



Amitav Ghosh: Critical Perspectives

By Brinda Bose

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Amitav Ghosh: Critical Perspectives present a wide range of incisive scholarly criticism on the eminent Indian writer's work to date. With an introduction that places Amitav Ghosh in the context of his historical/cultural/social/political times, this anthology brings together both established and new critics in their perceptive grasp of Ghosh's extraordinary oeuvre of fiction, starting from *The Circle of Reason* (1986) through *The Shadow Lines* (1988), *In an Antique Land* (1992) and *The Calcutta Chromosome* (1996) to the fairly recent *The Glass Palace* (2000), along with a reading of *Countdown* (1999), Ghosh's best-known and most influential piece of political writing. A greater emphasis is placed on *The Shadow Lines* and *In an Antique Land*, which have received the widest critical attention and are as yet, the Ghosh texts most taught in university courses across the world. An innovative 'pedagogy' section in this collection also explores these texts from both teachers' and students' perspectives as they play out in classrooms at locations as far apart as Delhi and the American mid-west. An interview with Amitav Ghosh animates this anthology with an authorial intervention that - perhaps unwittingly - both validates and questions the praxis of literary criticism today in its peculiarly postmodern predicament.

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Editorial Review

About the Author

Brinda Bose studied English at Presidency College Calcutta, and at Oxford before obtaining her Ph.D. from Boston University. She teaches in the Department of English, Hindu College, Delhi University, and researches in postcolonial literature and theory, and gender and cultural studies. Her publications include critical editions of Woolf's Mrs Dalloway (New Delhi : Worldview, 2001). She is the co-editor of Interventions : Feminist Dialogues in Third World Women's Literature and Film (new York: Garland, 1997) and editor of Translating Desire : The Politics of Gender and Culture in India (New Delhi: Katha, 2002).

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