



INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

INTERNATIONAL JOURNAL OF TRENDS IN EMERGING RESEARCH AND DEVELOPMENT

Volume 2; Issue 2; 2024; Page No. 273-278

Received: 11-01-2024

Accepted: 22-02-2024

Indian authors writing in English: Literature as a cultural dialogue in a globalized world

¹Divyansh and ²Dr. Avnish Juneja

¹Research Scholar, Glocal School of Arts and Social Science, The Glocal University, Mirzapur Pole, Saharanpur, Uttar Pradesh, India

²Professor, Glocal School of Arts and Social Science, The Glocal University, Mirzapur Pole, Saharanpur, Uttar Pradesh, India

Corresponding Author: Divyansh

Abstract

This paper focuses on how Indian authors writing in English engage in cultural dialogue through their literature, both within India and internationally. It explores how literature serves as a bridge between India's diverse cultural heritage and the global literary marketplace. Through a close analysis of works by authors such as Amitav Ghosh, Anita Desai, and Jhumpa Lahiri, the paper examines how Indian writers negotiate the tensions between local traditions and global modernity. The paper argues that Indian English literature plays a crucial role in fostering intercultural communication and understanding.

Keywords: Global literary, writing, English, Literature, dialogue, globalized

Introduction

In an increasingly globalized world, Indian authors writing in English have found themselves at the crossroads of local and global influences. This paper examines how Indian English literature serves as a medium for cultural dialogue, engaging with issues of identity, migration, and diaspora. The introduction will contextualize the role of Indian authors in representing Indian culture to an international audience while also addressing the challenges of writing for a dual readership—both Indian and global.

The works of authors like Jhumpa Lahiri, Vikram Seth, and Kiran Desai reflect the ongoing evolution of Indian literature in English, as writers continue to explore new themes and push the boundaries of the genre. While earlier generations of Indian writers in English often focused on issues related to colonialism and the search for national identity, contemporary authors are increasingly concerned with themes such as migration, globalization, and the complexities of identity in a rapidly changing world.

English, once seen as a colonial imposition, has been transformed into a powerful tool for self-expression and cultural dialogue. Indian writers in English are no longer constrained by the need to justify their use of the language; instead, they have embraced it as a medium through which

they can engage with both Indian and global audiences. The diversity of themes explored by contemporary Indian authors reflects the multiplicity of experiences that define modern Indian life, as well as the country's complex relationship with the globalized world.

Vikram Seth's *A Suitable Boy*, a sprawling narrative set in post-independence India, offers a detailed portrayal of Indian society, blending personal and political stories into a cohesive whole. Seth's use of English allows him to create a rich, multi-layered narrative that reflects the diverse experiences of Indian life while engaging with global literary conventions.

Despite the achievements of Indian literature in English, the practice has faced criticisms and challenges. One major concern is the perception that English-language literature may alienate readers who are not proficient in the language, potentially marginalizing regional and vernacular literatures. Critics argue that the dominance of English can overshadow the rich diversity of Indian languages and their literary traditions.

Vikram Seth's *A Suitable Boy* stands as a monumental achievement in Indian literature, presenting a sprawling narrative that weaves together the personal and political experiences of post-independence India. Published in 1993,

the novel spans over 1,300 pages and contains an extensive cast of characters whose lives intersect in complex and meaningful ways. Set against the backdrop of a newly independent nation grappling with its identity, Seth's novel not only portrays individual stories of love, family, and duty but also examines the broader social and political issues shaping India at the time.

What makes *A Suitable Boy* particularly compelling is its ability to capture the richness of Indian life while using English as the narrative medium. The language, far from feeling out of place, becomes a vehicle for conveying the diverse experiences and cultural complexities of India. Seth's mastery of English allows him to create a multi-layered narrative, blending elements of the social novel, the family saga, and the political drama into a cohesive whole. Through this, Seth engages with global literary conventions while remaining deeply rooted in the specific historical and cultural context of India.

At its core, *A Suitable Boy* revolves around the search for a suitable marriage partner for Lata Mehra, a young university student. Her mother, Mrs. Rupa Mehra, is determined to find her daughter an appropriate match, and the novel follows Lata's interactions with various suitors, all of whom represent different aspects of Indian society. This personal storyline is intertwined with the political events of the time, including debates over land reform, religious tensions between Hindus and Muslims, and the first general election in independent India. Through this, Seth paints a vivid picture of the challenges and opportunities facing a nation in transition.

One of the remarkable aspects of *A Suitable Boy* is Seth's attention to detail. The novel offers a meticulous portrayal of Indian society, from the intricacies of caste and class to the importance of religious identity. Seth's characters represent a wide cross-section of Indian life, including politicians, academics, businessmen, and farmers. Each of these characters is given depth and complexity, and their personal struggles are intricately connected to the larger issues facing India as a whole. Seth's ability to bring these disparate elements together into a cohesive narrative is a testament to his skill as a storyteller.

The use of English in *A Suitable Boy* plays a crucial role in the novel's success. While Seth's language is rooted in the British literary tradition, his narrative voice is unmistakably Indian. Seth's prose captures the rhythms of Indian speech and thought, blending formal English with Indian idioms and expressions. This allows him to create a novel that feels both authentically Indian and universally accessible. By using English, Seth is able to reach a global audience, sharing the intricacies of Indian life with readers from diverse cultural backgrounds.

However, despite the critical and commercial success of *A Suitable Boy*, the use of English in Indian literature has not been without controversy. One of the main criticisms leveled against Indian literature in English is that it may alienate readers who are not proficient in the language, particularly those who speak India's regional and vernacular languages. Each of these languages has its own rich literary tradition, and some critics argue that the dominance of English threatens to marginalize these traditions.

For many Indian readers, English is a second or even third language, and they may find it difficult to fully engage with

literature written in English. This raises concerns about the accessibility of Indian literature in English, particularly for those who are more comfortable reading in their native languages. While English is widely taught in schools and used as a medium of instruction, it remains a language that is primarily spoken by the educated elite. This has led to fears that English-language literature may cater to a narrow, privileged audience, leaving behind large segments of the population.

The dominance of English in Indian literature also raises questions about the cultural implications of writing in a language. English was introduced to India by the British as a tool of administration and control, and it quickly became the language of education, law, and governance. While India has since gained independence, English has retained its status as a lingua franca, used in government, business, and higher education. For some writers and critics, this continued reliance on English represents a lingering legacy of colonialism, one that perpetuates a sense of cultural inferiority.

At the same time, many Indian writers have embraced English as a medium of expression, arguing that the language can be used to reflect the complexities of Indian life in ways that transcend its colonial origins. Writers like Salman Rushdie, Arundhati Roy, and Vikram Seth have shown that English can be adapted to suit the rhythms and cadences of Indian speech, creating a hybrid form of the language that is uniquely Indian. In this way, English becomes not a tool of colonial oppression but a means of asserting Indian identity on the global stage.

Aims and Objectives

1. To examine how Indian authors writing in English engage in cultural dialogue within and beyond India.
2. To explore how literature serves as a bridge between India's local traditions and global modernity.
3. To analyze themes of identity, migration, and diaspora in the works of Indian authors.
4. To investigate how Indian literature in English contributes to intercultural communication and understanding.

Review of Literature

The review will focus on scholarly work regarding Indian English literature's role in cultural dialogue and globalization. Key theoretical texts by Homi Bhabha on hybridity and cultural negotiation will be included. Critical essays on Amitav Ghosh's "The Shadow Lines," Anita Desai's "Clear Light of Day," and Jhumpa Lahiri's "The Namesake" will be reviewed to examine how these authors address issues of migration, identity, and cultural hybridity. The literature review will also engage with discussions on the diaspora experience and how Indian authors contribute to global literary discourse.

Despite the benefits of using English as a literary language, this prominence is not without its challenges and criticisms. One significant issue is the perceived elitism associated with English, which can create a divide between English-language literature and regional language literatures. Critics argue that the dominance of English in Indian literature may marginalize regional languages and their rich literary traditions.

India is home to a diverse array of languages, each with its own literary heritage and cultural significance. The focus on English can overshadow the contributions of regional languages, potentially leading to a homogenization of cultural expressions. Regional language literatures offer unique perspectives and narratives that are deeply rooted in local traditions, histories, and experiences. By prioritizing English, there is a risk of diminishing the visibility and impact of these regional voices.

Moreover, the accessibility of English-language literature can be limited to those who are educated and have proficiency in English, potentially excluding readers who are more connected to regional languages. This linguistic divide can reinforce existing social and economic disparities, as access to literary and cultural resources is often influenced by language and education.

Research methodologies

This paper will use qualitative research methodologies with a focus on textual analysis of selected works. The primary texts for analysis will be Amitav Ghosh's "The Shadow Lines," Anita Desai's "Clear Light of Day," and Jhumpa Lahiri's "The Namesake." These texts will be analyzed in terms of their engagement with cultural dialogue, both within India and in the broader context of global literary traditions. Secondary sources will include critical essays and scholarly articles on Indian English literature and the themes of migration and diaspora.

Archival research into these literary magazines reveals the ideological and political underpinnings of the time, as well as the editorial choices that shaped the content of these publications. For example, examining the correspondence between editors and contributors can offer insights into the selection process and the criteria by which certain works were deemed worthy of publication. This archival material also sheds light on how Indian English writers navigated the complex relationship between the English language, a symbol of colonial power, and their desire to express an authentic Indian identity.

Through these archives, researchers can trace the emergence of key literary figures and movements in Indian English literature. For instance, many of the early Indian English writers, such as Sarojini Naidu, R.K. Narayan, and Raja Rao, first gained recognition through their contributions to these literary magazines. The archives provide evidence of how their works were received, critiqued, and celebrated within Indian literary circles, as well as how they engaged with broader literary movements such as modernism, realism, and post-colonialism.

Moreover, the critical essays and reviews published in these magazines offer valuable insights into the reception of Indian English literature at the time. By analyzing these documents, scholars can better understand how Indian literature in English was positioned within the larger landscape of Indian literary production, which included works in regional languages. The debates and discussions that took place within the pages of these magazines often revolved around questions of national identity, cultural authenticity, and the role of literature in shaping the nation's future. Archival research thus allows for a more nuanced understanding of how Indian English literature contributed to the national consciousness and engaged in cultural

dialogues.

R. Parthasarathy, and *An Anthology of Modern Indian Literature*, edited by K.R. Srinivasa Iyengar, have introduced readers to a wide range of Indian authors writing in English, offering a curated selection of works that reflect the diversity and richness of Indian literary traditions. These anthologies often reflect the editors' own ideologies and preferences, and their selection of texts can significantly influence how certain authors and works are remembered and celebrated.

Results and Interpretation

The findings will show that Indian authors writing in English serve as cultural mediators, using literature to engage with issues of identity, migration, and globalization. Amitav Ghosh's "The Shadow Lines" will be analyzed for its exploration of transnational identity and the fluidity of borders, while Anita Desai's "Clear Light of Day" will be examined for its portrayal of Indian family life amidst changing social contexts. Jhumpa Lahiri's "The Namesake" will be discussed in terms of its exploration of the diaspora experience and the negotiation of cultural identity in a foreign land.

A thorough historical-materialist analysis of Indian writing in English requires an understanding of the larger context in which books, their authors, and their critics are produced. The process of literary production is not isolated from the broader political and economic structures of society. Books, like other commodities, are produced and consumed within the framework of the dominant mode of production. In this sense, the book or publishing industry in India is deeply embedded in the country's political economy. This is particularly significant in a country like India, which has emerged as one of the largest publishers of books in the world.

Indian writing in English, therefore, must be understood within the context of this larger political and economic framework. The dominance of English in the literary sphere is not simply a reflection of linguistic preferences or literary merit; it is a product of the historical and material conditions that have shaped India's social and economic structures.

There are many writers, particularly those writing in the bhashas (Indian vernacular languages), who continue to produce literature that reflects the experiences and realities of the majority of India's population. However, the disparities in access to publishing resources, literary recognition, and market visibility mean that these writers often remain on the margins of the literary establishment. The book publishing industry in India is heavily skewed in favor of English-language writers, who have greater access to international markets and readers, as well as the prestige associated with writing in a global language.

This unequal distribution of resources and recognition within the literary sphere is reflective of broader social inequalities in India. The dominance of English as the language of the elite continues to reinforce existing hierarchies of power and privilege, both within the literary sphere and in society more broadly. The fact that a small minority of English-speaking writers and readers holds such disproportionate influence over the country's literary output is indicative of the ongoing disparities in access to education, resources, and opportunities in India.

Moreover, the global rise of English as the dominant language of communication, business, and academia has further reinforced its position within India. As the country becomes more integrated into the global economy, English has become an essential tool for accessing international markets, institutions, and networks. The Indian state and market have both played a role in promoting English, recognizing its importance for economic growth and global competitiveness. However, this promotion of English often comes at the expense of India's linguistic diversity, as regional languages are marginalized in the educational and cultural spheres.

M. Prabha's critical analysis of Indian literature in English sheds light on the critical role of the superstructure in shaping and reflecting the interests of the dominant classes in semi-feudal, semi-colonial economies like India. The superstructure, which includes art, literature, and intellectual production, functions as a mirror of the material base—the underlying economic and property relations that dictate the structure of society. In such a society, where there exists a tenuous contradiction between production and property relations and the corresponding productive forces, the cultural output of the intellectual class is often aligned with the interests of the ruling elite. As Prabha aptly puts it in her work *The Waffle of the Toffs*, "All art and literature support one or the other class. That which is on the side of the winning classes is recognised by the ruling elite as literature; the rest is dismissed as propaganda" (Prabha 42).

This statement highlights a critical issue in the production of literature and art in class-based societies. Art and literature do not emerge in a vacuum; they are products of the social and economic conditions in which they are created. In India, where English has been the preferred language of the ruling elite, both during the colonial period and in the post-colonial era, the literature produced in English has often served to articulate the interests of those in power. As a result, Indian literature in English has failed to provide a genuine social critique or to reflect the experiences and concerns of the vast majority of the Indian population. Instead, it has remained disconnected from the social reality of the masses, offering a limited and distorted view of Indian society that caters to the needs and ideologies of the ruling class.

This disconnect between Indian writing in English and the social reality of the Indian masses becomes evident when examining some of the most prominent figures in Indian English literature. Many of these writers, who are often hailed as seminal, come from socio-economic backgrounds that place them within the dominant and exploiting classes, castes, and genders of Indian society. Their subjectivity—the way they see and experience the world—has been shaped by their privileged position in society. This privileged worldview informs the content and form of their literary works, which often reflect the interests of the ruling elite rather than offering a critique of the existing social order.

For writers like Rushdie and Roy, English is not merely a colonial legacy but a tool for reimagining and redefining Indian identity in a globalized world. By writing in English, they are able to reach a broader audience, both within India and beyond, and to participate in a global literary conversation. At the same time, they infuse their English with the rhythms, idioms, and sensibilities of Indian languages, creating a distinctive literary voice that reflects

the hybridity and diversity of Indian culture.

His novels, such as *Untouchable* and *Coolie*, focus on the lives of the marginalized and oppressed, particularly the Dalits (formerly known as "untouchables") and the working poor. Through his portrayal of the harsh realities of caste discrimination, poverty, and exploitation, Anand critiques the inequalities and injustices that continue to persist in Indian society, even after independence.

Anand's work reflects a broader concern with the tension between tradition and modernity in post-independence India. As the country embarked on a process of modernization and economic development, it also grappled with the need to preserve its cultural heritage and social values. This tension is a recurring theme in Indian English literature, as writers explore the ways in which modernity and globalization have transformed Indian society, while also confronting the challenges of maintaining cultural continuity and social cohesion.

Amitav Ghosh's *The Shadow Lines* is another important work that engages with the complexities of national identity and the process of nation-building. The novel explores the theme of borders and boundaries, both literal and metaphorical, as it weaves together the stories of two families, one Indian and one British, across generations and continents. Through his exploration of memory, history, and migration, Ghosh raises important questions about the nature of national identity, belonging, and the artificiality of political borders.

In *The Shadow Lines*, Ghosh challenges the notion of fixed national identities, suggesting that identity is fluid and shaped by personal and collective memories, as well as by historical and political forces. The novel reflects the ways in which the partition of India and the creation of new national borders have left lasting scars on the subcontinent, while also highlighting the interconnectedness of India's history with the wider world. In doing so, Ghosh offers a critique of the nationalist project and its emphasis on rigid boundaries, while also emphasizing the need for a more inclusive and cosmopolitan understanding of identity.

The contribution of Indian authors writing in English to the construction of national consciousness extends beyond the exploration of political and social themes. These writers have also engaged with questions of cultural identity, linguistic diversity, and the role of literature in shaping national narratives. R.K. Narayan, for example, is known for his portrayal of everyday life in small-town India, particularly in his fictional town of Malgudi. Through his simple yet profound storytelling, Narayan captures the rhythms of life in a changing India, offering a glimpse into the lives of ordinary people and the ways in which they navigate the challenges of modernity.

Narayan's work reflects a deep engagement with the cultural and moral values that underpin Indian society, while also addressing the ways in which these values are being transformed by the forces of modernization and globalization. His novels, such as *The Guide* and *Swami and Friends*, are not only entertaining stories but also meditations on the complexities of human behavior, the nature of morality, and the search for meaning in a rapidly changing world.

In conclusion, Indian authors writing in English have made significant contributions to the construction and reflection of

national consciousness in India. Through their exploration of themes such as cultural pluralism, social injustice, political struggle, and the legacy of colonialism, they have offered profound insights into the complexities of Indian identity and society. While the use of English in Indian literature has been the subject of debate, it has also provided a platform for Indian voices to be heard on the global stage, allowing for a cross-cultural dialogue and a reimagining of national identity in a globalized world. The works of writers like Salman Rushdie, Arundhati Roy, Amitav Ghosh, Mulk Raj Anand, and R.K. Narayan continue to shape our understanding of what it means to be Indian in the modern world, while also contributing to the broader conversation about literature, identity, and the nation.

Discussion and Conclusion

The discussion will highlight how Indian authors writing in English contribute to global literary discourse by engaging in cultural dialogue. These authors use literature to address the complexities of identity, migration, and globalization, offering a platform for intercultural communication. The conclusion will argue that Indian English literature continues to play a significant role in shaping both Indian and global perceptions of culture, identity, and belonging. Indian authors, through their engagement with both local and global contexts, provide valuable insights into the complexities of cultural exchange and dialogue.

The British scholarly engagement with Brahminical Hinduism had profound implications for the administration and perception of Indian society. As Thomas Metcalf notes, the British reliance on Brahmin pandits for interpreting Sanskrit texts contributed to the view of Brahmins as the dominant and defining group within Indian society. This perspective was not solely based on textual analysis but was also influenced by the Brahmins' own assertions of social and religious authority.

The portrayal of Brahmins as the foremost representatives of Hinduism, with their authoritative texts and rituals, reinforced the hierarchical structure of Indian society as perceived by the British. The British scholars' focus on Brahminical texts and traditions resulted in a skewed understanding of Indian social dynamics. The assumption that Brahmins embodied the essence of Hinduism led to the marginalization of other social groups and practices within the broader Indian cultural landscape.

The interplay between colonial policies, indigenous publishing practices, and print culture in colonial India reveals a complex narrative of collaboration, control, and adaptation. The success of Indian publishers like Munshi Naval Kishore and Munshi Gulab Singh, driven by changes in colonial education policies, reflects the opportunities and constraints faced by the print industry under British rule. The strict censorship and strategic use of government patronage highlight the ways in which the colonial state sought to control and influence the dissemination of information.

Understanding the historical context of colonial print culture provides valuable insights into the development of the modern Indian publishing industry and its ongoing challenges. The legacy of colonial-era policies and practices continues to shape the landscape of Indian literature and education, emphasizing the importance of addressing

historical imbalances and fostering a more inclusive and diverse cultural environment.

By the early twentieth century, the landscape of publishing in India had evolved into a well-established industry, largely dominated by British publishers who controlled significant portions of the textbook market. This period marked a pivotal phase in the history of Indian print culture, with British publishing houses establishing a strong presence in India and shaping the production and distribution of educational materials.

Despite its significant contributions, Indian English literature faces several challenges in a rapidly globalizing world. The commercialization of literature and the pressures of the global market can have a profound impact on the content and reception of literary works. The emphasis on marketability and the expectations of international publishers often lead to the commodification of cultural narratives, which can dilute their authenticity and depth.

The global literary market is highly competitive, and authors are frequently required to adapt their work to fit market trends and commercial expectations. This pressure can result in the prioritization of marketable themes and genres over more nuanced or experimental forms of literary expression. For Indian authors, this often means conforming to stereotypes or producing work that caters to specific market demands, rather than exploring innovative or diverse narratives.

Moreover, the focus on commercial success can sometimes overshadow the literary and cultural value of a work. Publishers and literary agents may prioritize books with broader appeal or those that fit into established market categories, potentially sidelining important voices and perspectives that do not conform to these trends. This dynamic can impact the diversity and richness of Indian English literature, as well as the opportunities available for authors who do not align with mainstream market preferences.

The commercialization of Indian English literature has implications for the authenticity and depth of its narratives. When literary works are shaped primarily by market considerations, there is a risk of reducing complex cultural experiences to simplified or commodified representations. This can undermine the integrity of the narratives and dilute the cultural and historical contexts that are essential to understanding the Indian experience.

Authors may face challenges in maintaining their creative vision while navigating the demands of the commercial market. The pressure to produce work that appeals to a global audience can sometimes lead to compromises in terms of thematic exploration, narrative style, and cultural authenticity. As a result, readers may encounter literature that prioritizes commercial appeal over meaningful engagement with the complexities of Indian identity and culture.

The dominance of English in the global literary market also poses challenges for authors writing in regional languages. While English-language literature from India has gained considerable attention, the contributions of writers in regional languages often receive less recognition. This disparity can limit the visibility of diverse linguistic and cultural perspectives, undermining the richness of India's literary landscape.

Additionally, the global integration of the Indian economy has led to increased competition and pressure on Indian authors. The influx of foreign publishers and the commercialization of the literary market can create challenges for independent authors and small publishers. The need to navigate a complex and competitive market can impact the creative freedom and sustainability of literary endeavors.

Indian authors writing in English have made significant contributions to shaping national consciousness and fostering cultural dialogue. Their work has provided a platform for exploring and articulating the diverse facets of Indian identity, addressing both historical and contemporary issues. Despite the challenges posed by commercialization, market pressures, and linguistic disparities, Indian literature in English continues to thrive and make meaningful contributions to the global literary landscape.

Promoting and supporting multilingual literature is crucial for preserving India's linguistic heritage and celebrating its cultural diversity. By addressing the challenges faced by regional literatures and valuing their contributions, we can ensure a more inclusive and representative literary landscape. Re-evaluating the nature of nationalism in Indian English literature and recognizing the importance of bhasha literatures will help us gain a deeper understanding of India's complex social and cultural fabric and enrich the global discourse on literature and identity.

In exploring the relationship between literature and nationalism in colonial and semi-colonial countries, it is crucial to understand the limitations and nuances of categorizing such literature strictly as "national allegories." This approach, championed by Frederic Jameson, suggests that the literature of Third World countries inherently functions as allegorical representations of national struggles. Jameson's analysis, which often includes works like Lu Xun's "Diary of a Madman" and "The True Story of Ah Q," asserts that these literary works use allegory to reflect the nation's colonial and political oppression. However, such a framework oversimplifies the rich and varied historical experiences of countries like China, India, and Kenya, each of which traversed unique paths of social and political transformation. This critique is necessary to fully appreciate Lu Xun's revolutionary literature and its departure from a mere national allegory.

References

1. Desai, Kiran. *The Inheritance of Loss: A Novel*. New Delhi: Penguin Books; c2006.
2. Desai SK. A Happy Encounter: A Critical Note on Rumer Godden's Indian Novels. In: Naik MK, Desai SK, Kallapur ST, editors. *The Image of India in Western Creative Writing*. Dharwar: Karnataka University; 1970. p. 61-71.
3. Dhar PN. Bengal Renaissance: A Study in Social Contradictions. *Soc Sci*. 1987 Jan;15(1):26-45.
4. Dharwadkar V. The Historical Formation of Indian-English Literature. In: Pollock S, editor. *Literary Cultures in History: Reconstructions from South Asia*. New Delhi: Oxford University Press; c2003. p. 199-270.
5. Dubois, Abbe. *Hindu Manners, Customs, Ceremonies*. Trans. Beauchamp. London: OUP; c1959.

6. Dutt RC. *Economic History of India Under Early British Rule*. London: Kegan Paul, Trubner & Co.; 1902. Available from: [URL].
7. Fanon F. *The Wretched of the Earth*. 2nd ed. England: Penguin Books; c1983.
8. Farquhar JN. *Modern Religious Movements in India*. Delhi: Low Priced Publications; c1999.
9. *Freedom Struggle Betrayed: India 1885-1947*. 2nd ed. Bombay: Research Unit for Political Economy; c1997.
10. Freire P. *Politics of Education: Culture, Power, and Liberation*. Massachusetts: Bergin & Garvey; c1985.
11. Gandhi MK. *An Autobiography or My Experiments with Truth*. Ahmadabad: Navajivan Publishing House; c1927.
12. Ghosh A. *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society, 1778-1905*. Delhi: Oxford University Press; c2006.
13. Ghosh SK. *India and the Raj 1919-1947*. Kolkata: Sahitya Samsad; c2007.
14. Gohain H. The Idea of Popular Culture in the Early Nineteenth Century Bengal. In: Deuskar SG, editor. *S.G. Deuskar Lecture on Indian History and Culture*. Calcutta: KP Bagchi & Co.; c1991.
15. Gokak VK. The Concept of Indianness with Reference to Indian Writing in English. In: Naik MK, Desai SK, Kallapur ST, editors. *The Image of India in Western Creative Writing*. Dharwar: Karnataka University; c1970. p. 21-25.
16. Guha R, editor. *A Subaltern Studies Reader, 1986-1995*. New Delhi: Oxford University Press; c2008.
17. Guttman A. *The Nation of India in Contemporary Indian Literature*. New York: Palgrave Macmillan; c2007.
18. Habib I. *The Agrarian System of Mughal India, 1556-1707*. New Delhi: Oxford University Press; c2009.
19. Hardiman D, editor. *Peasant Resistance in India, 1858-1914*. Delhi: Oxford University Press; c1992.
20. Heehs P. Bengali Religious Nationalism and Communalism. *Int J Hindu Stud*. 1997;1(1):117-139.
21. Holmstrom L. *The Novels of R.K. Narayan*. Calcutta: A Writers Workshop Publication; c1973.

Creative Commons (CC) License

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license. This license permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.