



Bibliography of Texts Significant for a Study of Otium in Indian Fiction

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The following bibliography emerged in the course of research undertaken as part of a project on otium in modern South Asian fiction at the University of Freiburg (project G4 of CRC 1015).¹ The project combined the analysis of Anglophone Indian novels with research on modern Bengali and Urdu prose. This interdisciplinary exchange on otium in South Asia developed otium as a concept transcending a European or narrowly Anglophone linguistic-cultural context.

In the course of the project, we understand otium as a mode of leisurely experience. The way time is perceived is often central to representations of such experiences: not only is time no longer merely a “resource for achieving a specific aim or objective”, but in scenes of otiose leisure time frequently takes on a different quality of lingering in an indefinite present.² Another understanding of otium as an experience was arrived at through a study of emotions and analysing how time is felt during the experiences of these emotions as narrated in these texts, for instance nostalgia and/or melancholy.

The project aimed at documenting and analysing the theme of otium in a bipartite approach, including research on modern Bengali and Urdu fiction³ and research on recent Indian fiction in English⁴. Thus, not only is this research responsive to different literary traditions, but the project also combined diachronic with synchronic approaches.

The following list of novels, which follows, where possible, a chronological order, shows a crucial result of the project, namely that experiences close to what is described as otium above play an important role in modern Indian fiction. There is a large number of texts to which character experiences, scenes or sites of leisure, a sense of drift and timelessness or emotions of idleness are central, often combined with an atmosphere of nostalgia. The project further argues that these are significant themes, because they point to shifting attitudes and feelings towards time: The representation of a leisurely

¹ CRC stands for Collaborative Research Centre, which is the official English translation for the project format SFB: https://www.sfb1015.uni-freiburg.de/en?set_language=en.

² Fludernik, Monika. „Nostalgia for Otiose Leisure“. 16-17.; see also Fludernik, Monika, and Miriam Nandi. “Introduction.” *Idleness, Indolence and Leisure in English Literature*. Ed. Monika Fludernik and Miriam Nandi. Basingstoke: Palgrave Macmillan, 2014. 1–16.

³ Compare Farha Noor’s study on *(Un)Timely Feelings: Emotional Manifestations of Otium in Modern Bengali and Urdu Prose*, [Forthcoming]. See also Noor. “The Sensory Semantics of Otium in South Asia: Asymmetries, Entanglements and the Affective.” *Semantiken Der Muße Aus Interdisziplinärer Perspektive*. Tübingen: Mohr Siebeck, [Forthcoming].

⁴ Compare Melina Munz’ study on *The Promise of Purposelessness. Alternative Temporalities and Experiences of Otium in Contemporary Indian Fiction in English*, [Forthcoming].

mode of experience can critique or undermine colonial/Western assumptions about idleness and productivity⁵ as well as imply alternatives to accelerated life in capitalist modernity.

While this bibliographical publication aims to make accessible the results of our research, the list is by no means exhaustive, but can be expanded. Since the dissertation project on Bengali and Urdu has an extensive timeline, we have a list with varying dates of publication (s. also the table with an overview of all titles at the end of this document p. 11–16). It should also be noted that in lists of Bengali and Urdu texts, narratives from Bangladesh and Pakistan are not included as that would require further and more extensive research over a longer period. For Bengali and Urdu texts, the titles of published English translations follow the original titles and publication details. These are provided within square parentheses with the published translation titles also rendered in italics, along with translator's names and publication details. For texts not yet translated into English, only original titles are provided with publication details.

⁵ Compare Jordan, Sarah. *The Anxieties of Idleness. Idleness in Eighteenth-Century British Literature and Culture*. Lewisburg, Pa. [et al.]: Bucknell Univ. Pr., 2003.; Fludernik, Monika, and Miriam Nandi. "Introduction."; Fludernik, Monika. "The Performativity of Idleness: Representations and Stagings of Idleness in the Context of Colonialism." *Idleness, Indolence and Leisure*. 129–153.; Fludernik, Monika. "Spectators, Ramblers and Idlers: The Conflicted Nature of Indolence and the 18th-Century Tradition of Idling." *Anglistik. International Journal of English Studies* 28.1 (2017): 133–154.

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[*Song of the Road*. Trans. T. W. Clark and Tarapada Mukherji. Bloomington: Indiana University Press, 1968.]

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[*Days and Nights in the Forest*. Trans. Rani Ray. New Delhi: Penguin Books India, 2010.]

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[*Asar-us-Sanadid*. Trans. Rana Safvi. New Delhi: Tulika books, 2018.]

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Mirza Hadi Ruswa. *Sharifzada*. N. p., 1899/1900.

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[*The Courtesan of Lucknow (Umrao Jan Ada).* Trans. Khushwant Singh and M. A. Husaini. Islamabad: Alhamra Publications, 2002 [1970].]

——. *Junoon-e-intezar*. N. p., 1899.

[*The Madness of Waiting.* Trans. Krupa Shandilya and Taimoor Shahid. New Delhi: Zubaan, 2012.]

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["Perin." *Bitter Fruit. The very best of Saadat Hasan Manto.* Trans. Khalid Hasan. New Delhi: Penguin Books India, 2008.]

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——. "Bu." N.p., n.d.

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——. "Inquilab Pasand." N.p., n.d.

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——. *Yaad ki ek Dhanak Jale* (in: *Pathjhar ki Avaz*. N. p., 1966).

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[Trans. Frances Pritchett. New York: Review Books Classics, 2012.]

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Intizar Husain. *Aage Samandar Hai*. Lahore: Sang-e-Meel Publications, 1995.

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Rahman Abbas. *Ruhzin*. New Delhi: Arshia Publications, 2016.

Table: Chronological Overview of Texts

Timeline	Texts in Bengali	Texts in English	Texts in Urdu
1857	Peyari Chand Mitra. <i>Aalaaler Gharer Dulaal</i>		
1862	Kaliprasanna Sinha. <i>Hutom Pyanchar Naksha</i>		Syed Ahmad Khan. <i>Asar-us-Sanadid</i>
1881– 1883			Ratan Nath Sarshar. <i>Fasana-e-Azaad</i>
1884			Nazir Ahmed. <i>Taubat-un-Nasuh</i>
1885	Bankim Chandra Chatterjee. <i>Kamalakanta</i>		
1888			Nazir Ahmed. <i>Ibn-ul-vaqt</i>
1892– 1893	Rabindranath Tagore. <i>Chhuti</i>		
189?			Mirza Farhatullah Beg. <i>Dehli ki Aakhri Shama</i>
1899			Mirza Hadi Ruswa. <i>Sharifzada (?)</i>
			Mirza Hadi Ruswa. <i>Umrao Jan Ada</i>
			Mirza Hadi Ruswa. <i>Junoon-e-intezar</i>
1901	Rabindranath Tagore. <i>Nashtanir</i>		

1912	Rabindranath Tagore. <i>Jīban'smṛti</i>		
1928	Rabindranath Tagore. <i>Shesher Kabita</i>		
1929	Bibhutibhushan Bandopadhyay. <i>Pather Panchali</i>		
1938			Sajjad Zaheer. <i>Landan ki ek Raat</i>
1940		Ahmed Ali. <i>Twilight in Delhi</i>	
1949	Buddhadev Bose. <i>Tithidore</i>		
1950	Bibhutibhushan Bandopadhyay. <i>Ichhamati</i>		Saadat Hasan Manto. <i>Peerun (Perin)</i> ——. <i>Baadshaahat ka Khatmah</i> ——. <i>Bu</i> ——. <i>Inquilab Pasand</i>
1958		Nayantara Sahgal. <i>A Time to Be Happy</i>	
1960	Rabindranath Tagore. <i>Chinnapatrabali</i> .		
1961		M. Anantanarayanan. <i>The Silver Pilgrimage</i>	
1962	Sankar. <i>Chowringhee</i>		
From 1965	Satyajit Ray. <i>Feluda</i>		

From 1966			Qurratul ain Hyder. <i>Dalanwala</i> ——. <i>Jugnuon ki Dunya</i> ——. <i>Yaad ki ek Dhanak Jale</i> ——. <i>Jin Bolo Tara Tara</i>
1967	Buddhadev Basu. <i>Raat Bhor Brishti</i>		
1968	Sunil Gangopadhyay. <i>Aranyer Dinratr</i>		Ahmed Ali. <i>Dilli ki Sham</i>
1976	Bibhutibhushan Bandopadhyay. <i>Aranyak</i>		
1979			Intizar Husain. <i>Basti</i>
1981	Sunil Gangopadhyay. <i>Shei Samay</i>	Arun Joshi. <i>The Last Labyrinth</i>	
1984			Nayyar Masud. <i>Seemiya</i>
1985	Sunil Gangopadhyay. <i>Niruddesher Deshe</i>		
1988		Upamanyu Chatterjee. <i>English, August</i>	
1989		Shashi Deshpande. <i>That Long Silence</i>	
1990			Nayyar Masud. <i>Itr-e-Kafur</i>
1991		Amit Chaudhuri. <i>A Strange and Sublime Address</i>	

1992		Githa Hariharan. <i>The Thousand Faces of Night</i>	
		Sunetra Gupta. <i>Memories of Rain</i>	
1993	Bani Basu. <i>Gandharbi</i>	Amit Chaudhuri. <i>Afternoon Raag</i>	
		Sunetra Gupta. <i>The Glassblower's Breath</i>	
		Gita Mehta. <i>A River Sutra</i>	
		Vikram Seth. <i>A Suitable Boy</i>	
1994		Githa Hariharan. <i>The Ghosts of Vasu Master</i>	
1995		Vikram Chandra. <i>Red Earth and Pouring Rain</i>	Intizar Husain. <i>Aage Samandar</i>
1997		Ardashir Vakil. <i>Beach Boy</i>	
1998	Bani Basu. <i>Meyeli Addar Halchal</i>	Shyam Selvadurai. <i>Cinnamon Gardens</i>	
	Sankar. <i>Kata Ajanare</i>	Kiran Desai. <i>Hullabaloo in the Guava Orchard</i>	
		Sohaila Abdulali. <i>The Madwoman of Jogare</i>	
1999		Sunetra Gupta. <i>A Sin of Colour</i>	
		Raj Kamal Jha. <i>The Blue Bedspread</i>	
2000		Pankaj Mishra. <i>The Romantics</i>	

2001		Manil Suri. <i>The Death of Vishnu</i>	
2002	Rabisankar Bal. <i>Madhyaratir Jibani</i>	Anita Nair. <i>Ladies Coupé</i>	
2003		Navtej Sarna. <i>We Weren't Lovers like That</i>	Intizar Husain. <i>Dilli tha Jiska Naam</i>
		Kunal Basu. <i>The Miniaturist</i>	
2004		Amitav Ghosh. <i>The Hungry Tide</i>	
		Tabish Khair. <i>The Bus Stopped</i>	
2006		Kiran Desai. <i>The Inheritance of Loss</i>	
		C. Sriram. <i>The Long Reverie of Partha Sarma</i>	
2007		M. G. Vassanji. <i>The Assassin's Song</i>	
2008		Chitra Banerjee Divakaruni. <i>The Palace of Illusions</i>	Khalid Javed. <i>Tafreeh ki ek Dopahar</i>
2009		Amit Chaudhuri. <i>The Immortals</i>	
2010	Rabisankar Bal. <i>Dojakhnama</i>		
2011		Anita Desai. <i>The Artist of Disappearance</i>	
		Amitav Ghosh. <i>River of Smoke</i>	
		Anuradha Roy. <i>The Folded Earth</i>	
2012	Rabisankar Bal. <i>Aynajiban</i>		

2014		Amit Chaudhuri. <i>Odysseus Abroad</i>	
2016			Syed Muhammad Ashraf. <i>Aakhri Sawariyan</i>
			Rahman Abbas. <i>Ruhzin</i>
2017		Amit Chaudhuri. <i>Friend of My Youth</i>	