CHAPTER – IV

Conclusion

Social discrimination is an unfavourable treatment of individuals or groups and prejudicial attitudes that may lead to such treatment which is mainly based on the bias attitude which takes into consideration one's own marginalized position based on socio, economic, cultural parameters like caste, class, gender and the economic concept of rich and poor leading to subalternity.

Social discrimination occurs on the basis of class, caste and gender taking into consideration one’s socio economic cultural status. Indian caste system is a system of social stratification and social restriction in India in which communities are defined by thousand of endogamous hereditary groups called "Jatis". In our Indian society it is associated with the word "Caste". It was first used by the Portuguese to describe inherited class status in their own European Society. English caste is from Latin Castus 'pure, cutoff, segregated' and is etymologically related to carere "to cut off". Application to Indian social groups originates in the 17th century.
Caste is an elaborate and complex social system that confines elements of occupation, culture, social class, tribal affiliation and political power. It should not be confused with race, e.g. members of different castes in one society may belong to the same race, as in India. They have typical mores, caste codes which distinguish it from other groups. The word caste can also just generally refer to any rigid system of cultural or social distinction. The injustice of caste system and the means of addressing it has been an active topic of modern Indian discourse. The seriousness of the issue and its trauma on Indian consciousness is exemplified by the following message from Ambedkar to Gandhi.

"The outcaste is a bye product of the caste system. There will be outcastes as long as there are castes. Nothing can emancipate the outcaste except the destruction of the caste system. Nothing can help to save hindus and ensure their survival in the coming struggle except the purging of hindu faith of this odious and vicious dogma."

The term class is etymologically derived from the Latin word classis, which was used by census takers to categorise citizens by wealth in order to determine military service obligations. In the late 19th century the term "Class" began to replace hereditary classifications (such as castes, rank and orders) as the primary means of organizing society into hierarchical divisions. This corresponded to a general decrease in
significance ascribed to hereditary characteristics and increase in the significance of wealth and income as indicators of position in the social hierarchy. The common stratum model of class divides society into a simple hierarchy of working class, Middle class and upper class. But today the common three stratum model believes that concept of social class often assume three general categories a very wealthy and powerful upper class that owns and controls the means of production, a middle class of professional workers, small business owners. Lower class, who rely on low paying wage jobs for their livelihood and often experience poverty and live below the poverty line. Thus in the class structure we have haves and havenots, rich and poor, educated and uneducated, urban and rural, farmers, herdsmen, artisan, shop keepers and soldiers. Thus the structure of Indian society has always been governed by a delicate relationship among its classes stratified according to economic status and social roles. Since class consciousness is an essential component of the Indian psyche. It is but imperative that any fiction built on Indian life and society will have to foreground this consciousness in order to be credible and significant.

The term *Gender* is used to refer to the social and cultural constructions of masculinities and femininities, not to the state of being male or female in its entirety.
Gender study has many different forms. One view expressed by Simon-de-Beauvoir is: "One is not born as a woman but rather becomes one". Today Gender studies is a field of interdisciplinary study which analyses race, ethnicity, sexuality and location. In the present conjuncture, feminism in India responds to the gendered manifestations of caste inequality through its reorientation towards social transformation on an egalitarian basis. According to scholars like Anupama Rao this would involve a re-examination of caste, class, gender relations in such a way as to suggest that understanding the changing manifestations of caste is fundamental to the understanding of the particular forms in which gender inequality and sexed subordination are produced and grounded.

The main focus is to understand the social and psychic mechanism that constructs and perpetuates gender inequality and change it, as much as possible.

The present study attempts an analysis of the representation of social discrimination, socio-cultural margins of caste, class and gender in Indian context in the works of major social novels in Indian English fiction especially in the works of Mulk Raj Anand, Kamala Markandaya, Arundhati Roy and Aravind Adiga.

In India, social exclusion, economic deprivation and cultural and political marginalization/subordination were affected on the basis of
caste, class and gender under the hegemonic ideology of (brahmanic) varnashrama dharma. People who groaned under the monstrous grip of these things were denied human rights and elemental human status for millennia under this most perverted and repressive regime. Socio-cultural categories of caste class and gender in the Indian context of such oppressive forces, are to be considered for research and it needs to be studied at the advanced academic programme. What are socio-political and cultural implications and underpinnings of the representation of marginalization in the medium and genre of fiction? What could be the creative pressure and social concern of social novelist and aesthetics of such narration? How far such fictional representations effective? What are the limitations and pitfalls of such intervening reformatory zeal to throw light on these issues in fictional narrations? All these questions are going to be posed and analyzed in detail.

Subaltern studies derives its force from Marxism. An attempt has been made to show the low position of people, as caste discrimination, class and gender discrimination in how subaltern in third world countries including India has great relevance to the understanding and interpretation of contemporary society. The term subaltern owes its origin to Antonio Gramsci’s writing and underlines a subordinate position in term of class, gender, caste, race and culture. It was
popularized by Gayathri Charkaborthy Spivak’s essay titled “*Can Subaltern Speak?*

“In 1985 The Subaltern cannot speak. There is no virtue in global laundry lists with women as a pious item. Representation has not withered away. The female intellectual as intellectuals has a circumscribed task which she must not disown with a flourish”.¹ (Spivak.c.g-P-308)

Subaltern means the colonized or oppressed subject whose voice has been silenced, the term has a relevance to the study of the term clearly in the following:

In 1985 Gayathri Spivak threw a challenge to the race and class blindness of the western academy asking ‘Can The Subaltern speak?’ (spivak,1985). By subaltern Spivak meant the oppressed. Subject, the member of Antonio Gramsci’s ‘Subaltern classes ‘or more generally those of the inferior rank and her question fallowed on the work begun in the early 1980s by a collective of intellectuals now known as the subaltern studies group. The stated objectives of this group was to promote a systematic and informed discussion of subaltern themes in the field of south Asian Studies. Further, they described their project as an attempt to study “the general attribute of subordination in south Asian society whether this is expressed in terms of class, caste, age, gender and office in any other way. The composition of the subordination, the subaltern studies group sketched out its wide ranging concern both with
the visible history politics economics and sociology, of subalternity and with the occluded attitudes, ideologies and belief system in short, the cultural informing that condition. In other words, subaltern studies defined itself as an attempt to allow the people finally to speak within the jealous pages of elitist historiography and in so doing, the speak, for or to sound the muted voices, of the truly oppressed”.2 p-144-145 (Spivak.G.C)

According to Spivak it is impossible for us to recover the voice of the ‘Subaltern’ and to establish her viewpoint, she speaks of widow immolation in India on the plea of performing ‘sati’ on the pyre of the husband.

Colonialism and patriarchy both oppressed women and it is difficult for the subaltern to articulate her point of view and there is no space from where the subaltern (sexed) subject can speak”. Spivak laid stressed on “gendered subaltern – that women who are doubly oppressed both by colonized and patriarchy in the third world countries”. p-148 (Spivak.G.C) She writes as:

“Between patriarchy and imperialism subject constitution and object formation, the figure of the women disappears, not into a pristine nothingness but a violent shutting which is the displaced figuration of the third world women caught between tradition and modernization”3 (Spivakp, 1998:-306)
According to Antonio Gramsci (1891-1937), the Italian Marxist and theoretician is believed to have introduced the term Subaltern’ meaning inferior status, quality or importance.

“In South Asian context the term Subaltern may be applied to those groups that have been subordinated in terms of class, caste gender and age. Subaltern groups may be understood better in their binary relationship to the dominant group.”

According to Subaltern theory norms are established by those in power and imposed on the ‘other’ who has had no voice because of race, class or gender. Critics like G.Spivak and Ranajit Guha focus on the term ‘subaltern’. As Spivak observes:

“the relationship between global capitalism (exploitation in economics) and nation state allegiance (domination in geopolitics ) is so macrological that it cannot accurate for the micrological texture of power”.(spivak-279)

Homi Bhabha focuses on the fact that ideas are expressed in which the oppressed and colonized are not well versed and not skilled at expressing their validity claims. Hence, the claims of the oppressed are often expressed in poor imitation of the master discourse.

“The question that puzzles one is why do the subaltern groups continue to remain perpetually thwarted? The elite groups have remained dominant devoid of the will and ability to transform society, While the
counter thrust from subaltern groups was perpetually thwarted or subalterned by elite domination”.⁶ (Sen 207-08)

According to Homi Bhabha—the colonial texts hybridity in the words of Bhabha means that the subaltern has spoken. Spivaks question’s Can Subaltern Speak? Is ambiguous. That is because, we do not know who asks this question the subaltern or the superior imperialist. Subaltern has not lost her voice forever.

“None of her relatives will touch her to take her ornaments off her body ….there is nothing in our fate but suffering from birth to death……”⁷

The question is: What is the relevance of subaltern studies to the understanding of literary texts? If we take a look at the relevance it to history, we ill find that it is flawed. Vinay Bhal makes a valid observation on this point:

“The subaltern studies collective, thus announced a new approach to restore history to the subordinated in order to rectify the elitist bias characteristic of much academic work in south Asian studies. The subaltern Agency was restored by theorizing that the elite in Indian played a dominant role and not simply a hegemonic one. They, with the logic of this theory the subaltern were made into autonomous historical actors who then seemingly acted on their own since they were not seen to be led by the elites.”⁸

However, Spivak has been critical of the efforts of the subaltern studies group that has interpreted Gramsci’s term Subaltern (The
economically oppressed) to re-establish a voice in post colonial India.

Subaltern in fact reinscribe their subordinate position in society,

*Gender Subalternity and the role of women in the society*

The society has identified the women as a person who belongs to the ‘fairer Sex’. It is equal to say that a female is perceived by the society from the point of view of sex. Males and females co-exist in this society for the harmonious growth and development of the nation. They share equal responsibilities in supporting the family but at the same time gender difference occurs even in the family. The males have the right to live in this society. Male themselves cannot live in the society, so they consider women as their supporter and treat them as secondary.

Women had a very limited role to play in the society as they were not allowed to think independently. They are pleased to live with their men and they carry out a lot of household duties that came under the category of unpaid labour. The patriarchal culture which in fact made it extremely difficult for the subaltern epically for women. Women to utter their thought. Spivak’s theory of subalternity is still relevant as people suffer, in the name of gender, class, creed and creed. Here we may take the characters like Gouri, Irawaddy, And Sohini, Ammu, others. As gender subaltern Bhaka, Bhiku, Velutha as caste subaltern Munoo, Balram Halwai as class Subaltern.

*Mulk Raj Anand*
In India as every one is aware the underdog is either casteless or his caste is of no consequences because his fall in religious, social and economic status. (Bhaka the casteless untouchable and a Brahmin boy who works as a servant in Coolie) we can be broadly described as an untouchable. He is pitted against the caste man – as in Anand’s novel – a priest or a caste Hindu (Untouchable), an educated babu, a rising entrepreneur, a big industrialist a vain, self styled ruling class in individual, (Coolie) and the imperialist power. (TL & B).

Both the novels untouchable and coolie, did deal with the out caste engaged in an intense struggle with the oppressive forces. Bakha strikes a positive note, for the rebel in him and succeeds to a small extent. Munoo mostly runs away from oppressive environment. The evil of religion lies in the support it provides for an unjust social system.

Bakha is the epitome of a large chunk of humanity which has been the subject to age old social discrimination. The social discrimination from he wants to light out is not limited to the sin of untouchability only but it also involves the problems of just wages, the dignity of labour and so on. That is why the problem of untouchability is still there in its different forms an hues though it has been almost wiped out as a social evil from the Indian soil. Coolie is a Powerful indictment of modern capitalistic society and its tragic exploitation of the poor. Munoo, the hero of the novel wants to live, but the society does not allow him to live.
He dies of exploitation, poverty and hunger. If the poor are treated humanely most of the problem related to them came be solved, easily. Humanism is the only solution to the problem.

“there novels, untouchable, Coolie, Two Leaves and The Bud , The Big Heart(1945), and the Road(1961)not only presents a mirror reflection of the life but the catharsis of pity. These novels presents a mirror reflection of the actual life and suffering of outcaste people”

11. Untouchable and The Road : Untouchable deals with the age old ghastly evils of untouchability which has deep roots in everywhere. The novelist the aspects of class struggle, social injustice and psychological conflict of the rich and the poor.

Prof . R.T Robertson considers, “Anand’s first novel Untouchable as the best example in common wealth literature of the individual representing a community (or a tribe) pilled against a whole society. He states that the conflict reaches epic proportions where the individual is most weak and the society must strong, where the odds are very even.” p-60

In Anand’s novels, women is shown as the victim of the economic and also social oppressive force which relegate her to a subordinate position in society.
“Gouri-The old Woman and the Cow” depicts the Indian peasants before independence and the position of woman in society. While independence has brought numerous welcome changes, certainly basic problems of the former have not been completely solved. The novel presents the story of Gouri, a meek and gentle country woman who silently suffers all the hardships and injustice imposed on her by husband till she meets the enlightenment doctor colonel Mahindra, who made conscious of her intrinsic worth and develops in her individuality as a human being. The novel has a strong plea for the identification Indian society woman remains unrealized, trapped and oppressed, that woman fights for her identity as she desire equality with man. Gouri’s whole life is the tale of fortune, gender discrimination and trauma. She does nothing but means under the distress of male chauvinism. She is blamed for being an inauspicious creature, liable not only about the mis-happiness of the family but also the drought in the village.

The Social life in India by tradition is controlled by man and so is the law. Woman has always been shunted to the margin’s. Her birth is regarded as curse. Her entire life is monotonous cycle of cleaning, washing cooking. She is reduced to the status of a slave (to her husband) “bound and fecund for the service of the hearth....”p249 Anand, attempted in his writing to give the helpless women a voice. In Gouri –
Anand the champion of the marginalized, portrays pitiable victims of rigid social system.

Indian Women writers emerged after independence and they have made a significant contribution, Kamala Markandaya, Anita Desai, Nayantara Sehgal, Shashi Despande, Namita, Gokhale, Gita Mehata and Arundhathi Roy are just a few names of women who have distinguished themselves with their innovative style, depiction of social relatives, advocacy of the emancipations of women and portrayals of feminine sensibilities. Kamala Markandaya show the socio cultural relatives that hamper the growth of women.

Women’s writing is a form of self-expression of their concerns with women’s issues. They hold a mirror to women’s reaction to men, society and vice versa. For the study I have selected two Indian women novelists. They are Kamala Markandaya and Arundhathi Roy.

“Women are forgiving, kind and affectionate; women are god’s highest creation, his own shadows while men are god’s common work. Women are lights and their shadows.” (B.C. Chatterjee)

Indian English Literature occupies a prominent place in world literature. The writers of Indian writing in English, have contributed significantly and abundantly to modern world literature in English. Their works represents an artistic and imaginative perception of the changing phenomenon and the shifting values of contemporary Indian life and
realities. They manifest in their novels contemporary society its cultural ethos and glorious heritage.

Fiction by Indian women novelists occupies a prominent place in Indian English Literature writings. They have made a substantial contribution to the growth and the enrichment of Indian novels in English. Their novels are essentially concerned with the gender discrimination and other problems related to women who are exposed and ill–treatment in the male dominated in Indian society. From analyzing the character and the inner mind of the Indian women from the viewpoint of feminine sensibility and insight the women novelist. They depict how women struggle not only against the social, cultural and religious oppression prevalent in contemporary society.

As an artist with a thought understanding of women’s position in contemporary society Kamala Markandaya shows how social and economic factors affects women more than men. Shanta Krishna swamy observes:

“Kamala Markandaya portrays the double pull that the Indian women is subject to; between Indian and western ways of living and values, between their dignity as a human being and her duties as a daughter, wife and mother, between marrying for love and un-marrying for the family, between her desire for autonomy and her need for nurturance.”17
While discussing the treatment of women characters, in the novel of Kamala Markandaya, *K Meera Bai* observes on feminine sensibility as:

“Makandaya’s women are well drilled in the tenets of Indian ethos. They possess an admirable strength to the wisdom of compromise and adjustment.”

A successful women in the eyes of the society is the one who begets sons as many as possible. As a typical village former Nathan also believes in the notion of the superiority of a male child.

Rukmani accepts her husbands betrayal and moral weakness with calm resignation. She suffers silently, As Uma parameshwaran observes:

“Without the least break or imbalance of body, mind or spirit, she lives her younger children.”

Thus the novel portrays the travails of Rukmani who faces crises in life with exceptional courage and extraordinary confidence.

Though the depiction of the fate of Ammu and Velutha and the unyielding Positioning of women and the unendurable plight of the dispossessed group, Roy categorically pushes for improved societal reform. She successfully manage to highlight’s her protagonist struggle against the man penchant for creating hierarchical structures, the repercussion these traditionally controlled ideologies create the destiny of those who go against the tenants of these ideologies.
The God of Small Things exposes the untold miseries and undeserved suffering of women who have to bear the brunt of male domination silently and meekly. The book presents a universal theme of social consciousness, it shows a confrontation between the have’s and have’s not, the Laltin and Mombatti; the big man and the small man. Also examine the feminist jealousy between woman and women. The plight of the women, in the male dominated frame work. The author seems to express in this social situation is full of many ifs and buts, ups and down’s. She shows a woman in patriarchal (set up) family years for from the shackles. She is like a bird that wants to fly freely in the open skies. But all of a sudden, her wings are cut down, by the callous society and thus she is pulled down to this earth where she has to gravel in the lowly dust.

Kerala state witnessed momentous social political and cultural movements including struggle for land rights and for the removal of untouchability. The novel thus appears as a document on kerala. This novel is a critique of Kerala’s social, political religious and cultural institution. It is document of a personal story of Ammu. The saga of Ayemenem family. Roy add’s

“for me the book is not about what happened but about how what happened people affected people”22. p46 (wiber)
Arundhati Roy’s socio–political criticism as reflected in the novel essentially moves round three nodal points the caste question, Gender issues and Environmental issue.

The position of post colonial time, her awareness of female subalternity may produce counter hegemonic discourse that can seek to dismantle the metropolitan canon’s governing the categories of imperialist culture. An intimate Knowledge of the reality of female marginality.

*The God of Small Things* is basically saga novel that depicts the life, destiny and fluctuating fortunes of three generations of a Syrian X’ian Family in Ayemenem, a sleepy village in central Travancore. The problem of patriarchal domination and female subalternity and the clash between the two are rooted in the specific geo-cultural reality of Ayemenem the male characters, pappachi and chacko represent phallocratic hegemony.

Ammu’s conflict with patriarchy often assumes anti-imperialistic dimensions. She never loses a chance to condemn the hypocritical and oxford educated chacko claims to sophistication and higher civilization.

Chacko’s authoritarian and metropolitan proclivities are latent in his attempt to appropriate the family property. The degenerate social system in Kerala that denied property rights to christian women and
prevented them from enjoying equal right with men has undone Ammu. There is double standard even for morality.

Ammu challenges the defiled social order and what it represent first by marrying a man of her choice and then breaking that marriage and getting in a forbidden love. Velutha epitomizes the negation of all that she detests in chacko and perhaps pappachi. The subaltern speaks through him and resists the iniquitous process of minoritization. By positioning him in a social context full of revolutionary potential Roy seems to equate desubaltenization with a kind of cultural syncriticism. Ammu seeks to unsettle the formidable structures of an irrelevant socio-cultural order by interrogating by the traditional grammar of love. Through their iconoclastic ways Ammu and Velutha construct on aesthetics of destruction. Velutha represents the beauty of the marginal, and the subaltern. One of the central themes of the novel revolves around the loved. And how much. The love for Ammu a Syrian X’ion women for velutha violates these lows. Because Velutha is an untouchable in society Ammu returns to Ayemenem after her divorce and with her two twin’s children. She falls in love with Velutha, and makes love to him for the first time on the day that Sophie Mol, her niece, returns from England.

“Though Ammu Estha, and Rahel were allowed to attend the funeral, they were made to stand separately, not with the rest of the family. Nobody would look at them”p-5(TGST-A.Roy)
Ammu is ostracized from Sophie’s funeral because of her relationship with a ‘paravan’ we can see the tragedy in the novel revolves around those individuals who defy societal norms and are therefore punished.

Roy’s stance in her presentation of the lower caste individuals, Velutha, is patronizing, caste plays an importance role within Indian society. It denotes what is less widely know is also rigid and elaborate the caste structure of kerala really was the lowest class, and caste were bonded to particular high-caste households far whom they were always on call as labourers or servants. This lead to the subalternity marginalizing and discrimination in the name of, gender caste and class. Keralite society and their rites and custom, tradition and patriarchal domination; a caste ridden mentality of certain section of people; the fatal consequences arising out of the child psychology, the maker expose of the malpractices of Marxism and police administration, the prosecution of the untouchable without any rhyme and reason, a confrontation between The God of Small Things and the god of big things. Big man the Laltin, Small man the Mombatti, The characters in the novel are presented from the point of view of big and the small and the triumph of the big. By the term ‘Laltin’, Roy means the influential people in the society who can exert pressure on others. Laltin have the support from the authority and with this power they bully the Mombatti. The term Mombatti refers to the
weaker section of the society. Here we can mention the characters like Pappachi, Chakco, Thomas Mathew, Mammachi others as Laltin. Ammu, velutha, velly papen and Rahel as Mombatti.

In India Major issues are restored on the basis of caste. Roy delineates the Syrian Christians as a caste by themselves. Some of these were untouchables who had become Christian’s and having become Christians they neither got the advantage of governmental reservations nor of societal acceptance. Sixty years of Independence has not changed the fate of the lower caste. They are looked down upon by the upper caste.

The strangeness of caste issue in India in *The God of Small Things* is that caste is a serious question in a context where all the characters are Christians. Such a faith which prevails since the pre-colonial period would reject caste division and confer a safe haven for the Untouchables, though Christianity is casteless. Probably the fact that Ammu’s family is Syrian Christian gives it a sense of pride and higher status vis-à-vis other Christian, notably Velutha who is refused his upward mobility. Hindu caste practices remain deep-rooted in the Indian psyche.

The emergence of gynofiction in the twentieth century as a powerful sub – genre of fiction is a global phenomenon. Since women writers have been recording their experiences. It is in a particular cultural, social political and religious milieu. This fiction serves as an authentic
mirror to the socio-cultural reality of the time. It acquires a special significance through the exploration of new dimensions of the bond of sisterhood. In the present day Indian context, when the impact of western feminism is being felt strongly. The response to feminist discourse has been varied. As search of female identity. Literature produced of late by Indian women has been trying to probe the problem of self-definition faced by women in the traditional patriarchal society. Gynocriticism looks at gender from a socio-cultural angle. Gynocritics maintain that while sex is a biological given, gender is a social and cultural construct men and women are biologically different, but that does not imply that they are unequal.

Women writers have used fiction to explore and share their experiences. The myriad conflicts, which they face, in everyday lives, are woven into the fictional world of their creation P-18.

Feminism, which gained momentum in the 1960s and 1970s. They tried to raise women’s consciousness against their victimization. It can be considered reaction of women to life, their status at home and in society that has shaped and defined the lives of men and women all over the world. Feminism emerged as a kind of protest movement and covered the vast fields of life, - political, economics, sociocultural literary, religious and legal – and as such, no single definition of the concept can encompass. It as Bhasin and Khan says:
“Feminism is an awareness of patriarchal control, exploitation and oppression at the material and ideological levels of women’s work and in society in general and conscious action by women and men to transform the present situation”\textsuperscript{23}

Aravind Adiga’s \textit{The White Tiger} set in backdrop of the economic boon in India that has ushered in a great chasm between the have’s and have not’s. As Adiga himself has said :”well this is the reality for a lot of Indians people and this is its importance that it gets written about, rather than just hearing about 5% Of people in my country who are doing well. At a time when India is going through great changes and with china is likely to inherent the world from the west, it is important that writers like me try to highlight the tribal injustice of society.”

The novel is the social commentary and a study of injustice and power in the form of a class struggle in India that depicts the anti-hero Balram representing the downtrodden sections of the India society just-posed against the rich.p-154

The story unfolds the way Balram breaks out to his new found freedom from a caged life of misery through crime and cunning. This is a reflection of contemporary India calling attention to social justice in the wake of economic prosperity. The great divide between the have’s and have’s not with moral implications.
Deirdre Donahue labels The White Tiger “an angry novel about injustice and power. But The White Tiger is not about race, caste in India, its about the vast economic inequality between the poor and the wealthy elite. The narrator is an Indian entrepreneur detailing his rise to power. His India is merciless, ruthless survive”. (Donahue).

Balram thus resist the pull of family obligation and loyalty to his master and plans his escape through cold blooded murder. Rage is what ignites Balram to break free of his caste and become a successful businessman. He takes his destiny into his own hands and does what he feels he must to become a freeman.

Industrialization becomes a source of economic inequality, oppression and violence. Machinery increases the productivity of labour. Industrialization process brings exploitation and disease to the cities unemployment and ruins to the Countryside. It creates exploitative and inhuman relationship. It spoils moral fibers. The ordinary people in his narration are from Bihar who migrate to different cities to work. The image of the consequences of globalization, the dividing gap between rich and poor is both rural and urban. Like his protagonist Adiga is disturbed with the growth of two Indians;... India is two countries in one: An India of light and an India of Darkness. The ocean brings light to my country. Every place on the map of India hear the ocean is well off. But
the river brings darkness to India – the black river.” *Man with Big Bellis and Man with Small Bellies.* (p-46,49 TWT- A.Adiga)

In course of Balram’s journey the protagonist discovers dismal reality of India the ever widening gulf between the rich and the poor. P-32 The dividing gap between the rich and poor widens more and more in the rural areas as well as urban.

Subaltern concerns have been quite aptly portrayed in some of the recent India English fiction with reference to those groups that have been subordinated in manifold ways. The study focuses on the Subaltern predicament in Aravind Adiga’s The White Tiger. In the backdrop of the Subaltern theory that pinpoints that norms are established. By those in power and imposed on the other who has had no voice, because of caste, race, class or gender.

Aravind Adiga’s *The White Tiger* is a powerful, Social commentary on injustice and class struggle in India. It portrays the anti-Hero Balram Halwai, who represents the subaltern section of society, Just- opposed against the rich. Adiga employs the metaphor of the Rooster coop to examine the never ending oppressive system under which the subaltern groups suffer. Balram thus resists the pull of family obligation and layout to his master and plans his escape through cold blooded murder. Rage is what ignites Balram to break free of his caste
and become a success full business man. He takes his destiny into his own hands and does what he feels he must to become a freeman.

At the end he concludes there is really no difference between a man and a demon only still sleeping,

“neither I say, I have woken up, and the rest of you Are still sleeping, and that is the only difference between us”. (p-315)

Balram calls his story “The Autobiography of a half baked clay(10-11).(TWTA.Adiga)

Balram represents the power in India yearning for their tomorrows’. (P-6). It is a social criticism focusing on the poverty misery of India, its religio-political conflicts, social discrimination like, caste class in India social system.

“The Autobiography of a Half-Backed India,” Thai’s what I ought to call my life’s story’p-10

The story of a poor man’s life is written on his body, in sharp pen.(p-27)

Balram exposes all that lies beneath the glossy appearance of present India. His development from the India darkness to the India of light undergoes many changes.

It is the murder of his poverty and a victory of the poor from the perceptual servitude. But Balram is not a murderer who would come in the grip of the police. He knows how to grease the palms of the police. He also spare him for this crime. It is not only revolt against the rule of
the rich but it also shows the emergence of the poor as a rich man. Now the time has come up for the poor to make this replacement themselves.

A.J Sebastian has called Balram

“a typical psychopath or sociopath Balram now dreams of a free India where the poor will not be treated as outcaste and beautiful malls and hotels will be open for them. For the fulfillment of this dream there is an immediate need of eradication of poverty. Balram who is a woken up man from the nightmare of the India of Darkness wants to lead his country on the road of real progress where he can eliminate unemployment, slavery dependence and backwardness”.25

Past six decades in Indian society changes out the traditional hierarchies and the old securities of life. Aravind Adiga is an interview with the B.B.C said;

“The White Tiger is the story of poor men in today’s India, one of the many hundreds of million who belong to the vast Indian class, people who live as laborer, as servants, as chauffeurs and who by and large do not get represented in Indian entertainment, in Indian films in India books. My hero or rather my protagonist –Balram Halwai is one of these faceless million of poor Indian’s”. (A.A Interview with the B.B.C)
The state of crushing poverty prevalent in India:

“Every day millions wake up at dawn stand in dirty, crowded busses get off at there masters posh houses and then clean the floors, was the dishes, weed the garden, feed their children and press their feet– all for patience, I will never envy the rich of American or England. Mr Jaibo: they have no servants there. They cannot even begin to understand what a good life is”. p-176(TWT)

Being born in a poor family the children cannot, however hard they try, rise above service attitude towards their masters. They cannot come out of their mental block of being servant.

The great difference between the life style of the poor and the rich in India. This agony is expressed by Balram when he says

“….how the rich always get the between things in life and all that we get is their leftover”.p233

Thus, the picture Aravind Adiga paints of India in The White Tiger is of a nearly feudal society disguised as a democracy. The country might have gained its independence from the British at the end of the 1940s, but majority of people in India are still trapped in servitude. The White Tiger is depicting contemporary India.

This definition clearly convey that any person whether male or female, who recognizes the present of sexism, male dominance,
patriarchy, and resists it and takes action against it, is a feminist. We study this in the form of gender discrimination, in the novels of Kamala Markandaya and Arundhati Roy.

The first negative signal that the protagonists got as a girl is the obvious gender bias which damages their self-worth. In god of small things, Rahal and Estha are traumatized by their status as a divorcee’s children. Ammu discriminated as a female child.

In Indian tradition, an ideal women is one who suffers all kinds of adversities, but is selflessly devoted to others to maintain the web of connection so that, no one is left alone. They experience unhappiness, discontentment and discrimination. They have no control over their own lives. They seem to be controlled by another entity the right social system.

Since time immemorial, man is oppressed and exploited and treated by one or the other discrimination. Literature mirrors life and it reflects the societal issues. The study of marginal existence of the downtrodden, the havenots and the subjugated is not something new to Indian English Literature. If we look at some of the representative social novels, there has always been a broad humanitarian approach pervading through its pages, from a small town lad to tea garden coolie in Mulk Raj Anand and untouchable boy in his debut novel Untouchable, a variety of
representative of marginal class has found expression in Indian English Literature and in the process have achieved wide recognition by being instrumental in focusing such issues. Hence, a research study on the wider perspective of covering it from caste, class and gender discrimination angle by pulling the invisible issues and the taboo subjects out from under the rug and placing them on the stage for academic attention was felt as the need of hour and identified as unexplored area for research.

The primary motivation of the novel has always been a projection of the social and the reflection of social consciousness, representative social novels principally reveal these aspects. A novel may be considered as a document of social criticism. It tends to reflect the contingent reality in an artistic fashion. Indian English novelists have risen to the occasion and adequately reflected the various aspects of caste, class and gender. There are studies undertaken by many Sociologists, Anthropologists, Political scientists and Economists but their perspective is confined to their own subject aspect.

The present problem has the relevance in the context of study of social novels in Indian Literature, as it comes closer to become part of Dalit literature, Subaltern Studies and reflects the social cultural, subaltern issues which gets magnified in Indian English Literature. There
are many independent studies in other branches of social sciences, on single aspects like - on caste, economical, social and political aspects etc. . . . But the present study is considered as essentially inevitable, because it is going to study the depiction of social discrimination in the novels of Mulk Raj Anand, Kamala Markandaya, Arundhati Roy and Aravind Adiga.

The present research study is confined to the study of depiction of social discrimination in the novels of Mulk Raj Anand, Kamala Markandaya Arundhati Roy and Aravind Adiga.

It is believed that present research study is definitely going to open up a new vistas of understanding which emerges out of the wholesome study of discrimination on the basis of caste, class and gender. It is sure to add knowledge from a fresh perspective and will definitely facilitates the scope of its study and is able to extend to other branches of knowledge.
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