



THE CONCEPT OF DISPLACEMENT SHOWN IN THE NOVELS OF AMITAV GHOSH

Ramesh Mamidala

(M A (Eng Litt.), Ph D Scholar, Kakatiya University, Warangal, Telangana State)

Email: rameshenglecturer@gmail.com

ABSTRACT



Representing multicultural communities and the resultant displacement in any book by the writers is a matter of quest and an urgent question in Diasporic literatures to get an answer for. There are certain ubiquitous and mundane characteristics and also some contradictions among the people, nations, groups, or continents. Nation has been considered as a form of "restrictively imagined collectivities" (Anderson 147) by Amitav Ghosh in "A correspondence on provincializing Europe". I am presenting Amitav Ghosh as one such novelist who brought it in his novels and through the imaginary characters displaying the notion of nation. He depicts in his novels the confinement, displacement, struggles, inner conflicts faced by the characters after they leave their native place to faraway lands in search of livelihood. During the stay by the protagonists in the faraway lands, they face the most distressing inner conflicts reminiscing heartbreakingly, wishing to meet their dear ones, and longing to go back to their native lands. In this article, I present Amitav Ghosh as a perfect example of diaspora writer who uses the platform to divulge multiculturalism and its aftermath. The reader would feel surprised and keep on surmising at the beginning but feel convinced later that Ghosh's way of presenting the protagonists is truly a revelation of the effects of displacement. The scope of the article is to present an analysis of the novels of Ghosh and keep the reader speculating further researching on it. This article deals with the writing of Amitav Ghosh and how he treats these problems in representing the encounter between different ethnicities and cultures.

Keywords: *Multiculturalism, Displacement, Diaspora, Inner Conflicts, Reminiscences, Ethnicities and Cultures*

Citation:

APA Mamidala,R. (2017) The Concept of Displacement Shown in the Novels of Amitav Ghosh. *Veda's Journal of English Language and Literature- JOELL*, 4(2), 55-62.

MLA Mamidala, Ramesh, "The Concept of Displacement Shown in the Novels of Amitav Ghosh." *Veda's Journal of English Language and Literature- JOELL* 4.2(2017): 55-62.



INTRODUCTION

"Colonialism and post-colonialism struggles have been central to world history over the last two centuries. They have produced and reduced nations, massacred populations, dispossessed people of their land, culture, language and history shifted vast number of people from one place to another." (Pennycook, 1998:19)

Amitav Ghosh occupies an important place in the contemporary English language writers from Indian subcontinent. He writes about his homeland and her surrounding countries. His writings display an excellent narration of the risks and troubles endured by thousands of Indians who left their mother land in search of identity.

The theme of migration and the search for identity are the two predominant features in the novels of Amitav Ghosh. His works show a biographical tone with the reminiscences of his childhood. In his writings, Amitav Ghosh portrays his diasporic feelings, loss of homeland which are clearly comprehensible while going through his works.

Dr.K. Balachandran says in his preface of "Critical Essays on Diasporic Writing",

"In the globalization era everyone wants to move out of his or her native soil for a better living. Indian engineers, doctors, computer scientists and other professionals migrate to various parts of the world for a better position and perks. Indian writers are not an exception to this. Though settled in far off countries, their love for their motherland is appreciable. Alienation, adoption, assimilation, despair, discontentment, death, nostalgia, marginalization, readjustment, rootlessness are some of the features of their diasporic writing".[1]

Dr.(Mrs)M.Thayalnayagi in her "Indian Immigrants and their Philosophy of Composition" writes

"...the Indian immigrants most of whom migrated from India to the United States focus on the phenomenon of migration. The status of new immigrants and the feeling of alienation are often experienced by expatriates. Immigration is otherwise

known as "Diaspora" a Greek word, which was originally used collectively for the dispersed Jews after the Babylonian captivity and also in the apostolic age for the Jews living outside of Palestine. Today it refers to any group or person so dispersed; transplanted from the homeland to the land of his choice. The term 'Diaspora' literally refers to a scattering, carrying within it the ambiguous status of being both an ambassador and a refugee; one anticipates the projection of one's culture and the other seeks refuge and protection and relates more positively to the host culture".[2]

She says that there are about six million Indian citizens and above twenty million people of Indian origin all over the world.

"The increasing tendency towards seeing people in terms of one dominant 'identity' ('this is your duty as an American', 'you must commit these acts as a Muslim', or 'as a Chinese you should give priority to this national engagement') is not only an imposition of an external and arbitrary priority, but also the denial of an important liberty of a person who can decide on their respective loyalties to different groups (to all of which he or she belongs)." (Amartya Sen, *The Idea Of Justice*: 2009 ISBN: 978-1-84614-147-8)

Amitav Ghosh, who writes about the risks and troubles endured by millions of Indians who leave their homeland India for surrounding countries for want of identity, occupies an important place in the contemporary English language writers from Indian subcontinent. *The Circle of Reason, the Shadow Lines, in an Antique Land, the Hungry Tide and Sea of Poppies* are constituted of the topic I chose. I wish to explore the themes: Migration, Cosmopolitanism, Exile and Search for Identity in his works in detail. Apart from the cultures, in India, there is mosaic of subcultures within the cultures and they are living in such a harmonious way that the same proves "Unity in Diversity." The real question arises that whether multiculturalism, caused by



migration, poses any intimidation, insecurity, and instability in the national and international social systems. If that is the case, one should research and look into such aspects to find out congruous solutions to suit the problem that arise out of multiculturalism.

As a matter of fact, one should also understand the past, present, and future when identifying the solutions to the problems. The type of solutions tried, succeeded and tried, failed should be taken into consideration before finalizing any solution to the problem administered. A comparative analysis with a little bit of critical thinking is warranted for the better implementation of the solutions. These, then, will be approached by a thorough examination of the concepts of multiculturalism, migration, and diversified living together. The risks and troubles endured by millions of Indians who leave their homeland India for surrounding countries for want of identity, occupies an important place in the contemporary English language writers from Indian subcontinent. Ghosh's novels *The Circle of Reason*, *The Shadow Lines*, *In an Antique Land*, *The Hungry Tide* and *Sea of Poppies* are constituted with the travails of migration, cosmopolitanism, exile and search for identity. A cosmopolitan can best be described as a person whose ideology is that all citizens should obviously belong to one sole community. Therefore, a cosmopolitan should always think and behave like a cosmopolite feeling a sort of adherence and coherence to the idea of cosmopolitanism.

THE CIRCLE OF REASON

Amitav Ghosh's *The Circle of Reason* is one novel that portrays an illustrative tale along with the themes of displacement and hegemony. There are so many overtures that are quite humorous and witty to tell the story of an orphan with name Alu. He is adopted by an elderly uncle who works as a teacher in an Indian village that is indeed very small. Balaram and Alu are involved in activities like weaving and Alu works as an apprentice. Later, Balaram enters a local feud and that leads to bombing of Alu's home. Alu escapes as a lone survivor and faces so many hardships in his journey of life before fleeing again with Zindi and other friends wandering over North

Africa ending up landing in a tiny village Saharan Village that determines Alu's life and future.

In his *The Circle of Reason*, history and geography are the two separate but interconnected entities that are constantly in negotiation with time and space. As Alu, our protagonist, starts his pageant of a migrant along with other migrants that belonged to the downtrodden economic layer of the society. Ghosh, as usual and as in his other novels that I discussed in the subsequent paragraphs, talks in this novel the problems of migrant subalterns making his protagonist Alu the epitome of fighting spirit against hegemony and leadership. Zindi had to run a house of prostitution because of the forcible exile by her own people, her in-laws, and because of a reason that would make humanity turn pale with shame, her infertility. On the journey, while migrating, her condition including other women was the worst, mean, and cheap and reflects the submissive nature of subalterns. In this novel one finds the definable nature and the protagonist is seen as a slave, victim, captive, refugee, commodity, and even a prisoner. Home and displacement are in my opinion are the two conflicting elements that are found in his novels. When the characters go out of home, they are predominantly displaced and find new places that are never never-like-home. Homelessness, loneliness, homesickness, nostalgia, melancholic feelings arise from within the migrants obsessed with the feelings of loved ones and surrounded by strong feelings of yearning for home.

The characters are forced into exile by the situations beyond their control. Basavraj S. Naikar in *Indian English Literature, Vol.7* states:

"The Circle of Reason, demarcates about migration, diasporic feeling, and rootlessness. The characters in the novel do not belong to any place but are constrained to travel and form new habitat to cope with loneliness and sense of void that surface due to displacement. In real sense all and sundry is away from their roots. The concept of home itself is a matter of qualm, there is nothing in this novel that can ordinarily be called a "home".



Diasporic Identities and Empire: Cultural Contentions and Literary Landscapes edited by David Brook states:

“Amitav Ghosh dwells at length in his novels on the concepts of home and homelessness. In *The Shadow Lines* almost all the characters feel homeless in one way or another.”

SEA OF POPPIES

Sea of Poppies is a story of Deeti, a magnanimous, loving mother and a capable wife taking care of a set of household activities along with the burden of taking care of her crippled husband in the Ghazipur Opium Factory. After the pathetic family drama that went on with her starting with her marriage, rape by the brother-in-law, her infertile husband's sad demise, probability of the implementation of forcible *sati* ritual (immolation of wife on her husband's pyre), and sending Kabutri (Deeti's daughter by her brother-in-law) to stay with relatives, Deeti was saved by Kalua, an untouchable man and both elope to become indentured servants on a schooner named *Ibis*. This is the point of time when these start an arduous journey as indentured labour to the island of Mauritius and reach their destination which is marked by much bloodshed and strife on board the vessel. These cursed people resolved to travel to far places to find their fortunes and better future. The schooner then converted to the transport of opium. Down the stream, we find in the novel that it dramatizes two such great incidents that devastated the common people; one, the cultivation of opium as a cash crop and two, the illegal transportation of Indian indentured laborers to Mauritius, Fiji and Trinidad to cut sugarcane.

Home is a critical place and the most basic amenity for all the living beings. Moreover, human being has always dreamt of making it as safe as possible. In *Sea of Poppies*, Amitav Ghosh made home a crucial entity and depicted displacement as a very hurting and haunting feeling as it pierces apart people departing from their real home. It is truly and pathetically intimidating to think of homelessness either in your home place or still worse as a migrant. The characters who are forced to exile to foreign lands due to colonialism felt nostalgic, living the life

of laborers or mere slaves under the cruel clutches of people in other lands. Still pathetic is the memories of the members of the family, near and dear, kith and kin, children, and the moments spent in the peaceful abode of motherland that haunt every second of their life as serfs.

“The truth is, sir, that men do what their power permits them to do. We are no different from the Pharaohs or the Mongols: the difference is only that when we kill people we feel compelled to pretend that it is for some higher cause. It is this pretence of virtue, I promise you, that will never be forgiven by history.” (page 262)

“No matter how hard the times at home may have been, in the ashes of every past there were a few cinders of memory that glowed with warmth—...” (page 397)

The times of the past at home might have been tougher and unbearable but the memories of it are always happier and laden with more warmth and glow. “The color of poppies, spilling across the fields like *abir* on a rain-drenched Holi: the haunting smell of cooking-fires drifting across the river, bearing news of a wedding in a distant village;...” (page 397) haunt every person who left village and went to distant nations as migrants and felt the pinch of displacement.

IN AN ANTIQUE LAND

The hardcover depicts a person (Amitav Ghosh, because the novel is a biography) in the guise of a traveler with the tag line “History in the guise of a traveler's tale.” It is always a novel that narrates all the problems related to displacement and migration of people when they are in hardships. The centre of interest in this novel is Ben Yiju whose actual habitat was in Mangalore on the coast of India. This novel, may be, talks about Amitav Ghosh's decade long companionship with the villagers of Nile Delta. The novel also talks about the historical brotherhood relationship between Egypt and India. It not only portrays the fraternity between the two nations but also a situation in which an Indian anthropologist is made fun of by the native people of Egypt. The situation cannot be viewed as a mere jovial and funny



incident but it is the inexplicable reflection of the scenario that took its origin in the evil of migration and displacement.

Ghosh was very inquisitive and enthralling about the kinship and relations maintained by the people, their myths and legends, and of cultural approach of two antique lands, Egypt and India. He identified that though displacement has its own pathetic outcomes and intimidating consequences, it has its own methods to give us insights into each and everybody's feelings that mesmerize people with emotional bent of mind, like Ghosh himself. And, Ghosh is no exception. As Ghosh belonged to post-colonial India he did well comprehend the pre-colonial and post-colonial Egypt; mainly post-colonial Egypt of 1980s. He himself observed post-colonial history of the world and compared and separated it with that of ancient periods bringing together the commonalities that reduced the differences that were set by colonialists. As a matter of fact, the characters of *In an Antique Land* can be differentiated into two categories; one set belongs to pre-colonial and the other set is related to modern or post-colonial world. But, Ghosh's ability to portray the characters lies in his making them close to readers who would in their mind interact with them. He clearly showed the world that the man-man relationship in the past was far more acceptable than that is present today in the modern world. In his opinion, in depicting the characters, Ghosh found that the crevice that existed between races and cultures was absolutely and shamelessly meaningless for the thumping reason that they lived harmoniously as compared to the present times.

Ghosh's mirrored his post-colonial attitude in this novel at every major turn of events. Almost all the characters personify many qualities like hooliganism, selfishness, greed, crookedness, humanity, tolerance, and so on. Take Jabeer as an example; he was born and grew a quite boy but as he grew in age he turned self-critical whereas another character Nabeel turned to be over ambitious. All this is because of Western powers that acted and vandalized people by its Imperialism. It is the result of cruelty of colonizers who quite vanquished and demoralized the colonized. Seriously, all the turns and events of the novel revolve around ancient and

modern cultures of the two antique lands, Egypt and India.

His attitude as a novelist can best be decoded in this novel and through this novel his perspective is proven to be a juxtaposition of historicity and modernism. *In an Antique Land* establishes a great bridge between these two eras and between pre and post colonial trends.

THE GLASS PALACE

The Glass Palace is another best epitome of Ghosh's creativity related to social, political, and cultural lives of three independent nations like India, Bangladesh, and Burma in post colonial period. His main thrust was pre and post colonialism but other entities like space, distance, and time are mentioned on a major tone. There are seven major parts in the novel; *Mandalay, Ratnagiri, The Money Tree, The Wedding, Morningside, The Front, and The Glass Palace*.

The novel opens and ends up in pre and post independent India giving way to much narrative that went on in between. To this effect Ira Pande talks about the novel as follows:

Spanning centuries and generations and straddling the space of countries, India, Burma and Malay, this is a saga that could have exhausted the skills of a lesser writer. But in the hands of Ghosh, historian by training, an adventurous traveler and a sensitive writer of fiction it becomes a confluence of all three. With remarkable sleight of hand, Ghosh juggles history, fiction and travel writing to produce a story that can be read variously as history of Burma over the last two centuries, an enduring romance between two families and a travelogue about a forgotten Buddhist territory.[3]

The paradigm and paradox of human nature is supposedly terrible and intimidating as the characters go on to live life in exile, suffering cruelty and humiliation. This can well be attributed to the fact that the character was not treated for love but for domination in the life of exile. Supayalat, a great lady character, is a seasoned woman lived a royal life till she went on to live in exile, suffering humiliation for love for her husband:



What could love mean to this woman, this murderer, responsible for the slaughter of scores of her own relatives? And yet it was fact that she had chosen captivity over freedom for the sake of her husband, condemned her own daughters to twenty years of exile. (152) [4]

THE HUNGRY TIDE

Ghosh in his novel *The Hungry Tide* depicts people and their ethnicities based on social and cultural perceptions and explorations to suggest political and ideological statuses that framed human society. As we well understand Ghosh as a post colonial writer, he brings us back and forth wantonly and purposefully between his time and past time recapitulating events from the pages of history.

Ghosh always felt the tint of history and wanted to convey through history and related always it to the modern times. Hasan Ferdous got a great reply when he interviewed Ghosh:

I find history completely absorbing and fascinating. I am always interested to discover aspects of history; it adds a kind of richness to one's experience of place. Speaking about history, one of the very important things in a text is that it becomes a place where those cultural interactions are performed in the most difficult possible ways. [5]

The subalterns of Sunderbans in West Bengal are highlighted in this novel but Ghosh is magnanimously attached to their life styles. That is why, I suppose, Ghosh talks about these down trodden people and always-trampled-and-trodden-down people and their defeat stories are heart-touchingly portrayed in this novel.

Kanai Dutt and Piyali Roy are the two main characters, the protagonists, begin the story waiting at a railway station for an ongoing journey to the Sundarbans. Piya, born in Kolkata, moved to the United States of America as a kid without any knowledge of Bengali. On her research project at American University, she was interested in observing marine mammals that are unique to the Sundarbans.

During 1950s and 1960s migration continued during and after so many catastrophic

incidents in Bangladesh that had seen many people who were cruelly persecuted. At that time so many were forcibly sent to places which were inhospitable, infertile, and vulnerable, one being Dandakaranya, an untrodden forest.

CONCLUSION

Colonialism which was prevalent in most parts of the country in the past and in some of the parts of the world at the present scenario created lot of havoc and became the topic of many people of literature. Why not? The problems faced by these subalterns, refugees, the colonized, might have moved the people in general and the writers in particular. The knowledge was suppressed, their talent was trodden into mud, their creativity was buried, and subsequently they became slaves, they became depressed, they became dejected. Many a time the situation of the characters that reflected the real lives in the post-colonial era was so grim and grave that it took many years for the people to set their lives properly. The moving of the characters to other faraway lands was so heartbreaking that homesickness became the topic of these novels. Being away from their dear ones has never been easy at any point of time in the history of humanity and truly the suffering that people face as a result of exile melts stones; but the colonizers did not feel any such emotions while harassing the colonized as immigrants.

WORKS CITED

- [1]. Balachandran, K. *Critical Essays on Diasporic Writings*. New Delhi: Arise Publishers and Distributors, 2008. Print.
- [2]. Thayalnayagi, M. "Indian Immigrants and their Philosophy of Composition". *Critical Essays on Diasporic Writings*. Ed. K. Balachandran. New Delhi: Arise Publishers and Distributors, 2008.
- [3]. www.amitavghosh.com
- [4]. www.amitavghosh.com
- [5]. Ferdous, Hasan, "The Chronicle Interview: Amitav Ghosh: The Hungry Tide." <http://www.un.org/pubs/chronicle/2005issued4/0405p48htmlpara 2>.



REFERENCES

- [1]. "The Circle of Reason" Critical Survey of Contemporary Fiction Ed. Frank Northern Magill. eNotes.com, Inc. 2005 eNotes.com 19 Apr, 2017
<http://www.enotes.com/topics/circle-reason#summary-circle-reason-1>
- [2]. "In an Antique Land" Critical Survey of Contemporary Fiction Ed. Frank Northern Magill. eNotes.com, Inc. 2005 eNotes.com 19 Apr, 2017
<http://www.enotes.com/topics/an-antique-land#summary-an-antique-land-1>
- [3]. "The Glass Palace - Summary" Literary Masterpieces, Critical Compilation Ed. Frank Northern Magill. eNotes.com, Inc. 1991 eNotes.com 19 Apr, 2017
<http://www.enotes.com/topics/glass-palace#summary-summary>
- [4]. "The Hungry Tide" Literary Masterpieces, Volume 5Ed. John D. Wilson. eNotes.com, Inc. 2006 eNotes.com 19 Apr, 2017
<http://www.enotes.com/topics/hungry-tide#in-depth-hungry-tide-1>
- [5]. "Sea of Poppies" Literary Masterpieces, Volume 2 Ed. John D. Wilson. eNotes.com, Inc. 2009 eNotes.com 19 Apr, 2017
<http://www.enotes.com/topics/sea-poppies#in-depth-sea-poppies-1>
- [6]. A.Mondal, Anshuman. *Amitav Ghosh*. Manchester; New York: Manchester University Press; Vancouver, B.C. Distributed exclusively in Canada by UBC Press, 2007.
- [7]. Amartya Sen. *The Idea of Justice*. Cambridge, Belknap Press/Harvard University Press, 2009.
- [8]. Bloom, Harold. *Oscar Wilde*. Newyork: Chelsea House, 1985.
- [9]. Bose, Brinda. *Amitav Ghosh: critical perspectives*. Delhi: Pencraft International, 2003.
- [10]. Choudhury, Bibhash. *Amitav Ghosh: critical essay.*: Delhi: PHI Learning, 2009.
- [11]. Chowdhary, Arvind. *Amitav Ghosh's The shadow lines: critical essays*. New Delhi: Atlantic, ©2002.
- [12]. Dhawan, R K. *The novels of Amitav Ghosh*. New Delhi: Prestige Books, 1999.
- [13]. Ghosh, Amitav. *Sea of Poppies*. New York: Farrar, Straus and Giroux, ©2008.
- [14]. ---. *The Hungry tide*. Boston: Houghton Mifflin, 2005.
- [15]. ---. *In an Antique Land*. New York: A.A. Knopf, 1993.
- [16]. ---. *The Glass Palace*. New York: Random House, ©2001.
- [17]. ---. *The Circle of Reason*. New York, N.Y., U.S.A.: Viking, 1986.
- [18]. ---. *The Calcutta chromosome: a novel of fevers, delirium & discovery*. New York: Avon Books, ©1995
- [19]. ---. *The shadow lines*. New York, NY, U.S.A.: Viking, 1989, ©1988.
- [20]. ---. *Incendiary circumstances: a chronicle of the turmoil of our times*. Boston: Houghton Mifflin Co., 2005.
- [21]. ---. *The River of Smoke*. New York: Farrar, Straus and Giroux, 2011.
- [22]. ---. *Dancing in Cambodia, at large in Burma*. New Delhi: Ravi Dayal Publisher: Bangalore: Distributed by Orient Longman, ©1998.
- [23]. ---. *Countdown*. Delhi: Ravi Dayal Publisher: Bangalore: Distributed by Orient Longman, ©1999.
- [24]. ---. *The Imam and the Indian: prose pieces*. Delhi: Ravi Dayal Publisher: Permanent Black, 2002.
- [25]. ---. *Infidel in Egypt*: Granta Bks., 1992.
- [26]. ---. *The relations of envy in an Egyptian village*. Place: Publisher, year. Trivandrum: Centre for Development Studies, 1982.
- [27]. Hawley, C John. *Amitav Ghosh: an introduction*. Delhi: Foundation Books, 2005.
- [28]. Kapadia, Novy. *Amitav Ghosh's The shadow lines*. New Delhi: Asia Book Club, ©2001.
- [29]. Kaviraj, Sudipta. "Two Literary Culture Histories", *Literary Cultures in History: Reconstruction from South Asia*, Ed. Sheldon Pollock, New Delhi: OUP, 2003, p 563.
- [30]. Khair, Tabish. *Amitav Ghosh, a critical companion*. Delhi: Permanent Black: Distributed by Orient Longman, ©2003.
- [31]. (*)Lanston Hughes and Arna Bontemps Ed., *The Poetry of the Negro 1746-1949* (New York: Doubleday and Co., Inc., 1953), 327.
- [32]. Ravi, P S. *Modern Indian fiction: history, politics and individual in the novels of Salman Rushdie, Amitav Ghosh and Upamanyu Chatterjee*. New Delhi: Prestige Books, ©2003.
- [33]. Renan, Ernest."What is a Nation?" *Nation and Narration*. Ed. Homi K.Bhabha. London: Routledge, 1990.
- [34]. Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: a Journal of Transnational Studies*. (Spring 1991) 83-99.
- [35]. Said, E. *Reflections on Exile*.UK: Granta; India: Penguin, 2001.
- [36]. Sharma, B K. *The fiction of Amitav Ghosh: a postcolonial perspective*. New Delhi: Sarup Book Publishers, 2011.
- [37]. Tiwari, Shubhash. *Amitav Ghosh: a critical study*. New Delhi: Atlantic Publishers, ©2003.
- [38]. Vescovi, Alessandro. *Amitav Ghosh*. Firenze: Le lettere, 2012.
- [39]. Adeney, Katharine. *Federalism and Ethnic Conflict Regulation in India and Pakistan*. Basingstoke: Palgrave Macmillan, 2006. Internet resource.
- [40]. Ahmed, Ishtiaq. *The Politics of Group Rights: The State and Multiculturalism*. Lanham, Md: University Press of America, 2005. Print.



- [36]. Balsekar, Ameya S. *Seeking Offense: Censorship and the Constitution of Democratic Politics in India.* , 2009. Print.
- [37]. Branche, Jerome, John W. Mullennix, and Ellen R. Cohn. *Diversity Across the Curriculum: A Guide for Faculty in Higher Education.* Bolton, Mass: Anker Pub. Co, 2007. Print.
- [38]. Chattopadhyay, Rupak, and Abigail O. Karos. *Dialogues on Diversity and Unity in Federal Countries.* Montréal: McGill-Queen's University Press, 2009. Internet resource.
- [39]. Eisenberg, Avigail I, and Jeff Spinner-Halev. *Minorities Within Minorities: Equality, Rights, and Diversity.* , 2005. Internet resource.
- [40]. Goswami, Sandhya. *Troubled Diversity: The Political Process in Northeast India.* Shimla: Oxford University Press, 2015. Internet resource.
- [41]. Jayal, Niraja G. *Representing India: Ethnic Diversity and the Governance of Public Institutions.* Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2006. Print.
- [42]. Jovanović, Miodrag, and Kristin Henrard. *Sovereignty and Diversity.* Utrecht: Eleven International Pub, 2008. Print.
- [43]. Mahajan, Gurpreet. *Accommodating Diversity: Ideas and Institutional Practices.* New Delhi: Oxford University Press, 2011. Print.
- [44]. Mookherjee, Monica. *Women's Rights As Multicultural Claims: Reconfiguring Gender and Diversity in Political Philosophy.* Edinburgh: Edinburgh University Press, 2009. Print.
- [45]. Natrajan, Balmurli. *The Culturalization of Caste in India: Identity and Inequality in a Multicultural Age.* Hoboken: Taylor & Francis, 2011. Internet resource.
- [46]. Prasad, Anshuman. *Against the Grain: Advances in Postcolonial Organization Studies.* Copenhagen: Copenhagen Business School Press, 2012. Internet resource.
- [47]. Sarmah, Alaka. *Democracy and Diversity in North East India.* , 2014. Print.
- [48]. Suresh, Kumar. *Managing Diversity in Plural Societies.* New Delhi: Centre for Federal Studies, in association with Manak Publications, 2009. Print.
- [49]. Tripathy, Jyotirmaya, and Sudarsan Padmanabhan. *The Democratic Predicament: Cultural Diversity in Europe and India.* , 2013. Print.
- [50]. Verma, Gajendra K, Christopher Bagley, and Madan M. Jha. *International Perspectives on Educational Diversity and Inclusion: Studies from America, Europe and India.* London: Routledge, 2007. Print.
-