

A STUDY OF CONTRIBUTION OF INDIAN WRITERS IN MODERN CONTEMPORARY WORLD LITERATURE

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ABSTRACT:

Indian writers made the largest contribution to the English novel in English. In the mass diversity and maturity, Indian novel has grown significantly. The development of Indian roman follows certain patterns, and its gradual progression from the imitative period to the realistic stage to the psychological stage to the experimental stage is not difficult to trace. The 1980s occupy a unique position in the growth and evolution of the Indian English novel. Some very promising novelists published their first works during this period. Some old masters also had works showing that their creative capacities were always intact. It was not only in India but also in other countries that Indian novelists won unexpected awards during the 1980s. Like novelists of the third generation, the works of these novelists speak eloquently about their originality and their unparalleled creativity. Indian English literature is now an unknown reality. It has generally attracted interest in India as well as abroad in recent decades. What started as a "hot house" now achieved a luxurious growth in several directions. The Indian authors have contributed most significantly to this area of fiction, which "has stayed as part of the world's literature," as Mulk Raj Anand says. The early Indian novices can be compared with recent arrivals in the same field of literary creation by giving an idea of the true potential of this type of literature in India. In

contemporary literary scenario, however, Indian writing in English has the same status as other country literatures. In the Indian way, Indian authors made their voice heard throughout the world, too artistically. In addition, Indian authors have recently also achieved world-class recognition in all fields of literature.

KEYWORDS: Elucidation, contribution, third generation novelists, eloquently, widespread, contemporary, global recognition, recent times, excel around the world

INTRODUCTION

The Indian writings in English in the third generation shed light on the quality and vividness of literature. It was truly the culture, the history and all the variations needed to enrich the worldwide literature. Indeed, India is after the United States and Great Britain the third largest producer of the novels. Although the writings are profoundly concerned with regionalism, they are universal in nature. India has many languages, religions, races and cultures and is the country of diversity. This diversity gave the authors enormous freedom to deal with different topics. These Indian writers of the third generation were also involved in historical, cultural, philosophical and much more about humanity. The authors of the third generation concentrated their topics on sociological, diasporic, feminine, scientific and technological, exploratory writing and much more. In the global literature, India has made a significant contribution. This contribution from India was mainly written in Indian in English, and in this respect the novelists were the forefront. Many contemporary scene novelists have expressed their creative drive in English only and have shown Indian English fiction as a distinguishing force in world fiction. In a foreign medium it has rarely happened in humankind's history to attempt creative expression at a national level, speaking about the prolific quality of the Indian mind to assimilate new confrontations and the complex dilemmas of the modern world. The new English fiction exhibits confidence in addressing new topics, experiments and new techniques. Without preconceived notions of literary content, novelists come to their task. This encourages them to concentrate on a large and full length of work and to place epic dimensions on their themes.

All these writers from the third generation could compete with the world's best, perhaps best for themselves: "It is no exaggeration that the best English fiction in the world is written by the indians of the third or indian generation" (1992:21-22). With regard to Indian literature, the fact

that the vehicle itself is a globalized language has perhaps helped these third-generation novelists reflection on new challenges and changes. Again, the new fiction writers were mainly in the diaspora of the Indians. In the west they were exposed to important modern western literary movements like Post-Modernism and various narrative techniques like magic realism, almost like a mother tongue. They used English almost like a mother language They have thus been able to give fiction a fresh focus. The best of them, at the same time, still have strong roots in India, so they stay true to India and the West. In the third generation of fiction, it is significant that the spirit of the age is reflected more generally and effectively than in other forms, like poetry and drama. The novel is better equipped, by its very nature, to address social reality, regardless of freedoms. Therefore, it is not surprising that the third generation fiction makes the most significant contribution of this period. A first generation Indian writers like Salman Rushdie, Vikram Seth, Vikram Chandra, Shashi Tharoor, Anitha Desai, Arundhati Roy, Shashi Deshpande, Upamanyu Chatterjee, Gita Mehta, Bharathi Mukherjee and Amitav Ghosh are the third generation of Indian writers to lead to Renaissance. The latter is published from 1980s to 1990s. These are the first to be the most important new generation novelists in today's literary scenario. With their rich cultural heritage and professional language control, they have marked the literary scene of the world. They received national and international awards, fabulous registration fees and prestigious awards. Among the top talented musicians are Salman Rushdie, Amitav Ghosh, Vikram Seth, Allan Sealy, Chatterjee Upamanyu, Shashi Tharoor, Dhondy Farrukh, Mistry Rohinton, and Kanga Firdaus (Foreign Art). The new Indian writers were called "Children of Rushdie" by The New York Times (16 December 1991). These novelists consciously try to redefine prose in English, as Anthony Spaeth has pointed out, "with myths, humor, or themes that are so broad as the subcontinent." In a 1982 interview, Rushdie himself once said "I think we can conquer English literature," (ibid, 1989:552) and that is precisely what these writers are trying to do themselves. They therefore demand serious criticism, analysis, classification and finally definition as a distinct type of contemporary fictional literature. In India too, the work of these novelists has been honoured. For example, five novels worthy of the Sahitya Akademi Award have been found – in the 1980s it was the country's greatest literary honor. These are: The Last Labyrinth of Arun Joshi, Rich Like Us of Nayantara Sahgal, Golde Gate of Vikram Seth, Shashi Deshpande's Long Silence's The Shadow Lines of Amitav Ghosh. These facts are illustrative and in no way exhaustive and demonstrate that the Indian English

novel has been acknowledged both internally and internationally. Salman Rushdie arrived first of the new novelists, whose *Children from Midnight* (1980) announced a new era in Indian English fiction history. His principal assets are his vaunting imagination, which often transforms the weird into an irrepressible love for word play, a carnival sense of comics. When such powers are fully controlled by art, and focus on meaningful central concerns. The Word of Rushdie comes down to the compulsive jest. He looks like he is falling away from puerile puns, jokes and useless witticisms. Rushdie must have drawn his hyperactive imagination and his contemporary cousin, Magic Realism. He strategically establishes affinities with Third World Societies' strong oral traditions and narrative patterns. Rushdie's another novel, *Satanic Verses* (1988), made him famous because he was found blasphemous by devout Muslims. In the galaxy of the novelists which appeared in the 1980s Amitav Ghosh is one of the brightest stars. He addressed the areas of darkness which were hidden from the start of the Indian English novel. The two novels established him as "the finest writer among the people born from the Children's Revolution post-Midnight in Indo-Anglian fiction" Ghost's *The Circle Reason* (1986) and *The Shadow Lines* (1988). (13-15). Thus Ghosh presented the human drama of extreme psychic intensity in a subtle language and imagery in these novels, like in *Fires of Bengal* and *In Ancient Land*. A.K. Ramanujan points out that "he evokes things Indians with an intimacy lit up and obscured by a close relationship to other places." (16) The novels of Goss become a metaphor of our times and enclose the discovery of each man of himself. But, a talented artist, the novelist is no longer an Indian even in his fantastic flying flights, that transmit to his novels the Arab Night's folklore and make him a Don Quixote of a different epoch. Amitav Ghosh's works show the exploratory nature of his fiction which surprisingly reveals various aspects of his personal, cultural and national identity to his readers. His works are driving a revolution in his works' genre. His writings are regarded as the finest of our post-war novels and change our quickly changing world understanding.

Indian Writers and Their Contribution

Vikram Seth's *A Suitable Boy* (1993) was on the high water marks of the Indian Literary scene of the early nineties. A suitable boy's design is very simple. Rita Joshi comments during her review of the novel: Vikram Seth created our time, indeed. *A Suitable Boy* can be compared to the war and peace of Leo Tolstoy or the Cairo Trilogy of Naguib Mahfouz, a Nobel Prize

winner. In its prohibitive size. Seth was hailed as the "new Tolstoy" because of the characteristics of his new novel. He had to write the book for eight years, but his work was amply rewarded. The booker was not included in the final round of the booker award because the Chairman of the Booker Committee felt the novel was necessary for editing. The newspaper nevertheless recorded a huge sale, fanning the fantasy of many of the country's aspiring writers. Seth was also awarded the Thomas Cook Prize for best From Heaven Lake tourist book. Seth's *Appropriate Boy* appears to suggest today a significant trend in fiction and is not necessarily confined to an Indian-English genre. This is the tendency to make advance claims about inflated, blurred and monstrous media hype before the actual assessment. "The media's advertisement clouds darken the quality of a book with a facade of rouble quantification, millions of words, hundreds of pages; ergo, the book should be like these statistics" - as Rukun Advani rightly observed (1993: 172).

August, published in 1981, was a big success of Upamanyu Chatterjee's English. Chatterjee presented a part of India in this novel, namely India's bureaucracy in which Agastya Sen was inappropriate because of his urban, elite and anglicized background. Chatterjee published his second novel *The Last Burden* in 1993, but this work is written in a loud, bold way, as opposed to the previous one. The novel's language does not go smoothly and is stilted at times. At the end of the 20th century, *The Last Burden* gives us a fascinating portrait of a middle-class Indian family. He is part of the new generation, the "Apic Generation" (28), and a "absurd combination of the English-Literature Boarding School and the Hindu Myths' obscure name" (129). He considers himself "without a particular attitude" (3). In contrast to his mythical counterparts, his actions and his conduct stand out. A style and feeling, a belief and maturity all of the Upamanyu Chatterjee brings to the Indian novel. Sagarika Ghose has been told by Chatterjee that *August* English is "a cult book." The other great Indian novelist is Shashi Tharoor. His *One of the* greatest achievements of Indian English fiction is the great Indian novel (1989). The novel has been regarded as a masterpiece of post-modernism, a biting commentary on the political history of modern India. In Khushwant Singh, it is "maybe an Indian's best fiction in recent years." "All it can say is that this novel is a surprising achievement, worthy of unreserved cudos," writes P. Lal. (23) In his story, Tharoor's novel aims to present "multiple realities" and "multiple interpretations of the reality"(24), as he looks at India's political history in the twenty century.

(24) He explains: The Great Indian Novel aims to retell India's political history in the 20th century through a fictional reproduction of Mahabharata's events, episodes and personalities (25). Maybe Tharoor's novel isn't "great" or truly "Indian," but she made the point she wanted. It also showed a lack of confidence in interpreting the past and countered the shattering burden of tradition and history. "Literature must refresh memory," according to Gunter Grass (26), and the novel from Tharoor does so skilfully.

The story of the Anglo-Indian clan since it was founded in the 18th century was told by Allan Sealy's Trotter-nama (1988). It was established by Julian Aloysius Trotter, a French mercenary officer, and it had its heyday in the 19th century, then declined sadly. There were many books about the Anglo-Indian people but only about academia. Sealy, however, stated that Anglo-Indian people were a part of India, and their contributions to Indian society's growth were not small. Trotter-Nama is "a literary extravagance" with a prolog and an epilogue. The epic seems to be massive. Geeta Doctor finds this a work of blissful performance and monumental delight in her review of the novel. (27) Since then, Sealy has brought out Hero (1990), a new novel whose author has named "A Fable." The story told by Hero's partner Zero deals with a South Indian player who has become a politician. Three powerful Parsi-based novelists, Farrukh Dhondy, and Firdaus Kanga, also came into existence in the 1980s. Mistry, who had previously published a collection of Firoz Shah Baag short stories, came out on such a long trip (1991). It is based on facts concerning the 1971 Nagarwala conspiracy case. T.S. Eliot's "The Journey of the Magi" was the title of the novel. The novel revolves around some characters of the middle class in contemporary configuration, which lies in the background of the Indo-Pak war of 1971. Awareness of India's current socio-political situation is revealed by the novel. In the contemporary world, the novel also emphasized the problem of human soleness. The novel, however, demonstrates that the "long journey" of life is a journey from despair to hope and despondency to the millennium. Farrukh Dhondy, a well-known author of his maiden novel Bombay Duck (1990), seeks to shone a light on contemporary issues, including communal fundamentalism and immigrant predicament in England. Bombay becomes a microcosm of India, or of the whole world, as presented by the novelist. Moreover, a deeper corruption symbolizes the stupid smell of the Mumbai duck drying in the sand. The novel was acclaimed as

a "serious comic strip, written for patent pleasures, a conspicuous timidity by the reviewer of the Times Literary Supplement." Dhondy's prose is characterised by wit and irony.

The vicissitudes and experience of a young Parsi artist, Firdaus Kanga's *Trying to grow* (1990), seeks to develop into a gigantic talent of his handicapped nature. It addresses the interesting eccentricities in the Colaba Causeway of the Bombay family. The main purpose of the novel is to portray the attempts by the hero to find his own identity. They owe their loyalty to every language in contemporary India and face social challenges. (28) Thus, Bapsi Sidhwa in the preface of their hilarious novel *The Crow Eaters* has summed up the attitude of these Parsi novelists (1978). The contributions of female novelists are immensely important, as are great Indian novelists. Several female novelists made their debut in the 1990s. Their first novels reveal the true status of the Indian Society as far as the treatment of women is concerned. All these authors were born after India, and English has no colonial associations. Your work is marked by an impressive sense of language and the completely authentic presentation, all regional variations of contemporary India. They wrote generally about the urban middle class, the social stratum best known to them. In the USA and in England, there are numerous female writers, both novelist and poet. Some like Jhabvala and Anita Desai are late immigrants while others like Jhumpa Lahiri are foreign Indians of the second generation. The majority of expatriate authors have a weak knowledge of current conditions in contemporary India. Their best works deal with Indian immigrants, who are first-hand aware of the part of society. The oldest and, of course, most prolific are Sunithi Nam Joshi, Chitra Benerji, Divakarvas and Bharathi Mukherjee. The novels *Magic Realism*, *social realism*, *regional fiction*, and more and more of the fiction received national and international awards were written by writers like Jumpha Lahari, Manju Kapoor, Kiran Desai, and Arunder Roy. They have been exploring human relations because the current problem is deeply concerned with mind and heart, and the cruise is an ancient system. Women authors have embraced this great task to make the process of changes smooth and really meaningful.

Far from this line of writing women's lives, Jhumpa Lahiri, the Indian writer who created the difference between women authors, is one of the most successful. With a distinctive voice, she is

a dazzling storyteller. In English, she is different from other Indian authors. Most writers of Indian fiction were created and raised in India for the first generation. But her parents and grandparents have Jhumpa Lahiri's connection with India. India sometimes seemed to be filled with wonders, sometimes with beggars. Moreover, writers residing outside can often appear exaggerating or understanding to comment confidently on the economic social and political scenario. Lahiri's experiences are, however, honest and authentic. "All visits were an exciting sight through continents and cultures" For Lahiri (2004). Lahiri's an ancestor Indian, born in English, immigration in American. By deliberately portraying the Indian American life, she aims at the western public. She also admits, "I have learnt how to observe things as an outsider and yet I know I didn't "appear to be in the U.S. as different Calcutta from Rhode Island" (The Times of India, 13 April 2000). This sense of freedom is one of her greatest thrills of written fiction and by publishing her debut book, she discovered her authorship's freedom. Her debut anthology is a collection of stories about identities. The Namesake (2003) is another famous novel, essentially a story of life in the U.S. But Lahiri says Namesake is dealing with Indian immigrants and their children in the United States. Even if she's more American than her parents, for example, she has her parents' sense of exile. She was planning to write about her roots and origin after her Ph.D. in Renaissance study from the Boston University. It seems "She's more American than her parents, she's constantly moving between the two worlds, bravely confronted by this cultural displacement" (The Times of India, April 7, 2000).

The contemporary writer Anitha Desai is the best known. She is without doubt the most popular and powerful novelist among all contemporary novelists. In Indian English fiction she made a commendable contribution. She is an urban novelist and a fine combination of Indian sensibilities in Europe and the USA. She is a psychological novelist, essentially. Her novels do not reflect Indian society or personality, she claims. In her works, such as Mulk Raj Anand, she does not reflect on social issues. From a psychological perspective, she sees social realities and doesn't view them as an intimate, social expression of their characters' interior world. Every work she does becomes a haunting psychic self exploration. Her most recent novel Baumgartner's Bombay was published in 1988, written at Griton College in Cambridge. She has not yet published novels in the 1990s. She thus has a double sensitivity, giving an objective effect to her novels. However, she has visited most parts of India and has been enriched by her

experiences of various people and places. It's also true of Nayantara Sahgal, who has received her Sahitya Academy Award for her latest novel *Plans for Departure* at the turn of the decade.

Contemporary World Literature

Shashi Desh Pande, a labeled feminist, has shown the distress of a well-educated woman and the problems of being a woman. The novelist with the longest lasting achievement. She wrote 8 novels, 6 short story collections, and 4 kids' books. Her popular novel *The Dark Holds No Terror* (1980) depicts the life of a doctor-in-consultation woman. It is a courageous and persevering story which she created from within to break the traditional norms of society in order to gain her individuality and freedom. Through her writings, she has become extremely popular. In all her novels she shows the mentality of the Indian middle class. Its protagonist emerges from the middle class Indian Society's cultural roots. Desh Pande has the heroine generally as the narrator and uses a kind of stream - a technique of consciousness. We are introduced to another rebellious woman who refuses to take up traditional family living and flees to the city to work with another novel *Roots & Shadows* (1983). She married a man of her choosing later on. Over time, she understands that life in the town is no different than the town. Most of her novels address a crisis in the life of heroines. Her work is feminist, but it is not correct for her to be called a feminist, as she always has a feminist identity. In depth, she depicts the significance of women in contemporary India. *This long silence* (1988) is seen as a great novelist for Shashi Desh Pande. The news story, winning her the 1990 Sahitya Academy prize, is about an Indian housewife who, in the face of the hardships that are threatening to break her, was Jaya, a higher middle-class house wife. This novel clearly shows the lack of depth in a woman's life. However, she shows us that the most part of a family's rule is how mundane, senseless and mechanical a woman's life is actually partially self-imposed by women themselves, as well as trying to secure life by marrying a wealthy man and by sending children into good schools. The attempt to portray 3 generations of female relations was presented in another novel '*A Matter of Time*' (1996). When we read this novel, we realize her a possessive attitude in her latest novel *Small Remedies* (2000). This is a novel that focuses on the different aspects of maternity. Finally, Her, *The Binding Vine*, urges us to find out how the "bounding vine" of human emotions connects and sustains various individuals during lifetime.

Manju Kapoor is also an important author who links the tradition to the modernity in his work. In her important novel *Difficult Daughters* (1998), which is her first novel, Kapoor's dominating works can be critically seen. It was awarded the Commonwealth Writers Prize for its very important commercial and criticism first book success. The novel *Difficult Daughters*, well welcomed by everyone. The story of this novel is based on the period of partition, the story of a woman who fights for autonomy. Her second novel, *A Married Woman* (2003), a very powerful and thematically controversial predecessor. But the novel is indigenous and universally successful. Likewise, Bharati Mukherjee's reputation as an Indian American author has grown in recent years. Her novels *Wife*, *Jasmine*, *The Holder of the World* and *The Wishful Girls* make a courageous attempt at re-establishing the origins of America's history, taking the broadest US experiences into account. For instance, she has written on a woman named Dimple in her second novel *Wife* (1975), whose husband is being suppressed by men, but her husband is killed by fear and personal instability. Her best fiction *Jasmine* (1989) develops an understanding of East and West synthesis with a story about young Hindu women leaving India as an illegal immigrant after their husband's murder. Her fourth novel, *The Holder of the World* (1993), seeks to incorporate a travel journal of contemporary history. The subject of this novel is transformation and migration, but with a distinction. Her fifth novel, *Leave It To Me*, is entirely American in 1997. A prolog that recounts the mythological history of the deity who killed the demon of Buffalo is the only Indian touch. This book is bloodied and violently rummaged. Her last and sixth novel is *Desirable Daughters* (2002), which serves as a bridge between transformation and migration. However, in the most esthetic sense, Bharati Mukherjee recovers history. In the majority of her stories such as *The Middle Man and Other Stories*, a short story collection that has won her the Circle National Book Critical Award, she continue to write about the immigrant experience.

Gita Mehta is also another writer who proclaims the problems of the sublime immigrant women of today. In 1997 she was a writer of *Modern India snakes and leads and glimpses*. Especially those who are not familiar with India have been the most widely read book. She stated in an interview that she was "intending to make modern India accessible to Westerners and to a whole generation who didn't know what happened before they were born" (24) (An Interview with C.J.S.Wallia). The first novel of Gita Mehta is *Raj* (1989), a very powerful and enlightening

novel. It is regarded as one of our time's great historical novels. Raj is the story of Jaya Singh Maharani and the drama of Independence fighting India. Mehta's unique nature, however, is to capture the wealth of her life, this rare perspective that enables her to define her vision for India through her novels witty. Among the contemporary women, Arundhati Roy is the luminary. She is an author who has written on the scandals of the disrupted and suppressed women in a male world and Marxism's influence on the lives of the disintegrated. She is a writer. Arundhati Roy was a lightning light for Indian female authors when writers maintained their reservations about offering a critical assessment of Indian politics. *The God of little stuff* (1997), which has placed her on the forefront of the other writers, has received her overwhelming welcome. She had already achieved the same success with publishing her single book with Salman Rushdie and others. In addition, Vikram Seth's *A Suitable Boy* was even exceeded. The characters are completely imaginary and have no real-life characters correspondence. Arundhati Roy named veteran Marxist E.M.S NamboodariPad, but he made up his fictions, leading to widespread protests in Kerala, the state where he was the first communist government to be elected in the history of the world. It also describes atrocities against the powerless, children, women and those who are untouchable.

Arundhati Roy is the only novelist to write about social problems constantly as a militant. *The Grand Common Good* (1999), her monograph which reveals the truth on the Narmada Project. The book also shows her talent as a social reformer and essayist. Her earlier essay entitling nuclear disarmament *The End of Imagination* (1998). She is the Booker and Sidney Peace Prize winner.

CONCLUSION

In the contemporary Indian Literary scenario, Indian writers in English who reflect the truth of Indian reality. They bear numerous responsibilities in the world of literature. They execute with admirable aplomb as the anthropologists, sociologists, novelists, essayists, travel writers, teachers and slip into global responsibility for establishing peace as the ambassadors. They have excelled the global literary standards set by the post-colonial and postmodern writers like Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, Arundhati Roy etc. These have become the colossal central socio literary figures with the substantial bodies of work drawing the global

attention. They also have become the only negotiators to mediate the core social and cultural problems of India and other colonized nations. All their major works have enjoyed immense academic attention across the globe and which have invited and produced a great amount of literary criticism especially on feminism. They have created a wide readership and a strong critical endorsement that reflect the attention of serious academicians and scholars. All the post-colonial and postmodern predicaments are wrestled to demonstrate a high level of self-consciousness, which continue, interrogate the social, philosophical, cultural issues of rape and sexual harassment of innocent women in the contemporary Indian society. Their works have initiated the emergence of critique of feminism with nationalism. Their intellectual insights, conceptual, theoretical and textual experiments have engaged and interpreted the complex colonial and postcolonial situations. They have also established a peculiar paradox of reading and appreciation eloquently responding to the issues of sexually harassed women both in post-colonial and postmodern issues of rape and exploitation on the Indian women in the contemporary society.

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