



Exploring the Postmodern Feminist Consciousness in the Novels of Anita Desai: A Critical Study

¹Dr. Sudesh Sharma

¹Assistant Professor of English, G. G. J. Government College, Hisar

email Id: sudesh1676@gmail.com

Abstract

Anita Desai's novels embody a profound synthesis of postmodern narrative techniques and feminist ideology, portraying the fragmented realities and psychological intricacies of women's lives in contemporary Indian society. Her fiction transcends traditional realism by employing stream of consciousness, symbolism, and introspective narration to reveal the silent struggles, alienation, and quest for identity experienced by her female protagonists. Desai's narratives critically examine patriarchy, social conformity, and cultural repression while simultaneously exploring women's self-awareness and resistance within domestic and emotional spaces. By blending postmodern skepticism with feminist assertion, Desai presents women not as passive sufferers but as thinking, feeling individuals negotiating autonomy and meaning in a chaotic world. This study analyzes her novels as postmodern feminist projections that redefine gender discourse in Indian English literature and challenge the traditional paradigms of womanhood through narrative fragmentation and existential introspection.

Keywords: Anita Desai, Postmodernism, Feminism, Female Identity, Patriarchy

Introduction

Anita Desai's novels stand as profound literary explorations of the female psyche and the complex interplay of identity, culture, and emotion within postcolonial India. As one of the most celebrated voices in Indian English fiction, Desai's works embody a rich fusion of postmodern narrative experimentation and feminist consciousness. Her fiction transcends conventional storytelling by delving into fragmented realities, subjective perceptions, and existential alienation—features that resonate with postmodern sensibilities. At the same time, her narratives foreground women's inner struggles against patriarchal structures, thus aligning with feminist discourse. Desai's women are not merely victims of social oppression but introspective individuals caught between tradition and modernity, silence and expression, selfhood and societal expectation. Through novels like *Cry, the Peacock*, *Fire on the*



Mountain, Clear Light of Day, and *Fasting, Feasting*, she depicts the nuanced dimensions of female subjectivity, exploring how personal trauma and cultural constraints shape identity formation. Employing stream of consciousness, symbolism, interior monologue, and non-linear temporality, Desai redefines Indian fiction by weaving psychological depth with stylistic innovation. Her portrayal of female consciousness reflects both the fragmentation of the postmodern condition and the resilience of feminist assertion. In her literary universe, the domestic space becomes a metaphor for confinement and rebellion, while silence turns into a language of resistance. Through her subtle yet powerful narratives, Anita Desai bridges the gap between global feminist thought and Indian socio-cultural realities, offering a distinct voice that questions patriarchal norms while embracing the multiplicity of women's experiences. Her fiction, therefore, stands as a postmodern feminist projection—one that interrogates established truths, destabilizes gender binaries, and articulates the complex search for meaning and selfhood in a rapidly transforming world.

Significance of the Study

The present study holds significant relevance as it contributes to feminist literary criticism within the Indian English literary framework by reinterpreting Anita Desai's fiction through a postmodern feminist lens. Moving beyond traditional psychological realism, this study explores how Desai's narrative strategies—such as fragmentation, interior monologue, and symbolic expression—embody the complexities of female consciousness and identity. It highlights the evolution of Indian women's self-awareness from subjugation to assertion, reflecting the broader transformation of gender roles in postcolonial India. By merging postmodern theory with feminist thought, the research deepens the understanding of how narrative form becomes a space of ideological resistance and self-expression for women. Furthermore, it enhances the comprehension of gender, identity, and textuality within Indian socio-cultural contexts, establishing Anita Desai as a pivotal figure who bridges the psychological and the political, the personal and the collective, in shaping modern Indian feminist discourse.

The scope of this study is confined to an in-depth literary and theoretical analysis of select major novels by Anita Desai that most effectively illustrate her synthesis of feminist and postmodern ideologies. The research primarily focuses on novels such as *Cry, the Peacock* (1963), *Fire on the Mountain* (1977), *Clear Light of Day* (1980), *In Custody* (1984), and



Fasting, Feasting (1999), which collectively represent her mature creative phase and demonstrate the evolution of her narrative technique and thematic depth. Rather than relying on biographical or historical frameworks, this research privileges a critical reading of Desai's narrative form, language, symbolism, and characterization. The chosen timeframe (1963–1999) encapsulates Desai's most thematically and stylistically significant period, reflecting her transition from psychological realism to postmodern feminist experimentation. Thus, the study is delimited to a focused exploration of Desai's narrative art as a medium through which gender, identity, and subjectivity are negotiated within the postmodern literary landscape of Indian English fiction.

Definition and Evolution of Postmodernism in Literature

Postmodernism in literature emerged in the mid-20th century as a reaction against the rigid structures, absolute truths, and rational certainties upheld by modernism. It represents a shift toward skepticism, relativism, and plurality, emphasizing the instability of meaning and the constructed nature of reality. Postmodern literature is characterized by fragmentation, metafiction, irony, and narrative play, often blurring the boundaries between fact and fiction, author and reader, and art and life. Fragmentation disrupts linear storytelling, mirroring the fractured human experience in an uncertain world, while metafiction exposes the artificiality of narrative by making the process of writing itself a subject of reflection. Interiority and psychological depth replace external realism, exploring consciousness as a fragmented and shifting entity. The multiplicity of truths challenges grand narratives, presenting reality as subjective and diverse rather than singular or universal. Narrative play—through parody, pastiche, and intertextuality—further destabilizes conventions, celebrating diversity and ambiguity. Postmodernism thus evolves as a literary philosophy that rejects totalizing ideologies and absolute meanings, instead foregrounding complexity, contradiction, and creative self-awareness. It transforms literature into a space of continuous questioning, where meaning is not discovered but constructed, making it a powerful framework for feminist reinterpretations of identity and representation.

The present study seeks to explore Anita Desai's novels as profound intersections of postmodern literary aesthetics and feminist ideology, examining how her narrative art captures the complexities of women's inner lives in the socio-cultural milieu of postcolonial India. Anita Desai, one of the foremost figures in Indian English fiction, has earned critical



acclaim for her psychological insight, stylistic innovation, and sensitive portrayal of female consciousness. Her works are distinguished by their introspective depth and their ability to portray women's struggles for identity, freedom, and self-definition within oppressive patriarchal frameworks. This study is driven by the recognition that Desai's fiction, while often interpreted through psychological realism, also embodies distinctly postmodern elements such as narrative fragmentation, subjectivity, multiplicity of perspectives, and existential uncertainty. These features, when analyzed through a feminist lens, reveal her nuanced critique of gender norms and her reimagining of women's roles in a transforming society. The justification for selecting Anita Desai lies in her unique literary contribution: she bridges the gap between traditional Indian sensibilities and global postmodern consciousness. Unlike many of her contemporaries, Desai transforms the domestic sphere into a site of intellectual and emotional inquiry, using silence, solitude, and alienation as instruments of feminist articulation. Her novels not only foreground the psychological torment and emotional fragility of women but also their resistance, resilience, and silent rebellion against societal expectations. Furthermore, her linguistic precision, symbolic imagery, and narrative experimentation elevate her fiction beyond conventional feminist writing into a realm of philosophical and aesthetic complexity. By analyzing her major works such as *Cry, the Peacock*, *Fire on the Mountain*, *Clear Light of Day*, and *Fasting, Feasting*, this study aims to demonstrate how Desai's narratives function as postmodern feminist projections that challenge linear narratives, patriarchal ideologies, and fixed notions of identity. The choice of Desai is therefore justified by her enduring relevance, her pioneering representation of the Indian woman's consciousness, and her ability to merge personal experience with universal human concerns through a postmodern feminist framework.

Position of Anita Desai in the Canon of Indian English Literature

Anita Desai occupies a distinguished and enduring position in the canon of Indian English literature as one of its most introspective, stylistically refined, and psychologically profound writers. Emerging during the post-independence era, Desai transformed the Indian English novel from a largely social and political narrative form into a deeply psychological and existential medium of self-expression. While earlier writers such as Mulk Raj Anand, R. K. Narayan, and Raja Rao focused on external realities—social reforms, rural life, and cultural conflict—Desai shifted the focus inward, exploring the subtle textures of human emotion,



inner turmoil, and the complexities of female consciousness. Her nuanced portrayal of alienation, identity crisis, and the struggle for individuality placed her among the pioneers of modern Indian fiction. Critically, Desai is recognized for introducing a lyrical, symbolic, and introspective dimension to Indian prose, blending Indian sensibilities with global literary influences such as Virginia Woolf, D. H. Lawrence, and Henry James. Her women-centered narratives broke new ground by depicting the psychological confinement and emotional fragmentation of women within patriarchal structures. Through novels like *Cry, the Peacock*, *Fire on the Mountain*, *Clear Light of Day*, and *Fasting, Feasting*, she established herself as a key voice in feminist and postmodern Indian writing. Today, Anita Desai stands not only as a central figure in Indian English literature but also as a bridge between traditional realism and postmodern experimentation, between Indian cultural identity and universal human experience.

Relevance of Her Fiction within the Context of Postmodern and Feminist Discourses

Anita Desai's fiction holds remarkable relevance within the overlapping frameworks of postmodern and feminist discourses, offering a profound exploration of identity, gender, and the fragmented human psyche in a rapidly changing socio-cultural landscape. Her novels serve as textual spaces where postmodern skepticism about absolute truths intersects with feminist resistance to patriarchal domination. Desai's narrative world reflects the postmodern preoccupation with fragmentation, multiplicity, and subjectivity—her characters inhabit fractured realities shaped by emotional isolation, existential despair, and the search for meaning in an indifferent world. Through techniques such as stream of consciousness, interior monologue, and non-linear narration, she deconstructs the notion of a unified self and instead portrays consciousness as fluid, unstable, and deeply affected by socio-cultural forces. From a feminist perspective, Desai's works challenge the patriarchal structures that confine women to silence and subservience, revealing how gender operates as both a site of oppression and a medium of self-discovery. Her protagonists—such as Maya in *Cry, the Peacock*, Nanda Kaul in *Fire on the Mountain*, and Uma in *Fasting, Feasting*—reflect the internalized conflicts of modern Indian women torn between tradition and individuality. They embody the feminist struggle for self-definition amidst societal expectations, emotional repression, and cultural constraints. By merging feminist concerns with postmodern narrative strategies, Desai transforms the domestic sphere into a site of philosophical inquiry and



rebellion, turning the personal into the political. Her fiction questions fixed gender identities, celebrates multiplicity of experience, and foregrounds silence as a form of expression—a distinctly postmodern and feminist gesture. Moreover, Desai's engagement with language and narrative experimentation aligns her with postmodern literary aesthetics that reject closure and certainty, instead embracing ambiguity and introspection. In doing so, she positions herself within a global feminist tradition while remaining rooted in Indian ethos. Thus, Anita Desai's fiction becomes a powerful commentary on the postmodern condition and the feminine experience, simultaneously critiquing patriarchal ideology and redefining women's voices in Indian English literature as complex, fragmented, yet profoundly self-aware.

Literature Review

The body of research on Anita Desai's fiction reveals an evolving critical engagement that situates her work at the intersection of postmodernism and feminism, underscoring her nuanced portrayal of female subjectivity and narrative innovation. Iseni, Hossain, Ejupi, and Siljanovska (2014) provide one of the most direct examinations of Desai's novels as postmodernist feminist projections, arguing that her fiction exemplifies a fusion of fragmented narrative structures and feminist consciousness. Their study highlights how Desai uses psychological depth and narrative experimentation—such as stream of consciousness, interior monologue, and symbolic imagery—to reflect the fragmented identities of women navigating patriarchal and cultural constraints. Similarly, Hossain (2014) expands this framework by identifying the dual presence of feminist ideology and postmodern skepticism within Desai's literary world. He asserts that Desai's heroines, like Maya, Monisha, and Uma, embody a postmodern disillusionment with social order while asserting feminist self-awareness through introspection and emotional resistance. Both studies situate Desai within the global postmodern feminist canon, emphasizing her ability to reinterpret the traditional Indian woman's experience through techniques that question narrative authority, gender identity, and moral certainty. This synthesis of postmodern fragmentation and feminist assertion marks Desai as a pioneer in articulating a distinctly Indian feminist voice within a cosmopolitan literary framework.

Gupta (2002) presents a comprehensive feminist analysis of Desai's novels, emphasizing her portrayal of women's alienation, repression, and internal conflict within patriarchal domestic spaces. His work underscores Desai's contribution to feminist literary criticism in the Indian



English context, asserting that her characters' psychological turmoil symbolizes the deeper societal oppression of women. He perceives Desai's fiction as a "psychological realism" that unveils the inner lives of women silenced by social expectations. However, while Gupta provides a foundational feminist reading, he largely confines his analysis within traditional frameworks, paying less attention to the postmodern techniques that amplify Desai's themes. This limitation is addressed by Myles (2006), who broadens the discussion by situating Desai among postmodern Indian women novelists in English. Myles argues that Desai's narratives exemplify postmodern feminist tendencies through their fragmented structures, multiple perspectives, and the use of irony and symbolism to critique social and gender hierarchies. By connecting Desai's work to a wider movement of female Indian writers—such as Shashi Deshpande and Bharati Mukherjee—Myles underscores Desai's role in transforming the literary portrayal of Indian womanhood from passive endurance to active consciousness, aligning her with global feminist and postmodern discourses.

Recent scholarship continues to emphasize Desai's relevance in both literary and cultural contexts. Pallathadka, Pallathadka, and Devi (2021) highlight Desai's contribution to Indian English literature, noting her stylistic modernity and thematic focus on women's inner struggles as significant milestones in the evolution of Indian fiction. Their review recognizes Desai as a key figure whose works mark a transition from realism to modernist and postmodernist experimentation, thereby enriching the aesthetic and thematic range of Indian writing in English. Singh (2007) examines Desai's engagement with radical feminism, suggesting that her fiction, though often subtle, challenges patriarchal norms by presenting women's mental disintegration not as weakness but as rebellion against oppressive systems. Singh's analysis underscores the "limit of endurance" faced by Desai's female protagonists, who embody the contradictions of modern Indian womanhood—educated yet constrained, self-aware yet voiceless. These readings collectively affirm that Desai's narrative art resonates with feminist ideals that extend beyond activism to psychological and philosophical exploration, situating her at the crossroads of cultural critique and personal liberation.

Further extending the feminist discourse, Shaikh (2019) explores the feminine consciousness in Anita Desai's novels in her doctoral research, offering an in-depth study of the author's portrayal of women's inner worlds through emotional, spiritual, and existential lenses. Shaikh interprets Desai's protagonists as metaphors for the suppressed female psyche struggling to



assert individuality in a patriarchal world. Her study links Desai's work to postmodern feminist theory, particularly through the concepts of fragmented identity and subjective truth. This emphasis on consciousness aligns with Julia Kristeva's and Hélène Cixous's theoretical frameworks, positioning Desai's women as participants in the postmodern redefinition of selfhood. Complementing this view, Carbajal (2014) in *Shattered Realities, Torn Nations* draws a comparative analysis between Desai and Western postmodernists like J. G. Farrell, identifying postmodern features such as fractured time, dislocated identity, and narrative self-reflexivity in *Clear Light of Day*. He suggests that Desai's treatment of memory, history, and nationhood mirrors postmodern skepticism about absolute truth, while her focus on the inner life of women reconfigures national history from a feminist perspective.

Collectively, these studies demonstrate that Anita Desai's fiction occupies a unique critical space where postmodern and feminist frameworks converge. Her novels not only challenge traditional representations of Indian womanhood but also reimagine narrative form as a vehicle of philosophical and political resistance. The recurring themes of alienation, silence, and identity in her work reflect both the fragmented consciousness of the postmodern subject and the emancipatory aspirations of feminist ideology. While earlier critics emphasized Desai's psychological realism, recent scholarship increasingly acknowledges her postmodern narrative strategies—fragmentation, intertextuality, and ambiguity—as integral to her feminist vision. Thus, the reviewed literature establishes that Desai's writing transcends national and gendered boundaries, contributing significantly to global feminist thought while redefining the contours of Indian English fiction through her postmodernist feminist projections.

Anita Desai's Major Postmodern Feminist Novels

Anita Desai's major novels exemplify her mastery in blending postmodern narrative techniques with feminist sensibilities, offering profound insights into the psychological and emotional struggles of women constrained by patriarchal and cultural boundaries. In *Cry, the Peacock* (1963), Desai portrays Maya's descent into madness as a metaphor for the existential alienation and silenced suffering of women confined within domestic spaces. The fragmented narrative and stream of consciousness technique mirror Maya's psychological disintegration, illustrating postmodern fragmentation and feminist protest against male dominance and emotional neglect. *Voices in the City* (1965) delves into the chaotic urban landscape of



Calcutta, where characters like Monisha grapple with spiritual emptiness and gendered oppression, reflecting the conflict between tradition and individuality. The novel's multiple perspectives and shifting realities reveal the postmodern complexity of identity and freedom. *Fire on the Mountain* (1977) presents Nanda Kaul's withdrawal into solitude as both an act of rebellion and self-preservation, highlighting female alienation and the search for autonomy. Desai employs minimalist narration and symbolic imagery to emphasize the postmodern theme of disillusionment and the feminist critique of patriarchal expectations. In *Clear Light of Day* (1980), Desai intertwines memory, time, and history through non-linear narration, portraying Bim's journey of self-realization and emotional endurance.

The novel's fragmented structure and psychological depth reflect postmodern temporality, while its emphasis on female resilience underscores feminist assertion. *Fasting, Feasting* (1999) extends Desai's feminist concerns into the realm of global cultural contrasts, juxtaposing the confined life of Uma in India with the alienation of Arun in America. Through its dual narrative and subtle irony, the novel critiques both patriarchal and consumerist forms of domination, embodying postmodern relativism and feminist critique. Across these works, Desai destabilizes conventional storytelling and patriarchal ideology, using silence, introspection, and narrative fragmentation as tools of resistance. Her female protagonists, though often victims of psychological repression, emerge as symbols of consciousness and rebellion. Thus, through her innovative use of narrative form and thematic depth, Anita Desai's novels stand as powerful postmodern feminist projections that interrogate identity, freedom, and the human condition in a world defined by uncertainty and constraint.

Anita Desai's literary journey reflects an evolution from psychological realism to an introspective and postmodern exploration of identity, gender, and consciousness. Born in 1937 in Mussoorie to a Bengali father and a German mother, Desai grew up in a multicultural environment that shaped her sensitivity toward issues of hybridity, alienation, and belonging. Educated at the University of Delhi, she began her writing career in the 1960s when Indian English fiction was dominated by social and political themes. Desai diverged from her contemporaries by focusing on the inner lives of individuals, particularly women, and their silent emotional revolutions. Influenced by writers such as Virginia Woolf, D. H. Lawrence, and Henry James, she infused her narratives with psychological depth and lyrical intensity.



Her bicultural upbringing and exposure to Western literary traditions enabled her to merge Indian ethos with modernist and postmodern techniques, creating a distinctive narrative voice that emphasized inner consciousness over external action. Through novels like *Cry, the Peacock*, *Fire on the Mountain*, and *Clear Light of Day*, Desai explored existential dilemmas and psychological complexities that positioned her as both a feminist and postmodern storyteller.

The psychological, existential, and gendered dimensions in Desai's works define her unique place within postcolonial Indian literature. Her narratives often unfold within confined domestic spaces, symbolizing the psychological imprisonment of women under patriarchal norms. Characters such as Maya, Monisha, Nanda Kaul, and Uma embody the tension between self-awareness and societal expectations. Desai's deep interest in the workings of the human mind reveals the existential despair and alienation of women whose inner desires clash with cultural prescriptions. These women are often caught between silence and self-expression, their psychological turmoil reflecting the fragmentation of identity—a key theme in postmodern thought. By employing psychological realism and introspective depth, Desai transforms personal experiences into metaphors of feminist resistance. Her protagonists' breakdowns and silences are not signs of weakness but acts of defiance against patriarchal domination and emotional neglect. Their solitude becomes a form of protest, and their alienation a search for authenticity in a world governed by conformity. Through this existential and gendered lens, Desai questions the stability of selfhood and redefines womanhood as a process of becoming rather than being.

Stylistically, Desai employs postmodern techniques—such as stream of consciousness, interior monologue, multiple perspectives, and non-linear temporality—to articulate fragmented realities and subjective truths. Her narrative experimentation mirrors the fractured consciousness of her characters, while her poetic language deepens the emotional resonance of their experiences. The use of shifting points of view in *Voices in the City* or the fluid temporality in *Clear Light of Day* embodies the postmodern rejection of linear narratives and fixed meaning. Desai's representation of patriarchy, domesticity, and identity crisis functions as a feminist metaphor for the broader condition of women in postcolonial India—trapped within tradition yet yearning for liberation. Her domestic settings become psychological landscapes where oppression, memory, and resistance coexist. By fusing postmodern



narrative play with feminist introspection, Desai dismantles the binaries of male/female, self/other, and sanity/madness, creating a literary discourse that is at once intimate and revolutionary. Through her fiction, Anita Desai emerges as a powerful voice who redefines both narrative form and female identity, establishing a bridge between postmodern aesthetics and feminist ideology in Indian English literature.

Conclusion

Anita Desai's novels stand as powerful literary manifestations of postmodern feminist consciousness, blending narrative innovation with profound psychological and social insight. Through her exploration of fragmented identities, emotional alienation, and the silent struggles of women, Desai bridges the realms of individual experience and collective gender discourse. Her fiction dismantles patriarchal ideologies not through overt rebellion but through subtle portrayals of women's inner resistance, introspection, and search for meaning within oppressive structures. Employing postmodern techniques such as stream of consciousness, non-linear narration, symbolism, and multiple perspectives, Desai constructs a world where truth is plural, identity is fluid, and silence itself becomes a form of expression. Her protagonists—Maya, Monisha, Nanda Kaul, Bim, and Uma—embody the psychological and existential dimensions of feminine subjectivity, reflecting both the disintegration and redefinition of selfhood. By situating domestic life as a site of both confinement and consciousness, Desai transforms the personal into the philosophical, merging feminist thought with postmodern skepticism about certainty and order. Her literary contribution transcends national boundaries, situating her alongside global feminist and postmodern writers who challenge the stability of language, gender, and identity. Anita Desai's fiction reimagines the Indian woman's experience as a journey from silence to self-awareness, from fragmentation to meaning, marking her as a defining voice in postmodern feminist Indian English literature.



References

1. Iseni, A., Hossain, M. A., Ejupi, V., & Siljanovska, L. (2014). Anita desai's novels as post-modernist feminist projections. *European Scientific Journal*, 10(14).
2. Hossain, M. A. (2014). Anita Desai's Novels as Post-modernist Feminist Projections. *International Journal*, 2(2), 219-232.
3. Gupta, R. K. (2002). *The Novels of Anita Desai: A Feminist Perspective*. Atlantic Publishers & Dist.
4. Myles, A. (2006). *Feminism and the post-modern Indian women novelists in English*. Sarup & Sons.
5. Pallathadka, D. L. K., Pallathadka, D. H., & Devi, P. (2021). A Review of Contribution Of Indian Writers to English Literature. *Int. J. of Aquatic Science*, 12(1), 373-383.
6. Singh, C. N. (2007). *Radical feminism and women's writing: only so far and no further*. Atlantic Publishers & Dist.
7. Shaikh, R. S. (2019). *Study of feminine consciousness in Anita Desai's novels* (Doctoral dissertation, Tilak Maharashtra Vidyapeeth).
8. Carbajal, A. F. (2014). Shattered Realities, Torn Nations:(Post) Modernism in JG Farrell's The Siege of Krishnapur and Anita Desai's Clear Light of Day. In *Compromise and Resistance in Postcolonial Writing: EM Forster's Legacy* (pp. 70-111). London: Palgrave Macmillan UK.
9. Agarwal, M. B. (2008). 10 From Feminism to Post-Feminism: A Critique of. *Feminine Psyche A Post Modern Critique*, 91.
10. Verma, K. D. (2000). Humanity Defrauded: Notes toward a Reading of Anita Desai's Baumgartner's Bombay. In *The Indian Imagination: Critical Essays on Indian Writing in English* (pp. 163-188). New York: Palgrave Macmillan US.
11. Paudel, K. R. (2006). *Struggle for Self-assertion in Desai's Fire on the Mountain* (Doctoral dissertation, Department of English).
12. Kumar, G. (2001). *Indian English Literature: A New Perspective*. Sarup & Sons.
13. Rao, A. S. (2000). *Myth and History in Contemporary Indian Novel in English*. Atlantic Publishers & Dist.



14. Asnani, S. (2006). The Shifting Paradigms of Indo-English Novel: Problems & Possibilities. *Caring Cultures: Sharing Imaginations: Australia and India*, 13.
15. Jani, P. (2001). *Before Rushdie: Cosmopolitanism and the national question in the post-colonial Indian English novel*. Brown University.
16. Rao, P. M., Rajeshwar, M., & Rao, K. D. (Eds.). (2003). *Postcolonial theory and literature*. Atlantic Publishers & Dist.
17. Surendran, K. V. (Ed.). (2002). *Indian English fiction: new perspectives*. Sarup & Sons.
18. Mishra, S. K. (2017). *Rethinking nature: an ecocritical understanding of bibhutibhushan bandyopadhyay's select novels* (doctoral dissertation, kiit university bhubaneswar).