

End Notes

CHAPTER ONE

INTRODUCTION

1. Researching traditions of essay writing outside the Anglo-American tradition forms an important part of the overall project of strengthening the genre's academic reception. For entries on various national essay traditions, see Chevalier.
2. For a comprehensive chronological list of critical and creative essays on the essay see Klaus and Stuckey-French 193-212.
3. "The Modern Essay" was originally written as a review of an essay anthology and first appeared in *The Times Literary Supplement*, November 30, 1922. It was subsequently included in *The Common Reader* in 1925.
4. For a detailed analysis of the etymological connotations associated with the term see Jean Starobinski's "Can One Define the Essay" in Klaus and Stuckey-French 110-15.
5. For discussion on probable origins of the genre before Montaigne see Chevalier 388-93 and Heilker, *The Essay* 13-16.
6. For analysis of the relation between Montaigne and Pyrrhonian skepticism see Kirklighter 25.

CHAPTER TWO

ESSAYING THE ESSAY: THEORIZING THE FORM

1. For a historical and analytical account of the critical essay see Chevalier 409-11.
2. For a description of the essay's status within various critical frameworks see Chadbourne.
3. For a detailed analysis of German philosophical essayism see Obaldia 99-137.
4. The essay was originally written in German as "Der Essay als Form" in 1957-58 and was first published as the lead essay in *Noten zur Literatur I* in 1958.

5. For a comprehensive record of comments and views expressed on the essay's openendedness and the essayist's freedom see Heilker, "Twenty Years In" 183-85. For critical analysis of the issues of subjectivity and impersonation in the essay see Klaus *The Made-Up Self*.

CHAPTER THREE

ESSAYING THE ORDINARY: THE FAMILIAR ESSAYS OF R. K. NARAYAN

1. Essays belonging to these two categories may be found in the sections "Later Essays" and "The World of the Writer" in *The Writerly Life*; see Krishnan 359-447 and 449-519.

2. For analysis of the familiar essay's relation with Romanticism see Natarajan, Uttara. "The Veil of Familiarity: Romantic Philosophy and the Familiar Essay." *Studies in Romanticism* 42.1 (2003): 27-44.

3. In Jürgen Habermas' *The Structural Transformation of the Public Sphere* (1962) (trans. Thomas Burger and Frederick Lawrence. Cambridge, MA: MIT Press, 1989) may be found one of the first analysis of *The Spectator* essays in relation to the concept of the public sphere and the metropolitan press; see Habermas 42-43.

4. For critical comments on this aspect of Narayan's work see Khair 229.

5. Ram points out Narayan's practice of writing letters to editors on various issues and his participation in tree-saving campaigns; also refers to the nation wide debate on the study load of school children initiated by Narayan's speech delivered as Rajya Sabha member in 1986. See Ram xxvii.

CHAPTER FOUR

ESSAYING REAL STORIES: THE NARRATIVE ESSAYS OF AMITAV GHOSH

1. The term "creative nonfiction" is used by Anderson and by Gutkind; Lounsberry calls it "literary or artistic nonfiction";

2. For analysis of the story/essay dialectic see Hesse, Douglas. "Stories in Essays, Essays as Stories." Anderson 176-96.

3. For discussion on narrative in other media besides writing see Abbot, *Cambridge Introduction* 6-11, for the concept of “narrative fiction” see Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge, 2002.

4. Originally published in *Granta: Travel*. 26 (1989): 191-96.

5. See Barthes, Roland. *S/Z*. Trans. Richard Miller. London: Blackwell, 1990. For the concept of the Hermeneutic code see 18-20 and 28-33, for the relation between the hermeneutic code and concept of “delay” see 75-77.

6. Brooks takes the concept of “detour” from Freud and elaborates it in reading Freud’s *Beyond the Pleasure Principle*.

7. Originally published in *Granta: Murder*. 25 (1988): 250-54.

8. The text of “The Town by the Sea” originally appeared in *The Hindu* as an essay in three parts with titles “Overlapping Faults”, “No Aid Needed” and “The Town by the Sea” that were published on the 11 , 12 , and 13 January 2005 respectively; the whole text was included as “The Town by The Sea” in the anthology *Incendiary Circumstances* (1-25) in 2005 and was uploaded on *amitavghosh.com* as “The Tsunami of December 2004: The Town by the Sea”.

The text of “After the World Trade Center” originally appeared untitled as a part of the “Talk of the Town” section of *the New Yorker* on September 24, 2001 and was uploaded as “After the world Trade Center” on *amitavghosh.com*. It was subsequently included as “September 11” in *Incendiary Circumstances* (32-35).

CHAPTER FIVE

ESSAYING ACTIVISM: THE POLITICAL ESSAYS OF ARNDHATI ROY

1. Though Bloom’s study of this canon is entirely situated within Anglo-American pedagogy, it serves as representative of the condition of essay criticism and research as a whole. It is because only within this framework a sustained, visible and popular body of reading and writing practices surrounding the form of the essay has emerged as against the occasional and specialized research of the form in other traditions of essay criticism.

2. For a note on translation of *littérature engage*, see Unger, 4.