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## **A STUDY ON PSYCHOLOGICAL EFFECTS OF EARLY AND LATE MATURATION**

*Akanksha Sureshrao Nawale, Research Scholar, Dept of English, Vinayaka Missions Sikkim University, Gangtok*

*Dr Anurita, Associate Professor, Dept of English, Vinayaka Missions Sikkim University, Gangtok*

### **ABSTRACT**

Young Adult Literature has just recently begun to be recognized as a separate academic genre. Young Adult Literature is defined by the Young Adult Library Services of the American Library Association (YALSA) as literature created, distributed, and marketed to young adults with the intention of fostering healthy adolescent development. The theoretical foundation for analyzing the chosen Indian English Young Adult Literature is presented in this chapter. The social learning theory and the social cognitive study served as the foundation for this paradigm. Additionally, this chapter lists and defines operational terminology like Self-Efficacy, Vicarious Capability, Observational Learning/Modeling, Social Cognitive Theory, and Symbolism. These concepts have been theorized specifically in relation to Indian culture. This paper also places the chosen works in their proper position within the history of Indian young adult literature. A review of the literature on the accessible Indian English YAL is also included in this research.

***KEY WORDS: Psychological, Effects, Early and Late Maturation, Cognitive Theory***

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### **1. INTRODUCTION**

The tension between a young person's need to assert their individuality and their overpowering want to be just like their companions is one of adolescence's greatest paradoxes. Teens may become upset if they experience sexual maturation either significantly earlier or much later than usual. Adolescents may become bothered by anything that makes them stand out from the herd.



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However, there are differences between males and girls in how early and late maturing affects them. According to several studies, males who develop early are less impulsive, more poised, laid-back, and popular with their friends. They are also more likely to become leaders. They are more circumspect, more ruled by rules and rituals, and more worried about being liked, according to other studies. According to some research, early maturers continue to perform cognitively ahead of their peers until late adolescence and adulthood. Late bloomers have been reported to have lower self-esteem and to be "more inadequate, rejected, and dominated; to be more reliant, aggressive, and insecure." Girls, unlike the majority of males, typically dislike early maturation; they are generally happier if their timing is about the same as that of their friends. "Early developing girls tend to be more introverted and shy; more negative about menarche," according to research. If a girl's "new curviness conflicts with cultural standards equating beauty with thinness," she may feel less attractive as she matures. If she notices that she is "changing for the worse, not for the better," she is horrified. When "adolescents are significantly more or less developed than their classmates; when they do not regard the changes as advantageous; and when numerous stresses situations at around the same time," the effects of early or late maturation are likely to be unpleasant.

## **2. BEGINNINGS OF YAL IN INDIAN LITERATURE:**

Even at the start of the twenty-first century, the genre of young adult literature was nearly completely unknown. While many renowned writers, including Tagore, Premchand, and Bibhutibhushan Bandopadhyay, wrote fiction in regional Indian languages, English-reading adolescents had to make a significant transition from children's literature to adult literature. Indian young adult literature, which is frequently regarded as a subgenre of children's literature, is not significant enough to be included in the dominant canon of literature since it lacks the necessary depth. Young Adult Literature (YAL) is actually a literary genre that is openly overlooked, underappreciated, and has only just started to receive the attention and consideration from critics that it so richly merits, primarily in the West.



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Chander Pahar/Moon Mountain by Bibhutibhushan Bandopadhyay deserves more recognition as a noteworthy work that originated in Bengal/India and contributed significantly to this literary form. It is unquestionably striking and unusual. During his lifetime, Bandopadhyay produced four important works for teenagers: Chander Pahar (1938), Maraner Danka Baje (1940), Mismider Kabach (1942), and Heera Maanik Jwale (1946). An adventure book for young adults called Sundarbane Shaat Batshor was released posthumously in 1952. Bandopadhyay began writing for young adults because he cared about both the literary health and enjoyment of the target audience. Due to this, there are books like Pather Panchali, Drishti Pradeep, Debjan, and Aranyak as well as versions of these books that have been specifically edited and condensed for young adults. However, it was an unaffected Chander Pahar who made Bibuthibhushan a well-known author for young adults. The book is an astonishingly accurate, tangible account of the exploits of Shankar, a young protagonist navigating the African bush. The work derives its inspiration from the traditional components of young adult literature, including a desire for the odd and unknown, the blending of the real with the bizarre, and excitement for exploration and worlds beyond our current understanding.

Significant short tale "Unwanted" by Rabindranath Tagore was written with that generation's young adults in mind. The protagonist of the novel is Nilkanta, a young shipwrecked orphan whom fate takes to Sharat and Kiranmayi, who come from a wealthy family. He receives very tender care from Kiranmayi, who also comforts and loves him. The boy's life, however, mysteriously takes a different path, and it turns out that his newfound life ends prematurely, much like a dream. Nilkanta begins to feel unheard, exposed, and discouraged. Nilkanta must simultaneously deal with the physical and psychological changes he is going through as he transitions from adolescent to youth, a stage of his life that is extremely important.

The ten short stories in Munshi Premchand's Kishor Sahitya Mala, written in an extremely straightforward and plain style for teens, highlight the difficult and transitional time of adolescence as well as the conflicts and tensions that young people encounter on a daily basis.



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There was a time when R K Narayan's *Malgudi Days*, Ruskin Bond's novels, or the *Amar Chitra Katha* series were viewed as essential to the development and expansion of young adult fiction in India. That was back in the 1970s and 1980s, before Indian English fiction (IE fiction) saw the literary renaissance and publishing boom that was to come. *The Room on the Roof*, Ruskin Bond's debut book, tells the tale of Rusty, a sixteen-year-old teenager. He was abandoned and now resides with his guardian. Rusty makes the decision to flee one day because of his guardian's harsh methods and rigid regulations. He eventually realises that life is not always simple and that he must overcome many obstacles. With his straightforward, informal writing style and spontaneity, Ruskin Bond succeeds in captivating readers in his debut work from beginning to end.

The renowned English author Graham Greene assisted in the publication of R K Narayan's 1935 novel *Swami and Friends*. As a youngster nears the end of a beautiful childhood and prepares to take on the challenging responsibilities of puberty, the story shows all the minor confusions, dislocations, and innocent pranks. The book depicts the early years of boys like Swami growing up in rural Southern India in almost a rainbow-colored world. The reader gets a glimpse of an autobiographical description of Narayan's youth coupled with a vivid portrayal of the thoughts, emotions, and activities of school boys because Narayan's personal experiences at school had been used in the creation of the work. The book is praised for Narayan's in-depth knowledge of child psychology as well as for his compelling and realistic portrayal of the carefree and exuberant world of adolescent schoolboys.

### **3. ASPECTS OF COGNITIVE MATURATION:**

Despite the dangers of puberty, the majority of kids come out of their teenage years with healthy, developed bodies and a positive outlook on life. Their cognitive growth has also continued. Younger children don't just look different from adolescents; they also think differently. They have the ability to reason abstractly, make complex moral decisions, and make more realistic future plans. The ability to consider "what if" scenarios sets teenage mental



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processes apart from those of younger kids. A large portion of childhood seems to be spent trying to accept the world as it is. Teenagers become conscious of the potential of the world. When they are able to think abstractly, adolescents reach the highest levels of cognitive development. This change, which typically takes place around the age of twelve, gives individuals a new method for manipulating (or using) data. They are able to create theories, test hypotheses, and picture potential outcomes. They become "humans who can solve difficult problems, make moral judgements, and picture ideal communities" by the time they reach adolescence. According to psychologist David Elkind's (348) description of typical behaviours and attitudes that may result from children's novice forays into abstract thought:

- Criticism of authority figures: Adolescents go through this stage when they understand that the grownups they once looked up to have flaws and don't always follow their own rules and agreements. Teenagers frequently notice this and point it out to the grownups.
- Argumentativeness: Young adults have a tendency to argue since they frequently want to use their newly acquired skills and view every scenario from their perspective. Teenagers may become contentious due to divergent points of view.
- Indecisiveness: Teenagers struggle to decide on simple matters since they are becoming more conscious of the variety of options available to them. They occasionally exhibit indecision due to their propensity to consider all options before making the best decision.
- Apparent hypocrisy: Teenagers frequently establish very high standards for themselves but later find it difficult to live up to them because they frequently fail to understand the distinction between setting standards and upholding them.
- Self-consciousness: Young adults tend to be highly self-conscious about how they look and frequently put themselves in other people's shoes and consider what other people could be thinking. They struggle to discriminate between what they find interesting and what would be interesting to someone else. Teenagers' intense self-consciousness is greatly influenced by an imagined or nonexistent audience and an anticipated "watcher"



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who they believe is just as interested in their thoughts and actions as they are.

- Assumption of invulnerability: According to psychologist David Elkind, the term "personal fairytale" refers to a perception among adolescents that they are unique, special, and exempt from the norms that apply to the rest of the world. Early adolescence is when this egocentrism manifests, and it underlies a lot of hazardous, damaging behaviour (352). Teenagers who begin to feel invulnerable may experiment with risky behaviours that endanger both them and those around them.

#### **4. RELATIONSHIPS WITH FAMILY, PEERS AND SOCIETY**

Teenage years have been described as an adolescent rebellion period characterised by emotional upheaval, familial strife, alienation from adult culture, and animosity toward adult values. Although unpleasant moods do worsen as boys and girls progress through these years, adolescence does not normally bring about significant emotional changes. Although teenagers may challenge parental authority, these emotions typically do not result in large family disputes or a "generation gap"—a dramatic rupture with parental or cultural expectations. Teenagers, with whom they identify and feel at ease, spend a large portion of their spare time. They occasionally seem to think that while older individuals may not share their views, the majority of other teenagers do. Contrary to popular belief, most teenagers still have underlying values that are more similar to those of their parents.

Teenagers and their parents frequently argue over "how much" or "how soon" in these exchanges. Typically, during adolescence, family conflict increases, stabilises during adolescence, and then declines during adolescence. The pressures of puberty and the drive to express independence may be contributing factors to the increasing conflict in early adolescence. The environment becoming more tranquil in late adolescence may be a result of adjusting to the significant changes that occur during the teenage years and a reevaluation of the power dynamics between parents and children. Conflict is more likely to occur with mothers than with fathers, maybe because mothers have often had a closer relationship with their





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children and may feel more conflicted about ceasing that relationship. As adolescents enter puberty and feel the desire to be treated more like adults, overly strict, authoritarian parenting may be detrimental to their development. When parents fail to respond to this desire, their kids may reject parental influence and turn exclusively to peer support and approval.

Teenagers have less time and less desire for the emotional fulfilment they once received from their sibling bond as they start to grow apart from their families and spend more time with their peers. Although they spend less time with them and have less intimate interactions with them, they nevertheless express intimacy, love, and admiration for their brothers and sisters. Younger siblings are less prone to look to their older siblings for friendship, they argue with them less, and they exert less control over them.

The increasing participation of young people with their peers is both a source of pressure for behaviour that parents may find objectionable and a crucial source of emotional support during the difficult transition of puberty. Adolescence is the period of life when friendships are at their peak of intensity. Early adolescence is a time when friendships deepen and encourage one another. Teenage buddies are less competitive, value loyalty more, and collaborate more than younger pals. A stronger and more constant connection between increased closeness and social skills and psychological adjustment emerges during adolescence. Teenagers who have close friendships have high self-esteem, believe they are capable, and are less likely to be hostile, worried, or depressed. They also perform well in school. They frequently select mates who have their interests, and friends tend to influence one another to become even more similar. Friends are frequently members of the same race and social class as their peers.

Delinquency is frequently attributed to peer pressure, and parents worry about their kids "getting in with the wrong crowd." Peers do have a significant impact on young people who use drugs, drop out of school, and engage in criminal behaviour. Do all of them frequently with friends. Adolescents occasionally or sporadically engage in antisocial behaviour. A smaller subset of criminals are known as chronic offenders, who regularly engage in a wide range of



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antisocial behaviours include rape, frequent fights, breaking into automobiles or homes, setting fires, and destroying property. Most juvenile offenders don't develop into hardened criminals; instead, many of them simply outgrow their "wild oats". Unlike alcohol consumption and sexual activity, which tend to increase in frequency with age, delinquency peaks around the age of fifteen and then gradually drops? Low-income kids who do not see viable options are more likely to adopt a persistently antisocial lifestyle than middle- and high-income teenagers who may "experiment with harmful behaviours and drop them". Criminal activity and delinquency are "concentrated in underserved, overpopulated metropolitan areas with deteriorating housing, high unemployment rates, and predominately minority populations".

Some teenagers are influenced by their peers to engage in such antisocial behaviour, but good parenting can shield kids from harmful peer pressure. Fortunately, the vast majority of teenagers avoid significant mishaps. Those who do exhibit problematic behaviour can — and need to — receive assistance. Adolescents may avoid risks, build on their talents, and explore their options as they approach adulthood with love, direction, and support.

## **5. RESEARCH METHODOLOGY**

The proposed study would use analytical research as its primary research methodology, where the researcher's analysis, observations, interpretations, and insights play a vital role. We would explore the chosen works of Indian English YAL from the theoretical perspectives of Social Cognitivism. The writings of Albert Bandura will serve as the basis for the theoretical framework.

The major source, a few works by Indian English YAL, will be used to bolster the research project's main thesis with supporting information. The secondary sources for the research, which include reviews, journal articles, and critical examinations of young adult literature, will also give a wealth of information. Information is gathered through surveys, library and online resources, and access to psychology journals. Additionally, access would be made to electronic





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data banks like Pro Quest and JSTOR. A visit to the American Library would also be made as part of the data gathering process.

## **6. RESULTS AND DISCUSSION**

### **6.1 CONTEMPORARY INDIAN ENGLISH YAL**

In the past few years, a new genre of writing known as adolescent or young adult fiction, which caters to young adults between the ages of 14 and 21, has emerged in the subcontinent. After the 1990s, a wide range of "new writing" appeared in Indian fiction written in English, including chick-lit, graphic novels, mystery fiction, pulp fiction, campus fiction, and the most recent entry, young adult fiction, also known as YA fiction. Although it is still in its infancy in India and is struggling to get a foothold among the established literary canons, YA fiction is not entirely a new body of work in the world of literature. Since the 1990s, a number of significant studies have been published in the West that demonstrate how YA fiction may help teens establish the habit of reading as well as be utilised in the classroom to teach subjects like social studies, literature, and history as well as instil basic values.

Our knowledge of young adult literature in India is confined to news paper pieces and sporadic book reviews on this emerging genre that has already greatly captured the attention of the publishing community in the west. It is difficult to pinpoint the beginnings of this genre in India to a specific historical period. Although the genre studies have not yet developed in a systematic way, there are certain observations that may be made in order to comprehend the starting points. According to a brief review of YA fiction provided on sify.com, Indian publishers like Children's Book Trust and National Book Trust were among the first to publish fiction for young people. However, it wasn't until English-language mainstream publishers showed a lot of interest in young adult novels that the section labelled "young adults" became noticeable. According to common consensus, the "Harry Potter" and "Twilight" series of Young Adult novels from the West served as an inspiration for modern teen literature in India. Accordingly, a



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dailybhaskar.com article titled "Books for India's Young Adults Turn New Page" noted that the 'Twilight' series of vampire romances arrived in Indian bookstores around 2007 to the delight of young adolescent urban readers, sparking a boom in the contemporary young adult genre in India. Numerous Indian publishers and authors started considering creating domestic (desi) versions of the same genre in light of the young adult population's tremendous response to these novel fantasy adventures.

Although Western authors are responsible for the development and innovation of young adult fiction in India, there are very few similarities between the themes and content of Indian young adult literature and those of Western authors. The young adult fiction of the western world seems to deal with a variety of themes, including personal issues in growing up, such as potential career choices, negotiating with parents and their expectations, relationship with siblings, and sexuality, as well as more intense issues like the reality of adult life: death and dying, drugs, alcohol, and substance abuse; divorce; spousal and child abuse; race and class discrimination, etc. that have an impact on young adults.

The young adult reader in India is not in the least new to the genre, despite the fact that it is still in its infancy and is not yet well-developed. Many consumers and publishers believe that the consistent influx of western teen thrillers into the country from the 1970s onward helped to create a favourable socio-cultural atmosphere for the acceptance of this new genre in the urban centres. The fact that publishers have effectively redirected this readership group to read indigenous authors who offer desi versions of Harry Potters and Edwards based on Ravana, Krishnas, and Kansas is what stands out about the advent of Indian young adult fiction. Titles like Swayamvara: The Return of Ravana by David Hair, The Slayer of Kamsa by Ashok Banker, and On the Yeti's Trail by Shoba Naidu all have an Indianized feel to them. These works are clear examples of Indian English fiction's propensity to exoticize mythological history and return to epic themes and heroes. However, this does not imply that YA fiction's topics are limited to just fantasy experiences. Other groundbreaking works include Skunk Girl,



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a novel about the suffering of growing up in a wide-open environment, and Real Men Don't Pick Peonies, a book about a Himalayan trek. In his novel Battle for 19, Ranjit Lal depicts the reactions of urban youth who are thrust into violent situations.

Several contemporary YAL titles are quite aptly described as "coming of age" books, in which the protagonist makes significant discoveries, learns how to make his or her own decisions, overcomes difficult challenges without the help of adults, and confidently recognises their own inner strengths and weaknesses. Adolescence is generally understood to be a transitory and crucial stage of life. Adolescents in this stage of life face challenges such as developing an understanding of one's own developing sexuality, establishing oneself in the fiercely competitive environment of school, handling peer pressure, successfully navigating tragedy, calamity, and other terrifying situations, and developing life skills are some additional topics that the modern Indian English young adult literature discusses. The teenage fiction published by authors like Deepa Agarwal, Paro Anand, Ramendra Kumar, and RanjitLal exhibits similar goals. Young readers have the chance to consider difficult and uncomfortable topics from a safe distance, define their role in life, and discover that each of us has the capacity to make a difference in the world thanks to the writing of these authors, who not only bring the concerns of adolescents to the forefront.

Young adult and children's book author Paro Anand is prolific and unafraid. She has written a number of works, including plays, novellas, short tales, and novels. Anand has written extensively about the nation's children's literature and has also released a number of anthologies. She has served as the leader of illustrious literary organisations like the National Centre for Children's Literature and The National Book Trust India, which are both regarded as India's leading organisations for children's literature. In rural areas of India, Paro Anand has established libraries and Readers' Clubs and led training sessions on the value of literature. She holds a global record for assisting more than 3000 kids in creating the 850-meter-long World's Longest Newspaper in thirteen different languages and across eleven different Indian states. The



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project was established with the intention of giving poor youngsters a forum to demonstrate their writing abilities and of empowering young people by assisting them in producing their own literature. The Russian Centre for Science and Culture has honoured Paro Anand for her contribution to children's literature. Additionally, she received recognition for her writings in 2007 on Republic Day from Dr. APJ Abdul Kalam, the President of India. Anand has additionally represented the nation in a number of foreign settings, such as those in the UK and France. She is well-known for telling stories live, and she has done so in India, the UK, France, and Switzerland. She also oversees Literature in Action, a programme that shows young people how stories can aid in their overall development. Anand also participated in an Indo-Swedish workshop and co-wrote a book for teenagers with special needs with a Swedish author. She has also worked with kids affected by terrorist and separatist violence in Kashmir as a resource person for the Rajiv Gandhi Foundation. *No Guns at My Son's Funeral*, a book that has received a great deal of critical acclaim and was nominated for the IBBY Honor List in 2006 as the best book for teenagers from India, was written by the author based on her first-hand experiences with such adolescents. The book is currently being translated into Spanish and German, and discussions are taking place to adapt the book into a movie. In the book, a young boy is enticed into being a terrorist by unfavourable forces. The son of a terrorist is the subject of the *Weed* sequel to the book, which is likewise set in Kashmir. It tells the narrative of the terrorist's son as he struggles to establish his identity and find another way to support his family. *I'm Not Butter Chicken and Wild Child and Other Stories* are two of Anand's other notable novels for young adults.

In addition to compiling textbooks, Deepa Agarwal has written more than fifty books for children and young people, including picture books, biographies, thrillers, mystery and adventure novels, stories about ordinary life, and retellings of myths and folktales. Agarwal frequently contributes her pieces to children's periodicals both domestically and internationally, websites, and children's sections of newspapers. She has also edited and contributed to a number of anthologies. The majority of Indian languages as well as Korean, Japanese, and



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Chinese have all been translated into Agarwal's works. Her most recent works include the historical adventure novel *Caravan to Tibet*, which was published by Puffin/Penguin Books, the translation of *Chandrakanta*, a well-known Hindi classic, and the biography *Rani Lakshmbai*, which was published by Puffin Books. She has written several books, including *The Mango Birds* and *A Real Giraffe*, both picture books from National Book Trust, and *How to Get Your Child to Read and Write Right*, a creative writing manual from Scholastic India. She has won numerous awards in the Children's Book Trust Writing Competitions, and five of her novels are recognised in the White Raven Catalogue of suggested reading, published by the International Youth Library, Munich. For her picture book *Ashok's New Friends*, she was honoured with the N.C.E.R.T. National Award for Children's Literature in 1992–1993. The White Raven Catalogue lists *Caravan to Tibet* as the best book from India for the 2008 IBBY (International Board on Books for Young People) Honor List. Additionally, a Korean translation exists. In addition, she won first place for her short story "Cradle Song" in The Asian Age's short story competition, and second place for her story "Visitor's Hour," which was published in *Cicada* magazine in the United States, in the Society of Children's Book Writers and Illustrators of America's Magazine Merit Awards. Deepa also writes poetry and fiction for adults and translates her works from Hindi into English. Both of her poetry collections, *Do Not Weep Lonely Mirror* and her collection of short stories, *If the Earth Should Move...*, have received favourable reviews. Deepa Agarwal has led numerous workshops on creative writing and storytelling sessions in schools and serves as a resource person for Scholastic India, the National Book Trust, and Ratnasagar Publishers. The Habitat Children's Book Forum, which attempts to connect kids and literature, was founded and is organised by her as well.

Ramendra Kumar writes satire, poetry, and young-adult fiction. The first children's book by Ramendra was released in 1997. Since then, renowned publishers such National Book Trust, Children's Book Trust, Penguin, and Rupa & Co. have published his works. Additionally, his works have included in the renowned "Chicken Soup for the Soul series." Major newspapers and publications have published and evaluated Ramendra's writing, and it has also been



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translated into a number of languages, including Chinese, Japanese, Mongolian, Sinhala, French, Portuguese, and Spanish. One of Ramendra's tales has been put into the curriculum for ninth-graders in Norway, and another tale has been transformed into Kamishibai, Japan's traditional storytelling style. The Central Board of Secondary Education (CBSE), India, has suggested his young adult book Now or Never as well as the read-aloud Paplu the Giant for supplemental reading. Ramendra has won 26 national honours in contests held specifically for authors of children's books. Additionally, in 2008, he delivered a paper at the 31st IBBY World Congress, which was held in Copenhagen, Denmark.

## 7. CONCLUSION

In order to reflect the rural Indian population, these authors and their works also feature a wide range of Indian characters that represent the full range of people in the Indian social context, such as school teachers, parents, soldiers, grocery store employees, friends, school bullies, neighbours, and so forth. These works carve out a distinct vision of social behaviourism that is articulated with an emphasis on love, trust, and interdependence. They also paint a picture of Indian communities in their urban environments; communities that attempt to balance between the security and insecurity of conflict-ridden areas, ambiguous relationships, secret relationships, and secret missions. Finding and describing such themes can be quite important because they can help students and authors of literary writings understand the underlying human interactions and behaviour that underlies those literature. Such readings are pertinent in light of the current geopolitics of the difficult times we live in and have the potential to make an impact on susceptible minds.

- Characters in YAL books perform notable feats and are upbeat; adults are frequently repulsed by adolescent protagonists who act as if they know more than adults, but this appeals primarily to teenagers. Teenagers are attracted to and charmed by the potential to succeed on their own terms and in their own way. In fact, growth and change are the most prevalent themes in books for young adults. This theme is extensively explored in





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the majority of the works in this genre. The protagonist typically loses innocence as they go from childhood to puberty, according to general observations. They might be affected for the rest of their lives by this maturation.

- Real emotions and sentiments are discussed in teen literature: Teenagers are particularly interested in emotions and want to see them treated fairly and truthfully in the literature they read during this period of their lives when hormones are out of control. Developing more mature social skills, obtaining emotional independence from parents and other adults, developing a personal ideology and ethical standard, reaching a male or female gender role are all emotional problems that are frequently addressed in these works. Teenagers are frequently able to navigate their own concerns and emotional challenges by watching the evolution of same emotions in a fictitious character.

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