

The Postcolonial Paradoxes in Kiran Desai's 'The Inheritance of Loss'

***Dr M. Suchitra, **Dr. Yachamaneni Jayanthi**

*Head, and Assistant Professor, **Assistant Professor

Department of English and Foreign Languages
RBVRR Women's College, Narayanguda, Hyderabad

DOI:10.37648/ijrssh.v15i04.007

¹ Received: 19/09/2025; Accepted: 27/10/2025 Published: 12/11/2025

Abstract

The Inheritance of Loss (2006) by Kiran Desai depicts the colonial hierarchies that continue to afflict globalization in the late 20th century. Through parallel storylines in Kalimpong and New York, Desai is concerned with several aspects such as, mimicry, linguistic alienation, racialization, class stratification, and they fit precarious lives for the subaltern in times of insurgency and undocumented migration. The article based on Said's Orientalism, Bhabha's hybridity and mimicry, Spivak's subaltern critique as well as the application of Appadurai globalization framework demonstrates how the characters as Jemubhai Patel (the Judge), Sai, Biju, and Gyan experience contradictory subject positions that are created through imperial memory and neoliberal mobility. The novel's final clue is that "inheritance" for this novel is actually also a double will, aspirated Anglophilia, and consolidated inequality, both ending in structuring antagonisms-losses-of home, language, dignity, and futurity.

1. Introduction

The Inheritance of Loss by Kiran Desai depicts a complex part of the lives of the characters who have to deal with the psychological, cultural, as well as economic consequences of the colonial past. Jemubhai Patel, the Judge, is one of the main characters who symbolize internalized hierarchies of the empire. He studied in England and comes back to India with an ingrained sense of the superiority of English mannerism, speech and values. These values define his perception of civilization, which makes Indian traditions barbaric in comparison. Nevertheless, there is a terrible self-loathing as a result of this internalization of colonial ideologies. Jemubhai tries to forget his Indianness by bleaching his skin, suppressed native language, and adopting an Anglophile position. His house turns out to be the territory of a war between two worlds one of which he has disowned and another one of which he has never accepted fully. His life is an influential illustration of the psychological domination that colonialism has, even after the political independence has been reached. These personal struggles are also viewed in the larger context of the novel which explores the concept of modernity in the world and its inequalities.

The comparison of an isolated hill town in India, Kalimpong, and the busy streets of New York reveals how the world has become unequal in terms of labour division, capital division and media. Desai brings to focus the lives of migrant workers through the character of Biju a young immigrant who is employed in the kitchen of Manhattan. The fact that Biju works at different restaurants that serve French, Indian, and fusion food is used as a metaphorical representation of the movement of people across the borders, which is fluid and at the same time, unstable. The penetration of the Western consumer goods, movies and dreams in Kalimpong is an indication of the wide scale of global capitalism that is reaching even the far corners of the Himalayas. All the characters, the cook, Sai, and Gyan are all influenced

¹ How to cite the article: Suchitra M., Jayanthi Y ; (November, 2025); The Postcolonial Paradoxes in Kiran Desai's 'The Inheritance of Loss'; *International Journal of Research in Social Sciences and Humanities*; Vol 15, Issue 4; 56-63, DOI: <http://doi.org/10.37648/ijrssh.v15i04.007>

by these external forces, and they all yearn abroad and deal with the contradictions between local customs and global demands.

Specifically, the experiences of Biju show the tough truth of the migration in the global economy. The free flow of Western products and images is followed by the dehumanization and criminalization of people movement. The example of his life, the way he starts his trip to New York and back to Kalimpong highlights the fact that the modern world is still full of inequalities that can be traced back to the colonialism era, as the consequences of that period are replicated in new, more economic ways. The crumbling colonial bungalow in the Kalimpong and the scatology of New York kitchens are contrasts that represent how global modernity goes on in terms of perpetual colonial differences based on the economic and social inequalities.

The Inheritance of Loss exposes the long-term effects that empire has on post-colonial subjects psyche and culture. Desai depicts characters who despite having been taken out of the direct colonial governance still find themselves in the worlds of the old imperial gaze. Their behaviours are either imitative, silent, and motive, which are the legacies of colonialism, which are yet to be fully fulfilled and resolved in decolonization. The internal and external struggles of the characters show that the world of the postcolonial world is still under the control of the empire, and the difficulty of defeating its shadow before global modernity.

The novel is a crossbreed of two parallel narratives, one of the falling grandeur of colonial Kalimpong and the other of the underground kitchens of New York City, which serve to demonstrate the lopsided inheritance of empire, migration and class. The two different worlds of the narrative, Kalimpong and New York give a world performance of displacement wherein, the remnant of colonial structures keeps on shaping the social imagination. Sai, together with her grandfather, Judge Jemubhai Patel, lives in Cho Oyu, a decayed colonial bungalow, which is a trace of the imperial desire, in the Kalimpong. The Gorkha rebellion threatens their cocooned world, which is a metaphor of subaltern frustration against the privileges of the elite. The son of a cook, who is New York-based, Biju, navigates exploitative restaurant kitchens, such as French, Indian, and Italian, as the dark secret of the promise of globalization. His dream of America turns into what Homi K. Bhabha could call it a disjunctive experience of the modernity, in which the migrant gets stuck between the tradition and the translation (Bhabha 240). The two settings used alternate the disjointed interior of the postcolonial nation with the vulnerable periphery of the global city, implying that inequalities of colonialism have simply been restructured by transnational capitalism.

The character of the Judge represents the so-called epidermalization of inferiority, which Frantz Fanon discusses (Black Skin, White Masks 11). Having been taught in England during the colonial system, Jemubhai carries with him the racial discourse of the empire; his aspiration to the British manners, taste, and speech is a form of self-denial. The extent of alienation is evidenced by his smooth English accent, his powder-whitened skin, and his abhorrence of the habits of the natives. His polished English diction, powder-whitened skin, and disgust for “native” habits mark the depth of his alienation. As Edward Said (1978) observed,

Colonial education “recreated the colonized as a function of the colonizer’s vision” (67).

The imperial discipline becomes personal tyranny in Jemubhai because of the implication in his authority at home which is cold, punitive, and withdrawn. This psychic building finds its reflection in the house itself, the symbol of the prestige, Cho Oyu now crumbles, its leaking roof and moss-streaked walls personify the rotting of the borrowed power. The Judge insisting on English decorum transforms the space into what Partha Chatterjee (1993) refers to as the inner space of the colonial modernity where an imitation passes as finesse and continues the reliance (7).

The Inheritance of Loss is a tool and a symbol of social stratification. This is because the English language serves as symbolic capital, as Pierre Bourdieu (1991) calls it, granting legitimacy and a ladder of social mobility, and at the same time, breaking the speakers of the connection with the locality (45). The education of Sai in a convent school, as well as her ease with the English language, places her in a cosmopolitan elite neither Indian nor Western. The anguish of the humiliation of his past, a past that Sai sees as a result of his vain efforts to adjust and find his place in the English lifestyle which he so much admired, haunts the grandfather of Sai who is Anglophile. His life starts to be a painful chronicle of imitation which does not bring acceptance and belonging. Desai portrays this conflict in the soul:

“He worked at being English with the passion of hatred and for what he would become, he would be despised by absolutely everyone English and Indian” (119).

The dilemma that the Judge is facing is the postcolonial tragedy of the colonized subject, inasmuch as he is torn between admiration and hatred, absorbing the standards that disregard him, being an outsider to the culture that made him yet wishing to be like the colonial ideal he is imitating. This conflict is dramatized by Desai in very minor code-switches, the informal colloquialism of the cook visibly opposes the anglicized precision of the speech of Sai. The power is coded in such linguistic difference; the fluency becomes the admission ticket to the modernity as it labels the speaker as derivative. Mimicry, according to Bhabha (1994), is both similarity and danger (86), not only does the ability of the colonized subject to speak the language of the master pose a threat to the colonial rule, but also supports it. In the world of Desai, English fluency makes those who use it decipherable to the power, but not to their background. The outcome is that hybrid identity which is nearly similar, yet not entirely, the state of unceasing in-betweenness of the postcolonial subject.

Desai has placed the desire in this context of the class and linguistic privilege. Sai falls in love with her Nepalese tutor, Gyan, and at first, the love affair creates a social and cultural gap. They fall in love, with cups of tea, books to share, English lessons, all of which take place within the rituals of middle-class respectability. However, the relationship breaks down as far as the resentment of classes and the political awakening. The increasing sympathies of Gyan towards the Gorkha insurgency turn affection to hatred; he starts to regard Sai as an embodiment of a ruling elite that abetting the colonial imitation. He in a fit of rage also charges her with being a fool who did not realize her own country (Desai 157). His language reflects the nationalist criticism of the Anglophile elite, that love between classes and ethnicities is condemned to fail in a still colonial differentiated society. The fact that Desai refused to reconstruct himself with Sai is remote, the isolation of the latter resembles the alienation of Gyan, enhancing the fact that intimacy is powerless in overcoming the inequity of the system. According to Elleke Boehmer (2005), desire in postcolonial literature frequently rehearses the impossibility of equality in a world where the world is still structured according to the imperial asymmetry (122). This loss is further complicated by gender. The women in the story by Desai, Sai, Lola, Noni, and the imaginary wife of the cook, have to manoeuvre between moral codes of the colonial patriarchy. Respectability can be seen as the control device, the body and reputation of women can be viewed as the sources of family respect and status.

The Anglophile sisters, Lola and Noni, police decency with tea and gossip rituals, but internalize the ideology of domestic womanhood that Mrinalini Sinha (1995) calls as the colonial ideology of domestic womanhood (10). Sai himself is modest, solitary and this is an expression of the femininity being policed by the colonial legacies and the nationalist anxiety. When her grandfather watches her actions, it reminds us of the case studied by Michel Foucault (1995) about the microphysics of power this discipline, where control is superseded by surveillance (201). This reinstatement of patriarchy is even in the case of Gyan when he goes to political militancy, he wants power by being manly and criticizes Sai on her privilege instead of questioning gendered institutions that both of them live in.

These disruption of identity and authority are reflected in the narrative technique of Desai whose method of oscillation of the third-person omniscience and the close focalization. The moving voice is not submissive to one ideological position, but switches between subaltern affliction and elite despondency. This stylistic ambivalence reiterates the argument that Gayatri Spivak (1988) offered about the subaltern not being able to speak in the dominant discourses without being appropriated (294). The silence of the cook and the broken experience of Biju in America is an indication of the structural inaudibility of labouring bodies in the national and the global economies. The realism of Desai is, then, an ethical witness, it does not reclaim voice, but documents the unrepresentability of being in a world mediated by the issues of class, race, and language.

Kiran Desai writes about this novel,

“ . . . On a deeper level, it explores what happens when a Western element is introduced into a country that is not of the West, which is what happened, of course, during colonial times and is happening again with India's new relationship with the States” (Web).

The fact that *The Inheritance of Loss*, according to Kiran Desai, is about what occurs when an element of the West is brought to a non-Western country is an indication of the main theme that pervades the novel; the insistence and the renegotiation of colonial experiences in a world dominated by globalization. Her quote acknowledges that current interaction of India with the United States in terms of migration, outsourcing, consumer culture and education is reflective of past colonial interaction between India and Britain. The Western component, be it the British Raj or the American modernity soft power, still haunts the local identities, economies, and wants. The new relationship that Desai describes between India and the States is actually a second generation of imperial intimacy, as influenced more by economic dependence and cultural desire than by legal authority. This repetition of history is at the center of *The Inheritance of Loss*. The novel demonstrates that Western presence permeates material existence and imagination to create what Homi K. Bhabha (1994) refers to as an ambivalent mimicry -that is, a desire to imitate Western standards and anger at not being included (88). This ambivalence characterized such characters in the colonial past as the Judge, Jemubhai Patel who absorbed British conception of sophistication, neatness and sound-mindedness. His effort to become British brings alienation between him and the colonizer and the colonized:

“He envied the English. He loathed the Indian. He worked hard to master both” (Desai 49).

This does not simply mean the domination of the Western element in the outside world, rather it is a transformation of the consciousness in the interior world. The psychic scar of imperial pedagogy is the self-loathing of Jemubhai the belief that to become civilized one must stop being Indian. The same comment can be applied to the neocolonial aspects of globalization by Desai. The Western element in the twenty-first century does not look like the British Empire, but as the world market, transnational corporations, and the American dream. This shift is dramatized through the experiences that Biju goes through in the restaurant kitchens of New York. He turns into the postcolonial version of the exported subject into the new imperial core, wading the so-called ethnoscape of global capitalism suggested by Arjun Appadurai (1996) (33). His life reveals that economic migration recreates the colonial hierarchies in the new forms: undocumented workers of the global South perpetuate the lifestyles of the global North. Opportunity is disguised as exploitation, and civilization as colonial missions were disguised as domination.

To Desai, these Western intrusions are not just historical phenomena but scripts of culture that have remained with them to this day to determine their value, success, and modernity. The Anglophile sisters, Lola and Noni, in the novel demonstrate how Western taste is internalized, in that they base their lives on tea ceremonies, reading English novels, and properly maintained lawns and are sure that good breeding is good morals.

Their mimicry of British gentility underscores what Edward Said (1993) describes as

“The power of culture to authorize, to dominate, to legitimate, and to interdict” (9).

The Western element in the country continues to exercise a symbolic power over aspirations and anxieties, even in the post-independent times.

The cyclicity of cultural penetration is also identified by Desai who goes on to argue that the West still goes back to India in other forms, technological, educational, linguistic and economic. The so-called civilizing mission is now taken over by the discourse of development and modernization. In both instances, progress is determined by Western paradigms and the Indian subjects compare themselves with imported ideals. These processes of globalization may lead to what Gayatri Chakravorty Spivak (1990) cautions may form the new imperialism of knowledge and desire, where local epistemologies are subordinated in favour of global (Western) ones (79).

The novel by Desai facilitates this transnational flow of influence of the West, and it does so through its contrapuntal structure, going between Kalimpong and New York. Such is the reflection of the two geographies, the crumbling colonial bungalow in Kalimpong is already a remnant of the British Empire, whereas the Manhattan kitchens with their fluorescent-lit basements represent a new order of the empire that is being supported by migrant workers. In each of the spaces, the Western factor is used to determine what is modern, civilized, or valuable. But the tone of Desai is not critical, but rather elegiac. She portrays the human price of these encounters, the isolating, humiliating, self-destructive loneliness, humiliation, and self-division that ensues when the external standards of value intrude on local worlds.

Similar to *Things Fall Apart* by Chinua Achebe or to V. S. Naipaul, in her novel one can find the record of the development of Western modernity introducing hybrid societies that are troubled by mimicry, aspiration, and dislocation. Her uniqueness lies in the fact that she can see that the empire has transformed but not its role. New relationship with the States is a renewal of the colonial contract, the resource extracted is now labour, culture and identity rather than land. The story of Desai therefore turns into an exercise on continuity, on how the West continues to assert its power, the internal logic of subaltern shame, and the delicate brokers of belonging when the west comes back to a world that is not of the west. It becomes clear that *The Inheritance of Loss* opens up the personal realm to the micro world of post colonization history. The crumbling bungalow in Kalimpong and the basement kitchens in Manhattan are linked with non-existent fibers of empire, movement, and financial reliance. Not only is Desai melancholic but precise in his prose, it is also the way he records what Edward Said (1993) has christened the continuity of imperialism in the postcolonial present (16). The inheritance of the novel is thus a twofold heritage, one bequest of desire, education, cosmopolitanism, migration, another bequest of deprivation, alienation, exploitation, and loss. Desai indicates through its intertwining narratives that the ghosts of modernity continue to speak the language of modernity and that the need to belong in an era of globalization is oftentimes a recreation of the hierarchies of colonialism.

The depiction of the Gorkha agitation by Desai reveals the way the postcolonial country is comprised of more than one history of minority - not an exclusive civilizational narrative. Instead of exoticizing the movement, the novel legalizes it as a politics of recognition as a result of labouring practices, cartographic uncertainties, and administrative paranoia, which continues beyond the empire, an extension of Palrajappa such as the rule of difference, according to which frontier populations are instead ruled by extraordinary means. The checkpoints, raids, the performance of sense of dossier keeping that follows Kalimpong about everywhere is a reminder by Michel Foucault (1995) that power is everywhere accompanied by everyday routine; this sedimentation of routines that produce the subjects that it is policing. The anti-globalization of the world-market is not dissolvable in the local mal-adaptability in this optic; it is a reflection of the slow violence of the world-market which distributes scarcity and identity making geography a rationed privilege. In the analysis of colonial afterlives, Frantz Fanon (1997) presents a clear understanding of why the political wrath is attached to the sensual images of privilege: the colonized is being raised above his jungle position relative to his following the cultural norms of the mother country. The standards that are maintained in Kalimpong as accents, schools, lawns, become turned against the social grammars that still actively destroy vernacular life: the insurgent energies that are not merely in war with the state. The insight by Edward Said (1993) that imperialism is reproduced not necessarily through the formal defeat of imperialism, but by keeping the revolt close to tea tables and bookshelves, is a concise gloss to the approach taken by Desai, to ensure that the structures of everyday hierarchy are brought to the fore (95).

These hierarchies are transferred to the global labour register by Biju in his New York chapters. Arjun Appadurai defines ethnoscape as the traveling landscapes of individuals, namely, tourists, immigrants, refugees, exiles, guestworkers and other migrant populations, whose paths mark inequalities of modernities (Appadurai 33). Biju travels through a very such a place, between the basement of a French bistro and the illegal shift of an Indian curry house, where a person is not a diploma but a paperwork. It is the cosmopolitan glamour of world cuisine which relies upon what Gayatri Spivak (1990) categorizes as the structural muting of the subaltern, the state of speech without response (308). Orders are screamed; schedules mumbled; legal exposure is like steam over the dish pit. In this world, multiculturalism is a designing language of dining rooms rather than a language of rights behind the scenes. A similar sentiment can be expressed with reference to the attachment of Biju to the American dream: the promise of remittance and sending money back drives his survival but the promise structures his future living situation (Berlant 25). Upon his ultimate coming back to India, which is bare even of the consumer products that could have been the testament to success, Desai turns the folk story of migration as uplift. The world North, which the novel postulates, is not a haven but a managerial state in which colonial colour lines have been retreated into immigration enforcement and a menu of options in the service sector.

The world, according to Pierre Bourdieu (1991), has transformed, but the game of domination remains the same, only this time capital, now juridical and cultural, not just economic, determines who is selectable and hence visible (202). In the world of Desai, there is never taste, but governance. Lola and Noni are book curators, lawn curators, teatime curators whose buffer zones are their defences against what they consider to be vulgar rituals of selection that are

rendered into judgment of individuals. Taste, Bourdieu (1984) writes, is a categorical mode, it categorizes the categorizer, the recursive cycle of the reproduction of class through distinction (7). An incorrectly pronounced French menu dish is the diagnosis of belonging; a passport, a correctly folded napkin. The reason why these scenes are comic and cruel simultaneously can be illustrated in the formulation of mimicry by Homi K. Bhabha; which is simply, almost the same, not quite: the subject of colonization, approximating the metropolitan etiquette, creates resemblance that intensifies the difference (121). Another consequence of the afterimage of empire is the expatriate dairyman, Father Booty, and his foibles, which must be indulged as charming and local dissent must be treated as pathological. We must not forget, as Said makes us remember, that Orientalism is not just a mode of treatise, but also a mode of thought that is under the pretext of aesthetics (95). Thus, Desai is right, but with a sharp stinging light satire nibbling at the heels, her finicky lists of table settings and lawns reveal a state of aestheticism in itself, in which power is played with as pedagogy of taste.

Desai views the novel as a choreography of scarcity and desiring in the after-lives of empire. The checkpoints of the insurgents of the hills and the kitchen doors of Manhattan are two gateways into one and the same order of selection. Whereas Bhabha informs us that a hybridity offers an access and guarantees an exclusion, Desai demonstrates that this assurance is performed with teacups and timecards in set. When Chatterjee (1993) claims that postcolonial rule inherits colonial exceptions, the novel goes further to show how those are already habits of viewing, where an accent is a requirement, a lawn a boundary, and a menu a map over on who ultimately gets a place at the table.

The irritating question of Gayatri Chakravorty Spivak, provoked by it “Can the subaltern speak?”, is faintly reflected in the structure of the narrative of *The Inheritance of Loss* by Kiran Desai. Spivak, stating that the speech of subaltern is frequently heard only after being mediated by the same structures which suppress it helps to understand why Desai chooses to mediate the consciousness of the cook using indirect narration. (285) The cook hardly ever talks in a way that advances the story; his voice is distorted by work, desire and silence. His feelings are hinted at in gestures, as he cooks in the kitchen where Biju is not yet to come, or eavesdrops at door-posts, or fantasizes about his son in Rome. It is this narrative distance that is not effacing of the cook but, on the contrary, makes him partially audible an ethical commentary on the impossibility of unmediated representation. This is also the logic behind the representation of the undocumented kitchen workers in New York: a choir of tiredness and humour, all of them limited to a first name, an accent or a cooking purpose. Their invisibility as a group act as the structural silencing which Spivak terms as epistemic violence in which global capital demands labouring bodies yet refuses to make them legible as subjects. In the refusal of the reader to have the satisfaction of complete empathy through leaving some of the experiences inaccessible, Desai preserves the integrity of the subaltern silence; a gesture that respects and does not constitute the identity of the subalterns.

However, in this toned-down world, Desai cultivates seeds of what James C. Scott (1990) refers to as infrapolitics, or acts of resistance that are informal and exist below the level of formal politics (183). Gossip, impersonation of bosses, secret altruism, and the obstinate subaltern hope on his son being a person are the micro-resistances demanding personhood in the regimes where only work or law is legal. These humble statements are not destroying hierarchy, but they create small patches of autonomy (186) where they are at least acknowledged, even if only momentarily. The story thereby has what Ross Chambers (1991) refers to as an ethical witnessing, which does not purport to represent the wretched but reveals the circumstances under which voice is precarious (12).

These silences have been placed by Desai in a geography of incomplete sovereignty by his treatment of space and borders. The liminal zone of Kalimpong, which is situated between India, Nepal, Bhutan and Tibet, makes evident what Homi K. Bhabha (1994) refers to as the nation in translation, a terrain where the presumed unity of the postcolonial state is broken into competing demands (142). Checkposts, permits, and identity cards have encouraged colonial technologies of suspicion people are catalogued prior to being honored. The paradox of nations called the not-yet country of the Gorkha hills is more a reflection of the not-yet country rather than the real community of nations as postulated by Benedict Anderson (1983), who believes that nations are imagined communities that exist through shared fantasy rather than factual equality (6). In the Kalimpong by Desai, maps are the mapmakers that are made first; bureaucracy is what is made first. The borders do not simply outline the territories, but they pass through houses and divide families and livelihoods and transform movement into transgression. The permeability of these boundaries

reminds the readers of the idea of postcolonial modernity voiced by Ananya Roy (2010); that postcolonial modernity is a regime of graduated sovereignty, in which citizenship itself is a privilege that can be scaled (5).

It is on this background that the concept of inheritance as envisioned by Desai is refracted by the three aspects of the effect, institution, and economy of the novel. The affective inheritance is psychic, the whiteness admiration and shame of brownness of the Judge recreates the colonial texts according to which colour and culture are ranked. Institutionalized inheritance is represented by courts, schools and police which replicate colonial discipline and turn missions of civilizing into bureaucratic surveillance. The circuits of inheritance are economical in the world: a world system that values the Indian work, the sweat of Biju in kitchens, Gorkhas in plantations, and undermines the Indian bodies. According to Gauri Viswanathan (1989), colonial education embedded into them a will to civilize themselves, and the imperialism would be perpetuated as a moral habit even after political retreat (155). The success of Desai is that he depicts how these habits are lived: in a crumbling bungalow, in a Manhattan basement, in love destroyed by the fear of classes. The affective sediment of empire is actualized in each scene.

In this way, *The Inheritance of Loss* is a challenge to nationalist triumphalism and to the euphoria of the diaspora. The contrapuntal form that it is, characterized by alternating between the worlds of Kalimpong and New York, reflects the concept of contrapuntal reading proposed by Edward Said (1993), who is concerned with overlapping histories of colonizer and colonized (59). Desai claims that modernity and marginality do not go in series, but coexist: mimicry provides dignity, but increases dependence; globalization provides openings, but closures. This grammar of loss which the novel describes is not merely melancholy, it is an organization, which decides who is to be a citizen, consumer or exile of the world. Desai makes silence a kind of critique in making that grammar audible, however weakly. Her novel is an ethical map of the postcolonial life- one that depicts aspiration and injury as two coordinates of our inherited world.

References

- Anderson, B. (1983). *Imagined communities: Reflections on the origin and spread of nationalism*. Verso.
- Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press. <https://doi.org/10.5749/j.ctttt9dx>
- Berlant, L. (2011). *Cruel optimism*. Duke University Press. <https://doi.org/10.2307/j.ctv1220n6w>
- Bhabha, H. K. (1994). *The location of culture*. Routledge. <https://doi.org/10.4324/9780203820551>
- Boehmer, E. (2005). *Colonial and postcolonial literature: Migrant metaphors* (2nd ed.). Oxford University Press.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard University Press.
- Bourdieu, P. (1991). *Language and symbolic power* (J. B. Thompson, Ed.; G. Raymond & M. Adamson, Trans.). Harvard University Press.
- Chambers, R. (1991). *Room for maneuver: Reading (the) oppositional (in) narrative*. University of Chicago Press.
- Chatterjee, P. (1993). *The nation and its fragments: Colonial and postcolonial histories*. Princeton University Press. <https://doi.org/10.1515/9780691214530>
- Desai, K. (2006). *The inheritance of loss*. Grove Press.
- Fanon, F. (1967). *Black skin, white masks* (C. L. Markmann, Trans.). Grove Press.
- Foucault, M. (1990). *The history of sexuality: Volume 1, An introduction* (R. Hurley, Trans.). Vintage Books.
- Foucault, M. (1995). *Discipline and punish: The birth of the prison* (A. Sheridan, Trans.). Vintage Books.
- Loomba, A. (1998). *Colonialism/Postcolonialism*. Routledge. <https://doi.org/10.4324/9780203823125>
- Roy, A. (2003). *City requiem, city solitude: Urbanizing Kolkata*. University of Minnesota Press.

Roy, A. (2010). *Poverty capital: Microfinance and the making of development*. Routledge. <https://doi.org/10.4324/9780203854716>

Said, E. W. (1978). *Orientalism*. Vintage Books.

Said, E. W. (1993). *Culture and imperialism*. Alfred A. Knopf.

Scott, J. C. (1990). *Domination and the arts of resistance: Hidden transcripts*. Yale University Press.

Sinha, M. (1995). *Colonial masculinity: The 'manly Englishman' and the 'effeminate Bengali' in the late nineteenth century*. Manchester University Press.

Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.

Spivak, G. C. (1990). Globalization and the politics of translation. In S. Harasym (Ed.), *The post-colonial critic: Interviews, strategies, dialogues* (pp. 71–102). Routledge.

Viswanathan, G. (1989). *Masks of conquest: Literary study and British rule in India*. Columbia University Press.