad, Joseph
 Achebe’s critique of, 145
 Heart of Darkness. *See* *Heart of Darkness*
 (Conrad)
 influence on Naipaul, 132–4, 137, 139–41, 145,
 150, 162
 Naipaul’s essay on (“Conrad’s Darkness”),
 8–9, 49, 131–2, 163
 referenced in *In a Free State*, 137–8
 other mentions, 9, 23, 24, 145, 164
 coolie social imaginary. *See* indentured social
 imaginary
 Cooppan, Vilashini, 154
 cremation rites, Hindu, 95–6
 cricket as exemplary Englishness, 92
Critique of Judgement (Kant), 16–18
 critiques of Naipaul’s works and politics
 defenders, 6–10, 167
 of Naipaul’s travel writing, 165–7, 195–8
 narrow world view, 5, 165–6
 pro-Western bias/conservatism, 7–9, 107–8,
 154, 159, 166–7
 racism, 7–8, 133–4, 141, 143, 167
 too well written, 6, 84–5
 “Crocodiles of Yamoussoukro, The,” 209
 Cudjoe, Selwyn R., 53, 221n. 77, 223n. 26, 231n. 9

 Dabydeen, David, 67
 Dali, Salvador, 137, 139
 Damrosch, David, 13
 Darville, Helen (aka Demidenko), 201–2, 211
 Das, Thakur, 179
 Das Gupta, Chidananda, 180–1
 “Death of the Author, The” (Barthes), 198–9
 Defoe, Daniel, 35, 102–3
 Demidenko, Helen (aka Darville), 201–2, 211
 “democratic criticism” (Said), 13–14
 Derrida, Jacques, 16–18, 31, 32, 129, 200
 Devanand, 176
 Dhasal, Namdeo, 177–8
 Dickens, Charles, 21–4, 30, 62, 164
Discovery of the Large, Rich and Beautiful Empire
of Guiana, The (Raleigh), 102, 103, 109

Don Quixote (Cervantes), 35–6, 43
Dubliners (Joyce), 41, 219n. 43
Dupatta (film), 194
 Dylan, Bob, 158

 Eagleton, Terry
 on aesthetic ideology, 15–17, 19
 on *Clarissa* (Richardson), 124
 on Naipaul, 6, 19–20
East Indian Group (Cazabon painting), 64
 Eliot, T. S., 6, 49, 71, 73–4, 80, 153
 Ellison, Joshua, 167
 Ellmann, Richard, 73
 Empson, William, 63
 “Enemy, The,” 42, 45–7, 68, 75
 “English Way of Looking, An,” 21–2
 Englishness theme in Naipaul’s works
 canon of English literature. *See* canon of
 English literature, Naipaul’s responses
 English pastoral. *See* pastoral mode
 Naipaul’s self-comparison with
 Walcott, 21–2
 “perfect” English language use, 6, 9–11, 84–5,
 89–90
 (post)colonial nostalgia of, 92–3, 166, 171–2
Enigma of Arrival, The
 decay, flux and death themes, 91–2, 95–6
 English pastoral mode and language, 84–5,
 87–91, 93–5
 Englishness theme, 92–3
 origins, 85–7
 writing and aesthetics themes, 91–4, 96–7
 other mentions, 37, 45, 134
Enigma of Arrival, The (de Chirico
 painting), 85–8
Eugénie Grandet (Balzac), 121

 Fallon, S. W., 179
 Fielding, Henry, 35
Financial Expert, The (Narayan), 48
Finding the Centre Two Narratives
 “The Crocodiles of Yamoussoukro,” 209
 Foreword, 165
 “Prologue to an Autobiography,” 37–9
Flag on the Island, A
 embedded novella of, 75–7
 “The Enemy,” 42, 45–7, 68, 75
 origins, 75
 The Shadow’d Livery referenced in, 33, 77
 other mentions, 96–7, 121
 Flaubert, Gustave, 73, 164–5
 Forster, E.M., 162
 Foucault, Michel, 39, 165, 199–201
 Freitas, Michael de. *See* Malik, Michael Abdul
 Freud, Sigmund, 19

- Froude, James Anthony, 99, 101, 165, 196, 227n. 2
 Frow, John, 37
 Frye, Northrop, 31–2, 35
- “Gala Night,” 37
 Gallagher, John, 139
 Gallop, Jane, 198–202, 211
 Gandhi, Mohandas Karamchand, Mahatma, 22,
 170–1, 175, 178, 182
 Ganguly, Debjani, 13
 “Garden, The” (Marvell), 72
 genre explorations of Naipaul
 carnavalesque. *See* carnivalesque
 cinematic montage effects, 76–7, 79, 176–7
 comedy, Naipaul on, 221n. 80
 comic realism, 62–3
 history and fiction blended, 101, 108–9
 modernist symbolism, 73–5, 136–7
 pastoral. *See* pastoral mode
 picaresque narratives. *See* picaresque
 narratives
 realism. *See* realism of Naipaul
 The Shadow’d Livery (first attempt at novel),
 subsequent revisits, 33–4, 77
 theoretical framework (Derrida and Frye),
 31–2, 37
 travel writing. *See* travel writing of Naipaul
 Gérin, Winifred, 121
 Ghosh, Amitav, 4, 73, 217n. 8
 Goa, Naipaul’s visit to, 179–80
 Goethe, Johann Wolfgang von, 13, 158, 178
 Gooding, Margaret (née Murray), 86, 140, 159, 193
 Greene, Graham, 22
Guerrillas
 critical reception, 229n. 41
 literary allusions, 121, 124–5, 128–9
 Malik/Michael X case inspiring, 117–18, 120–1,
 See also “Killings in Trinidad, The”
 reading theme, 123–4
 social dysfunction depicted in, 98–9, 122,
 125, 129
 violence depicted in, 124–8
 writing theme, 120–4, 126–7
 Guillaume, Alfred, 187
 Gussow, Mel, 203, 213 n.12
 Guyer, Paul, 12
- Hakluyt, Richard, 102
 Hale, Patricia. *See* Naipaul, Patricia (née Hale)
Half a Life, 203–5
Hand That Signed the Paper, The (Demidenko/
 Darville), 201–2
 Hardy, Thomas, 121, 128–9, 164–5
 Hastings, Selina, 203
 Hastings, Warren, 215n. 7, 233n. 19
- Hayward, Helen, 62
 Hazlitt, William, 164
Heart of Darkness (Conrad)
 Conrad’s aesthetic in, 132
 materiality of text of, 49, 131–2, 146
 Naipaul’s allusions to, 24–5, 133, 140–1, 150–2
 Said on, 7
 other mentions, 129, 137, 143
 Hegel, G. W. F., 18, 19, 27–8
 Hendrix, Jimi, 158
 Hinduism. *See also* India, Naipaul’s studies of
 aesthetic ideology of, 18–19
 Bhagavadgītā, 170, 233n. 23
 caste system, 22, 177
 cremation rites, 95–6
 Hindu civilization, Naipaul on, 168–9, 178–9
 Indian defeatism blamed on, 175
 Islam, hostility towards, 168, 183–4, 235n. 42
 Ramlila (Hindu folk drama), 21, 23–5
 Hislop, Sir Thomas, 111
History of Mr Polly, The (Wells), 62–3
 Hoare, Philip, 85–6
 Honneth, Axel, 28
 Horkheimer, Max, 20
 Houphouët-Boigny, Félix, 209
House for Mr Biswas, A
 Mr Biswas’ mental breakdown, 65–6, 68–70
 Mr Biswas’ relationship with son Anand, 69,
 70, 72
 Mr Biswas’ writing career, 70
 “The Enemy” revisited in, 47, 68
 fate and memory driving narrative, 65–8, 72–3
 Foreword to 1983 edition, 61
 genres of, 62–4
 indentured social imaginary exemplified in, 2,
 58–9, 63, 71–3, 212
 ethnographical observation, 14–15, 64, 66–8
 rebellion theme, 70–1
 “They Named Him Mohun” (Seepersad
 Naipaul) reworked in, 60–1, 64–5
 Vijay Mishra’s first reading of, 2–4
 other mentions, 96, 172
 Hoveyda, Amir-Abbas, 188–9
 Huger Smith, D. E., 114–15
 Hulme, Peter, 166
 Huxley, Aldous, 24
- Ibn Battuta, 187
 Ibn Sina (aka Avicenna), 191
In a Free State
 Bobby’s mental instability, 135–7
 Conrad referenced, 137–8
 landscape descriptions, 135–6
 referenced in *The Enigma of Arrival*, 91, 96, 134
 sex and racial politics theme, 134–5, 138–9

- structure, 134
 indentured social imaginary
 A House for Mr Biswas exemplifying, 2, 58–9,
 63, 71–3, 212
 ethnographical observation, 14–15, 64, 66–8
 indenture food, 223n. 27
 intuitively developed, 25–6
 memory and myth sustaining, 21, 22, 68,
 96–7, 107, 172–3
 Naipaul's India studies affected by, 175, 182–3
 Naipaul's Islam studies affected by, 185
 Naipaul's self-comparison with Walcott, 21
 of Seepersad Naipaul's short stories, 58–61
 picaresque narratives and, 39–40
 India, Naipaul's studies of. *See also* travel
 writing of Naipaul
 An Area of Darkness. *See Area of Darkness*, *An*
 Hinduism, accounts of. *See* Hinduism
 India: A Million Mutinies Now. *See* *India A*
 Million Mutinies Now
 India: A Wounded Civilization, 174–5
 Indian trips inspiring, 169, 174
 late novels. *See* late works of Naipaul
 novel form in India, views on, 172, 174–5
India: A Million Mutinies Now
 Calcutta visit, 180–1
 Goa visit, 179–80
 Indian literary heritage mediated by British
 scholars, 178–9
 Indian Mutiny, reflections on, 178, 181
 Lucknow visit, 181–2
 tone, other Indian narratives compared,
 175–6, 182–3, 195
 writers, Naipaul's encounters with, 176–8
 other mentions, 3, 206
India: A Wounded Civilization, 174–5
 Indonesia, Naipaul's visit to, 190, 194–5
 intuitive judgement, Naipaul on
 aesthetic theories mapped to claims, 12,
 19–20, 27–9, 162
 critical eye (looking v. seeing), 22, 29–30,
 152, 170
 intuitive writing, 26–7, 212
 Proust's intuition compared, 25
 Trinidadian origins, 21, 23, 25–6
 Iqbal, Mohammed, 192
 Iran, Naipaul's visits to, 188–91, 194–5
 Islam, Naipaul's studies of. *See also* travel
 writing of Naipaul
 Alberuni's studies of Hindu culture
 contrasted, 183, 185–7
 Among the Believers. *See* *Among the Believers*
 Beyond Belief. *See* *Beyond Belief*
 general observations, 168–9, 183, 185, 187–8
 Indonesia visit, 190, 194–5
 Iran, visits to, 188–91, 194–5
 Lucknow Muslims, reflections on, 181–2
 Malaysia, visits to, 195
 Pakistan, visits to, 191–5
 racism critique, 7–8
 Trinidad referenced in, 183–5
 “Jacques Soustelle and the Decline
 of the West,” 108
 James, C. L. R., 51, 92
Jane Eyre (Brontë), 92, 122
 “Jasmine,” 30–1, 40
 Jehan, Noor, 194
 Jin, Ha, 231n. 27
 Jinnah, Mohammed Ali, 191, 192, 194
 Jones, Sir William, 178–9
 Joyce, James, 30, 41, 219n. 43
 Jussodra (former lover of Naipaul's
 grandfather), 172–3
 Kalidasa, 178–9
 Kant, Immanuel
 on aesthetic judgement, 16–18
 on reason v. intuition, 15, 22, 27–8
 other mentions, 12, 13, 117, 174
 Kendall, Abraham, 102
 Kermode, Frank, 12
 Keymis, Laurence, 103, 110
 Khalkhalli, Sadegh, Ayatollah, 188–91
 Khomeini, Ruhollah, Ayatollah, 188, 189
 “Killings in Trinidad, The,” 118–20
 King, Martin Luther, 114
 Kingsley, Charles, 101
 Kipling, Rudyard, 92, 171
 Kortenaar, Neil ten, 121
 Laforgue, Jules, 73–4
 Lamb, Charles, 164
 Lamming, George, 5, 166–7, 196
 language of Naipaul. *See also* aesthetic of Naipaul;
 writing theme in Naipaul's works
 aesthetic significance of words, 30–1, 81, 85, 121
 Creole and calypsos, 40–2, 51, 81–2, 100
 editing process analyzed, 77–9, 148–9
 Hindi-Urdu, 193–4
 “middle voice” language of *An Area of*
 Darkness, 169
 “perfect” English, 6, 9–11, 84–5, 89–90
 late works of Naipaul
 Half a Life, 203–5
 Magic Seeds, 205–7
 Masque of Africa, The, 207–11
 Maugham's influence on, 203
 Naipaul's death as writer, 202–3, 211
 “Law of Genre, The” (Derrida), 32

- Lawrence, D. H., 205
 Lawrence, T. E., 24
Lazarillo de Tormes (Spanish novella translated by Naipaul), 23, 34–5, 39–40, 42
 Lazarus, Neil, 8, 159
Le Rouge et le Noir (Stendhal), 81–2
 Leavis, F. R., 230n. 2
 Lennon, John, 118, 119
 Leopold II of Belgium, 142–4
 “Life in London,” 37
 Lisle, Debbie, 165–8
 literary canon. *See* canon of English literature
Loss of El Dorado, The
 aesthetic design of, 100–2, 107–8
 Chaguanes tribe genocide recounted in, 26, 101, 103–4
 Christopher Columbus portrayed in, 100
 Epilogue “The Death of Jacquet,” 111
 inheritance of slavery trauma, 106–7
 Sir Walter Raleigh portrayed in, 102–4, 107
 Thomas Picton portrayed in, 104–5, 107
 Luisa Calderon torture affair, 102, 104–6
 other mentions, 24, 91, 108
 “Love Song of J. Alfred Prufrock, The” (Eliot), 73–5
 Lucknow, Naipaul’s visit to, 181–2
 Ludhianvi, Sahir, 185
Lycidas (Milton), 31
- Machiavelli, Niccolò, 55
Magic Seeds, 205–7
 Mahmud of Ghazni, 186
 Malaysia, Naipaul’s visits to, 195
 Malik, Michael Abdul (aka Michael de Freitas, Michael X)
 analyzed in “The Killings in Trinidad,” 118–20
 fictionalized. *See* *Guerrillas*
 Mallarmé, Stéphane, 73, 199
 Malory, Thomas, 34
 Mandela, Winnie, 210
Manmohan (film), 173
 Marryat, Frederick, 104
 Martinez, Francisco, 39
 Marvell, Andrew, 72
 Marx, Karl, 19
Masque of Africa, The, 207–11
 Maugham, W. Somerset, 76, 203–4
 McClintock, Anne, 195–6
 Mead, Margaret, 158
 Merchant, Ismail, 52–3
 “Michael” (Wordsworth), 63–4
 Michael X. *See* Malik, Michael Abdul
Middle Passage, The
 Froude epigraph, 99, 165
 overview of, 98–100
 Trinidad depicted as picaresque society in, 42, 47
 other mentions, 117, 165, 167
 Mignolo, Walter D., 196
Miguel Street
 genre and language, 39–45, 47
 literary influences on, 40–1
 origins, 26, 37–8, fig. 2.1
 referenced in *A Way in the World*, 34
 wins Somerset Maugham Award, 203
Mimic Men, The
 dislocations from place in, 80–1
 draft manuscripts and published edition compared, 77–9
 Ralph Singh’s political career, 82–3
 writing theme, 79–84
 other mentions, 26–7, 66, 207
 Miranda, Francisco de, 107, 110–12
 Mishra, Vijay
 Naipaul’s death, responses to, 2, 198
 resonance of Naipaul’s works for, 1–4, 220n. 68
Mister Johnson (Cary), 135–6
 Mobutu Sese Seko Kuku Ngbendu Wa Za Banga, 142–5, 155
 modernist symbolism, 73–5, 136–7
 Mommsen, Theodor, 157
 “Monolingualism of the Other” (Derrida), 9
 montage effects, 76–7, 79, 176–7
 Moore-Gilbert, Bart, 8
 Moretti, Franco, 11, 14
 Morier, James, 188
 Morris, William, 29
 Muir, William, 187, 196
 Mulele, Pierre, 145
 Muller, Max, 172
 Munasinghe, Viranjini, 219n. 48
 Murray, Al, 113
 Murray, Margaret (later Gooding), 86, 140, 159, 193
 Mustafa, Fawzia, 47
 Mutesa I of Baganda, 208
Mystic Masseur, The
 book production and the colonial book theme, 48–50, 53
 critical reception, 220n. 66
 film adaptation, 5, 52–3
 Ganesh Pundit’s library, 47–8
 Ganesh Pundit’s political career, 50–2
 other mentions, 26, 207
- Nabokov, Vladimir, 164
 Naipaul, Kamla (later Tewari)
 on life in Trinidad, 223n. 27, 224n. 35, 229n. 38
 studies in India, 45, 168
 other mentions, 95, 220n. 56, 223n. 18
 Naipaul, Mira, 224n. 35

- Naipaul, Nadira (née Alavi), 198, 213 n.12
- Naipaul, Patricia (née Hale)
- amanuensis role, 12, 87, 146–8, fig.5.1, 203
 - death, 198, 203
 - English homes with Naipaul, 61, 86
 - A House for Mr Biswas* belatedly dedicated to, 61–2
 - journal entries quoted, 86–7, 230n. 54, 230n. 59
 - travels with Naipaul, 118, 169
 - “A Trial in Trinidad” by, 118, 120
- Naipaul, Sati, 86, 95, 96
- Naipaul, Seepersad
- literary aspirations, 24, 59, 131
 - mental breakdown and death, 45–6, 65, 69, 72, 95–6, 223n. 31
 - V. S. Naipaul’s relationship with, 23, 58–9, 61, 64, 70
 - priesthood aspiration, 96
 - short stories, 30, 58–61
- Naipaul, Shiva, 86–7, 95
- Naipaul, V. S.
- aesthetic of. *See* aesthetic of Naipaul
 - childhood, 21, 23
 - critiques of. *See* critiques of Naipaul’s works and politics
 - death, 2, 198
 - “death” as writer, 202–3, 211
 - family. *See* specific Naipaul entries
 - Indian miniature paintings collection, 29–30
 - mental breakdown, 135, 223n. 32
 - Nobel Prize award. *See* Nobel Prize for Literature award
 - works. *See* specific works
 - writing vocation, 61, 62
- Narayan, R. K., 48
- narratives of Naipaul. *See also* aesthetic of Naipaul
- aesthetic significance of narrative form, 10, 11
 - alter ego narrators, 33–4, 39, 149–50, 203
 - fate and memory driving *A House for Mr Biswas*, 65–8, 72–3
 - history blended with fiction, 101, 108–9
 - novel form, Naipaul on, 23–4, 164–5, 172, 174–5, 195
 - picaresque narratives. *See* picaresque narratives
 - travel narratives. *See* travel writing of Naipaul
- Nath, Vishwa, 179
- Nehru, Jawaharlal, 22
- “New King for the Congo: Mobutu and the Nihilism of Africa, A”
- “nihilism”, significations of, 142–5
 - river journey in, 144–5
 - title, 141–2
- Nietzsche, Friedrich, 19, 142
- Nixon, Rob, 7, 133–4, 143, 145
- Nobel Prize for Literature award
- acceptance speech, 5, 25–7
 - citation, 4
 - critical responses to, 4–5, 9
 - novel form, Naipaul on, 23–4, 164–5, 172, 174–5, 195
- Obote, Milton, 134
- Old Goriot* (Balzac), 22, 164
- Oliver Twist* (Dickens), 164
- Ondaatje, Michael, 205
- Orwell, George, 7
- “Outpost of Progress, An” (Conrad), 145
- “Outside the Whale” (Rushdie), 7
- Overcrowded Barracoon, The*, 167, 227n. 9
- Pakistan, Naipaul’s visits to, 191–5
- Palomeque, Don José, 109–10
- Park, Mungo, 208
- Parry, Benita, 7, 8, 214n. 16
- pastoral mode
- in *The Enigma of Arrival*, 84–5, 93–5
 - in *In a Free State*, 136
 - in *Guerrillas* (Thomas Hardy referenced), 128–9
 - in *A House for Mr Biswas*, 63–4, 91
- Père Goriot* (Balzac), 22, 164
- Peterson, Clive, 228n. 16
- Phillips, Caryl, 5, 52–3
- picaresque narratives. *See also* carnivalesque
- Cannery Row* (Steinbeck), 40–3
 - early Trinidadian novels as, 39–45, 47, 50, 57–8
 - first English novels, 35
 - Seepersad Naipaul’s short stories as, 59
 - Spanish picaresque, 34–7, 39–40
- Picton, Thomas, 104–7
- Pliny the Elder, 155
- Pollock, Sheldon, 215n. 4
- Popol Vuh* (sacred Mayan text), 18
- “Portrait of a Lady” (Eliot), 74
- postcolonial critiques, 92–3, 133, 140, 152
- of canon of English literature, 10, 14, 24, 159, 212
 - of Naipaul. *See* critiques of Naipaul’s works and politics
- post-indentured communities, Naipaul’s depictions of. *See* indentured social imaginary
- “Power?,” 119
- Pratt, Mary Louise, 196
- Presley, Elvis, 115–16
- “Prologue to an Autobiography,” 37–9
- Proust, Marcel, 25, 27, 123, 164–5
- Qom/Qum, Naipaul’s visits to, 188–91
- Quevedo, Francisco de, 35

- Rabelais, François, 34
 Rachman, Peter, 225n. 56
 racism critique of Naipaul, 7–8, 133–4, 141, 143, 167
 “Rain” (Maugham), 76
 Raleigh, Sir Walter, 98, 100–4, 107, 109–10
 Raleigh, Walter (aka Wat), 103, 110
 Ramchand, Kenneth, 231n. 12
Ramlila (Hindu folk drama), 21, 23–5
 Ray, Satyajit, 181
Razor’s Edge, The (Maugham), 203–4
 “Reading and Writing”, 22–5
 realism of Naipaul
 comic realism, 62–3
 generally, 159, 201
 novel form, Naipaul on, 23–4, 164–5, 172, 174–5, 195
 “Return, The” (Conrad), 132
 Rhys, Jean, 122
 Richardson, Samuel, 124–5
 Robinson, Roland, 139
Robinson Crusoe (Defoe), 102–3
 Rodinson, Maxime, 187
 Rohlehr, Gordon, 100
 Rousseau, Jean-Jacques, 18
 Roy, Ram Mohun, 178, 180–1, 185
 Rudé, George, 117
 “Rum and Coca-Cola” (Andrews Sisters song), 44, 76
 Rushdie, Salman
 on Naipaul, 2, 5, 84, 94, 183, 235n. 42
 “Outside the Whale,” 7
 The Satanic Verses controversy, 202
 Ruskin, John, 29
 Russell, Bertrand, 191
 Russell, William Howard, 178, 179

 Said, Edward, 5, 7–9, 13–14, 24, 133–4, 193
 Sanskrit, 169, 171, 176, 178–9, 215n. 4, 216n. 12
Sarrasine (Balzac), Barthes on, 199
 Sass, Herbert Ravenel, 114–15
Satanic Verses, The (Rushdie), 202
 Schiller, Friedrich, 19
 Schopenhauer, Arthur, 19
 Sedgwick, Sally, 27–8
 Selvadurai, Shyam, 205
 Selvon, Sam, 67
 Sen, Sujit, 176–7
Shadow’d Livery, The, 33–4, 77
Shakuntala (Kalidasa, tr. Jones), 178–9
 Siddons, Anne, 114
 Simón, Fray, 110
Sir Gawain and the Green Knight (Middle English poem), 91
 Sivanandan, A., 6

 Skerritt, Joseph, 118–20
 slavery, Naipaul’s studies of. *See also* travel writing of Naipaul
 American South legacies. *See Turn in the South, A*
 Arab-African slave trade, 151
 Black rebellions, accounts of. *See Guerrillas; “Killings in Trinidad, The”*
 general observations, 98–9, 107–8, 117, 129–30, 195
 historical narratives. *See Loss of El Dorado, The; Way in the World, A*
 The Middle Passage. *See Middle Passage, The*
 Smollett, Tobias, 35
 Soustelle, Jacques, 108
 South Africa, Naipaul on, 209–11
 Spanish picaresque narratives, 34–7, 39–40
 Speke, John Hanning, 208
Spellbound (film), 137
 Spurr, David, 167, 196
 Stanley, Henry Morton, 144, 196
 Stavans, Ilan, 167
 Steinbeck, John, 40–3
 “Steinbeck in Monterey,” 40
 Stendhal, 22–4, 27, 81–2
 Stoler, Ann Laura, 166, 196
Mr Stone and the Knights Companion, 3, 73–5, 96–7, 162
 sublime phenomena, 17–18
Suffrage of Elvira, The
 critical reception, 221n. 79
 genre and language, 53–5, 57–8
 politics, depiction of, 55–7
 Suleri, Sara, 7–10
Summing Up, The (Maugham), 203
 Surendra, 173
Swindler, The (de Quevedo), 35
 symbolist mode, 73–5, 136–7
 Symons, Arthur, 73

 Tagore, Rabindranath, 181
 Taylor, Charles, 47, 58, 71, 220n. 65, 221n. 81
 Tennant, Stephen, 85–6, 94
 “They Named Him Mohun” (Seepersad Naipaul), 60–1, 64–5
 Thieme, John, 40, 62
 Tolstoy, Leo, 21–2, 164–5
 Trautmann, Thomas R., 179
 travel writing of Naipaul
 African travels. *See* Africa, Naipaul’s studies of
 critiques of, 165–7, 195–7
 Indian travels. *See* India, Naipaul’s studies of
 Islamic world travels. *See* Islam, Naipaul’s studies of

Index

261

- Naipaul on travel writing genre, 24–5, 116, 165, 167, 195
 West Indian and US travels. *See* slavery, Naipaul's studies of
 "Trial in Trinidad, A" (Hale), 118, 120
 Trinidad
 black rebellions in. *See* *Guerrillas*; "Killings in Trinidad, The"
 canonical works "re-located" to, 30
 Chaguanes tribe, genocide of, 26, 101, 103–4
 independence, 75
 Islam studies referencing, 183–5
 Naipaul's imaginary of, 21, 23, 25–6
 indentured social imaginary. *See* indentured social imaginary
 novels set in. *See* Trinidadian novels
 as "picaresque society," 42, 47
 pre-independence motto from Virgil, 112, 154
 slavery past. *See* slavery, Naipaul's studies of
 US servicemen in, 44, 76
 Trinidadian novels
 carnavalesque form. *See* carnivalesque
 generally, 5, 23, 26, 37
 as picaresque narratives, 39–45, 47, 50, 57–8
 titles. *See* *Guerrillas*; *House for Mr Biswas*, *A*; *Miguel Street*; *Mystic Masseur*, *The*; *Suffrage of Elvira*, *The*
Turn in the South, *A*
 Black and white accounts of slavery, 114–15
 home theme, 113, 116
 origins, 112–13
 racial segregation and identity, 113–17
 as travel writing, 116, 167
 Tutu, Desmond, 210
 Uganda, Naipaul's visit to, 134
 universal civilization, Naipaul's belief in, 28, 154, 166
 Updike, John, 101
 US Southern States, Naipaul's study of. *See* *Turn in the South*, *A*
 Vinod, Oliver, 2
 Virgil, 62, 112, 152–4, 201
 Wajid Ali Shah, Nawab of Oudh, 181
 Walcott, Derek, 5, 20–1, 84–5, 94
 Walder, Dennis, 133
 Washington, Booker T., 1
Waste Land, *The* (Eliot), 75, 80
 Waugh, Evelyn, 24, 85
Way in the World, *A*
 history and fiction blended in, 108–9
 Francisco de Miranda portrayed in, 110–12
 narrator's flight to Caracas description, 39
 Sir Walter Raleigh portrayed in, 109–10
 The Shadow'd Livery referenced in, 33–4
 Waymer, Robert, 114
 Wells, H. G., 62–3, 164–5
 "What is an Author?" (Foucault), 199–201
Wide Sargasso Sea (Rhys), 122, 230n. 52
 Williams, Eric, 98
 Wilson, Edmund, 73–4
 Wismar massacre (British Guiana), 83
Woodlanders, *The* (Hardy), 121, 128–9
 Woolf, Virginia, 136–7, 162
 Wordsworth, William, 30, 63–4, 88, 91
 world literature
 "canon" of, Naipaul's rejection of idea, 11
 concept, 13–14
 Naipaul's exclusion from by critics. *See* critiques of Naipaul's works and politics
 Naipaul's literary world making. *See* aesthetic of Naipaul
 "Worm in the Bud, The," 20–1
Writer's People, *A*
 aesthetic design of, 20
 "An English Way of Looking," 21–2
 "The Worm in the Bud," 20–1
 writing theme in Naipaul's works. *See also* language of Naipaul
 Mr Biswas' writing career, 70
 books, materiality of, 48–50, 72, 131–2, 146, 179
 Willie Chandran's writing career, 204–7
 in *The Enigma of Arrival*, 91–4, 96–7
 Ganesh Pundit's writing career, 48–50
 Malik/Michael X as "novelist", 120
 in fictional form. *See* *Guerrillas*
 in *The Mimic Men*, 79–84
 Raleigh's *Discovery of Guiana*, 102, 103, 109
 Shadow'd Livery, *The* (first attempt at novel), subsequent revisits, 33–4, 77
 writers encountered in *India: A Million Mutinies Now*, 176–8
Wuthering Heights (Brontë), 121, 123, 124, 128–9, 164
 Wyndham, Francis, 219n. 42
 Yeates, Steve (aka Muhammed Akbar), 118, 119
 Young, Robert J. C., 8
 Zaire, Naipaul's visit to, 140
 Žižek, Slavoj, 18