

ABSTRACT

This work seeks to critically engage with issues arising out of, and hotly debated within, Indian writing in English and its "other" *Bhasa* writing, issues of representation of nation in literary texts, which have divided the former and the latter into two secluded categories, strictly opposed to each other. The critical engagement, which this work displays, rests upon, and finally culminates in, the interrogation of Amitav Ghosh's *The Hungry Tide*, a text mirroring the new found love of Indian writing in English for cosmopolitanism and Buddhadeb Guha's *Bhasa* text *Kojagar* translated in English as *The Bounty of the Goddess*, a text harbouring *Bhasa* writings' fascination for unitary perspectives and structural aesthetics. Interrogation of these texts is grounded upon and backed by a broad survey of perspectives of nation, arising out of the West and India, and a dense exploration of the way nation is represented across the corpus of Indian writing in English and *Bhasa* writing. The exploration eventually sets the ground for the Interrogation of two texts. Interrogation of these two texts stresses on the per-formative and the ludic dimension of language, which breaks the text into multiple perspectives constantly at war with each other. Interrogation of textual instability in the texts of Ghosh's *The Hungry Tide* and Guha's *The Bounty of the Goddess* eventually makes one realize the limitation of texts in carrying forward the battle of perspectives ironically necessary for the maintenance and perpetuation of categories.

Key words: *Bhasa* writing, instability, interrogation, perspectives of nation, Indian writing in English