“Dynasty after dynasty tumbles down, revolution succeeds revolution! Hindu, Pathan, Mughal, Sikh, English are masters in turn, but the village community remains the same”. These words convey the frustration of Jatin, the political detainee in the Bangle novel Ganadevta (1942, 226) by Tarashanker Bandopadhyay (1898-1971). Latin dreams of an egalitarian social order but realises that the stubborn continuation of old village community will never allow it to be born. It is relevant in this connection to refer to Tarashanker Bandopadhyay’s own observation about the nature of village community in his autobiography,: “The village is devoid of all strength it is waiting for death … No amount of whipping can remine it …. But the dead body is being regarded by the state …. You have to remove both the state and the decayed village life simultaneously”.

The state of Tarashanker Bandopadhyay talks about the colonial state, and underlying his comment in the belief that the colonial state
preferred a continuation of stasis in the Indian villages. Delaying the process of modernization, was in its economic interest. Both Latin and his author refer to pre modern community where the individual’s identity in separate from the collectivity. In a utopian situation this community might provide security and sustenance to each of its member, but in a collection of decline or stagnation it can by more oppressive than supportive to those who constitute in. In 20th century India has conflict between individual aspiration and collective code of conduct has been a major source of social Tension. Although this fiction exists in some form or the other in all parts of the country, This dissertation attempts to take a close look at some of these novels to examine how communities are represented in Fiction, how economic factors contribute to their growth and decline, how economic factors contribute to their growth and decline, how the internal dynamics of change are connived through narrative of compelling human interest in which elements of myth, ritual, caste, and religion are internalized in a complex process linking the individual with the group. All this is also connected to the role of the author’s ideology in the representation of village community in Fiction and this will also remain a central concern in this study.
The term community has been interpreted in different ways and has acquired a multiplicity of meaning. However a primary meaning of the concept is based on of a group of people who share a number of common characteristics and therefore seen as distinctive from any other group. This commonness can be seen in terms of a range of variables like religion,,,, language caste territory profession or even a category as extensive as the nation state. The oxford English dictionary gives many definitions that echo this basic meaning of commonness within a group. It is described as a hour of quality meaning fellowship a community of relations or feelings or the quality appertaining to or being held by all in common joint or common ownership tenure liability etc. as in community of goods community of blame and community of study. It is also defines as soul intercourse meaning fellowship and communion in the sense of union with god or the comedy of church the oxford English dictionary goes on to describe the nature of the group described as community in many other ways too, it is also defines as simply meaning a body of people living in the same locality a religious amongst body a socialistic or communistic society it also defines community as religious ethnic minorities meaning those number of a civil community who have certain circumstances of nativity religion or pursuit common to them but not shared by those among whom they live as a British or Chinese
community as a foreign city the merchandise community everywhere the roman catholic comedy is a protestant city. Based on this community is also defined as meaning something as wide as the people of a country or distinct as a whole the general body to which all alike belong the public.

Community has also an important place in the debate on the process of nation formation especially in post colonial nations partha chaterjee which disgusting the relationship between capitalism nation state and community posts the dichotomy between capital and community by saying that in the colonial and post colonial period community which ideally should have been banished from the kingdom of capital continues to lead subterranean potentially subversive life written in because it refuse to go away it is not domesticated to the requirement of the modern state and is persistent in its invocation of the rhetoric of lone and kinship against howe-genising sway of modern individual” (Chaterjee 1994-136-37) the evidently in different from Benedict Anderson imagined community which he argues, forms the basis of “nation-nees” (Anderson, 93) the emergency of homogeneous empty time “(Anderson, 40) which he says was filled by the newspaper and the novel under the rule of “print capitalism” (Anderson 44) is directly linked with what Chaterjee calls a
modern individual, a category which did not get crystallized in India with its agrarian, social structure, widespread illiteracy and colonial administration, these societies tend to be a hybrid of the pre-modern community that is antithetical to the survey of modern individualism or nationalalism, and student capitalism due to the inadequate growth of monetized relations and persistent absence of mass literacy, we find that Anderson community itself in an embodied nation, which Chaterjee Community is in conflict with capital and constraint or nationhood, community thus remains within a national nation state, functionally linked up with it and still relating on enclave like arthonomy.

The term “Community” thus inters several meaning writing itself, many of which are in conflict with each-other. Yet none of the definitions above fully communicate the meaning of the term as I shall use it in this thesis. Broadly speaking, I use the term ‘community’ as meaning the traditional village community in India that is described in a large body of India history and sociology as a term-torrially contiguous cluster of production of goods and services, with a system of exchange in which money plays a rather insignificant role. This definition however is too generalized to be used as an analytical category and it can include different kind of villages collective ranging from a large group of villages to a single caste group in a village, village community
incorporates a wide range of relations including caste based collection that are placed with the village community. Through a part of village community these caste groups may from relatively autonomous sub communities within the village community itself. Kinship relation and ties of blood be come important consolidating the identity of a collective separate sets of kinship relation may give rise to separate communities within a large village community itself. Kinship relation and ties of “blood” be come important consolidating the identity of a collective, separate sets of kinship, relation may give rise to separate communities within a large village community. Many Indian novels like Pali Samaj (Bangla-1916) by Saratchandra Chaterjee (1876-1938) and Maila Anchala (Hindi) 1954 by Phanishwar Naarnath Renu (1921078) describe several caste communities within the large village community. These caste and kinship abased sub-communities are partially autonomous, but also integral to the village community. I use the term “community” in a specific sense of a collective that combines the elements of common kinship relations, common caste and occupation, and/or close geographical proximity. In that sense each occupational and/ or close geographical proximity. In that sense each occupational community. In its midst sense the term will mean a village with its various caste communities. Life in the community is thus generally
based on bonds of Kinship, shared history, geographical bonds, and the sense of belonging to a group.

**Rise of novels in India**

In India the rise of the novel in associated with the middle classes that were exposed to western education. Even through In India the Novel emerged in the late 19th Century as a consequence of English Education, the economic and social conditions here were very different from the country from where the generic model (are not only was India burdened with the Yoke of Political and Economic servility, it was also cleft with innumerable class, Caste, ethic and religious stratification of its own.

A co-existence of the exposure to the ideals of rationalism and democracy of western enlightenment, the continuation of its old community norms based on the inherent inequality amongst individuals, and a realization of their subordinate colonial status produced a complex minaret in the educated class in India. The individual in the economic since had not yet crystallized as a category and the Idea of the community had an entirely different context here. The individual/society tension of the western novel therefore gat mutated here to emerge in an altogether different configuration.
The attitude of the Indian middle class towards their imperial master’s way a unique combination of a painfully acute sense of subjection, a sense of grateful loyalty as acceptance of their superior rationality and sense of order. This resulted in the need felt by the English Educated middle class many of whom saw themselves as ideologues to socially reconstruct the Indian Society. The reforms torched issues which were at significance to the middle classes.

It dealt with women’s issues like the status of widows, child marriage, sati, Kulin polygamy, women’s education, and Pardah. Direct economic and Political issues were left untouched. These issues that were at material importance for a over hauling number of people who did not belong to the middle class, tell outside the scope of the nineteenth century reform Movement the middle classes however, did not belong to an economically and socially Homogenous group themselves and their vision of an ideal India was far from United.

They were sharply divided amongst themselves even regarding the limits of form, while some believed in recreation of Post Glory, others believed in a combination of modern rationality in Public life width the continuation of old tradition in private relations like that of the family. The desire to preserve cultural purity might have been a reaction
against the imposition of imperial superiority that educated Indians encountered in the Public deals.

In the private sphere, particularly in the private family there was an attempt to safeguard traditional values and reject anything that appeared foreign. Early Novels alike Pyarechand Mitra’s (1814-83) Pariksa Gura (Hindi, 1882) ridiculed the Indians who a doped western ways. This helped to perpetuate certain stereotypes that have persisted for more than a century both in the representation of westernized Indians and characters who are British. Incidentally, this was the obverse side at how the majority of British Novelists and some Indian writers themselves viewed India and the Indians. Even as date as 1936 we fined Premchand (1880-1936) valuorshing a modal of Indian Womenhood Untouched by Western Influence in this novel Gaban (Hindi, 1936).

Here Premchand describes a tribal girl and contrasts her width the urban and educated Malti who is trying to woo Mehta. Malati’s education, profession and egoism wilts when compared with the freshness and spontaneity of the tribal girl. It is only when Malati is successful in abandoning her imbibed western acculturation and self that Mehta sees the icon at the “Indian” women in her. This may have been a response to the colonial presence of a ‘modern’ discourse and
an attack on western supremacy by evoking traditional Indian Social and family values in search of absolute cultural purity.

Such cultural exclusiveness superimposes a uniform history and a homogenous. Present on a country and heterogenous civilization which is continuously evolving and changing. This text to iron solution out difference in the name of unified India realities. A broad assertion of a national culture as opposed to western culture ignores the specificities of communities outside the Chaturvarna System. The tribal and the Lower caste people like Chamars in Dharti Dhan Na Apna (Hindi, 1972) or the nuts in Kab Tak Pukaroon (Hindi, 1957) have their distinctive social structures and cultural practice quite different from what the narrative of the nation suggests. Novels depict these lives make us take a fresh look at the trajectory of modernization as rethink the relationships between the individual and the community and also between the community and the nation.

The novel in India may have Initials been inspired by the western example but the shape it finally took way letter night to a great extent by a complex interaction between the western form and a wide range of Indigenous influences like, epics, folk tales and heroic tales.
Since there exists immense disparity amongst the local conditions in different religion of India both literature and language of their various religion have their own specific nuisances that produce literary images symbols styles and there distinctive of the region. On the other hand every ideologist like, Albrecht Weber and Maurice Winternitz by their definition of Indian literature on suspects like the dominance of religious literature hegemonic high Literature and Historical Periodication. Weber in 1852 divided Indian Literature into two great monolithic periods ‘Vedic and the Sanskrit’. This process of undermining of Literatures in different regions and languages because one of the major causes for the inadequate attention received by regional literatures.

Early Ideologists did produce a kind of Unity of Indian literature by privileging “Sanskrit and Perso-Arabic over the modern Indian Languages that produced a censored version of classical Indian literary tradition” and made invisible the existing and fascinating diversity of literatures in India. This literary and Historical Periodisation into “Hindu’ ‘Muslim, and ‘British’ period respectively privileged Sanskrit, Persian and English Language at the expense of all other language in India. This taxonomy has since then been challenged both in the realm of Literature and history. While the orient list homogenization of Indian
Literature is not taken seriously by critics any more, the rest independent Emphasis on all the major Indian Languages any entirely separate entities—as love by the Sahitya Academic—also raises certain problems. The S.A. Publishers Separate histories of different Literature—Tamil, Hindi, Gujarati, Malyalam etc., in independent volumes, reading which one never gets the impression that these languages inter with each other. The boundaries dividing the languages in India have always been porous. Also, Language, though undeniably the most important element in Literature, is not its only determining factor. Literature her “other dimension—aesthetic, ethical, cultural, civilisational and historical other then linguistic applied to literature by readers and critics. Like those of class gender. Surbertainity, mythical and archetypal patterns, value systems, Percepbational models, and the relationship between discourse and power.

It is because of these that several Pan-India Literary and historical movement occurred despite the difference in Language, History and culture of district regions. The Bhakti movement for instance, gave voice to popular protest in different languages and different parts of India, poets like Kabir, Nandev, Tukaram, Chandi, Das, Nanak, Meera care from different languages and some were bilingual. Yet that unhitch them was their rejection of high tradition, ritualism, brahminism
and Sanskrit. Traditional histories of Literature have ignored these cross-Language links and trans. Indian Movements.

Several English Novelists in India directly addressed the ideologies at Gandhi, Tilak and the politics of violence. Raja Rao’s Kanthapura (E. 1938) R.K. Narayan’s waiting for the Mahatma (E.1955) bear a strong imprint at Gandhian Philosophy. On the other hand novels like Bhabhani Bhattachery’s Shadow from Ladakh (E. 1966) question the significance at the Gandhian near of Protest and depict its diminishing authority. Manohar Malgorker’s A Bend in the Gangas (E. 1964) Valorises the use of violence in the freedom movement in India. Mul Raj Anand E. novels untouchable (1935), Coolie (1936) and a two leaves and Bend (1937) show the impact of both Gandhism and Marxism.

We thus find that it is an oversimplified distortion to talk of literature in India as being either a monolity or a conglomeration at discrete literatures confined to this isolated locals. India literature may be perceived as sharing some common, aesthetic, social and historical strains without in any way sub during the difference amongst the Literatures from various Indian Languages and regions. It is within the framework of this concept of Indian Literature that novels about community gain importance. Community represents the element of
local difference in history, culture, language and local tradition that defy the construction of any overarching unity of Indian Literature. However, the very presence of community involve from different regions and languages of India is evidence of the continuity of community itself and its recognitions as an integral part of the uneven development in a posts-country like India.

(Selection of Novels for Detailed Study)

It is within the frame work of the co-existence of the national and the local, the old and the new that the significance at the community in the novel lies. The specific situation of the community-historical, geographical and economic determine the trajectory of there novels.

No community is static. It may resist change to a certain extent, but it cannot remain entirely outside history. This may get reflected in the way in which different novelists combine traditional narrative devices with contemporary issues. For example Raja Rao’s Kanthapura (E. 1938) deploys the oral narrator and the rhetoric of myth will narrate the emergence of Gandhi as a popular political leader. Santinath Bhaduri’s, Dhorai Charit Manas (B. 1951) makes use of the structure of Tulsidas’s Ramcharitmanas for telling a lower caste story.
It is however impossible for me a single researcher to examine novel from too many regions. My selection of texts in this thesis is limited by my linguistic abilities, Space and time.

For this analysis I have selected two novels each from two different line-

Hindi-Chinnmastaa (2001)

By Dr. Indira Goswami

Dharti Dhan Na Apna (1972)

By Jagdish Chandra (1929-1966)

English- The God of Small Things (1997)

By Arundhati Roy

The White Tiger (2008)

By Arvind Adiga
Novels in Hindi-

Hindi is continuous to remain the language of a large part of northern India. The Novel in Hindi they have a large geographical and social area that Ravidas its fictional context. However, the modern Metropolitan City was largely missing from the Hindi Novels as most at the prominent Hindi Novelist till the last the middle of 12th century. Though the novels dealt with both the city and the country wide, it never lost touch with the rural context that Surrounds its. novels like Premchand’s, Premaksham (1921), Rangbhoomi (1925), Gaban (1931), Godaan (1936) describe professional middle and low classes Rangeya Raghav’s ancestors were settled here for almost two and a half centuries before his birth in 1923.

He grew up in an atmosphere of scholarly discussions since literature, neither, uncle and aunt were well read scholars in Sanskrit, Tamil, Kannad, Brij Bhasha, Rangeya Raghav himself was taught body English and Hindi since his initial years. He chose to settle down in one of his ancestral houses in a small village called Bharatpur that is situated or the Border of Vair, Agra and Rajasthan. His Novels like Kab Tak Pukaroon (1957) Ka Paap (1959) and Dharti Mera Ghar (1961) were born but of his real life experience with the village and nomadic groups like the nats and the loha peters.
The novel (Chinnmastaa) has been written on the biggest temple of Devi Kamakhya, situated in Assam. The story of this novel is based upon the incidences from the period 1921 to 1932. According to Indian mythology the wife of lord Shiva has been cut into pieces by sudarshan charka after suicide. One of the parts (female part) of her body was depicted in that place.

The story of this novel is based on the relations of a British lady with the priest (named Chinnmastaa, the main character of the novel) of this temple, and the introduction of that priest is still a mystery, and the another important episode of the novel is the continuous custom of ‘Bali’ at the temple. The private campus of this temple has always been coloured with blood. The sole motive of the hero of this novel was to stop the ‘Bali’. It has been written in the history that the emperor of Ahom Raja Rudrasingh gave the ‘Bali’ of ten thousand buffalo’s on the occasion of Durga Asthmi.

There is a complete portrayal of Kamakhya temple in this Novel. Here the author has shown different forms of worship, moral-policies, the normal people’s belief, history of temple, along with the negative aspects of the temple. The plot of the novel has started with the affair
of an English woman, named Dorothi Brown with the main priest of the temple. Actually Dorothi Brown, the wife of Robert Brown (teacher of Cotton College) could not have any child. She has visited England for her treatment. After the arrival she came to know that her husband has an affair with a woman of Khassi caste. After this shock, she went to the temple for her mental peace. At last she and the priest tried a lot to stop the custom of ‘Bali’.

It is not hard to see why Goswami is so well loved by her readers. Her prose is marked by compassion and humanity. She weaves into her narrative the turbulent history of the State, including the bitter defeat of the Ahom king at the hands of the Mughals in the 17th century, and the confrontation between the English forces and the Burmese at the end of the 18th. And in the 1920s setting of the novel, we see the force with which the great weights of tradition and religious ritual come up against the dramatic urgency of change.

In this aspect, The Man from Chinnamasta is also a courageous novel — for, at its heart is an impassioned protest against the horror of animal sacrifice. As a child, Goswami saw animal sacrifices being performed at the temple. The anguish of Ratnadhar, which reappears in one of her poems, draws its force from her childhood experience of
The novel begins by invoking the great river of Assam, the Brahmaputra, as a beast moving its "mighty shanks" as it flows. Ever the dramatic storyteller, her opening images contain hints of disease ("leucoderma victim"); deprivation ("widowed mother"); and even menace, later, where the curve of the river is described as "a sacrificial machete". And then, suddenly, the prose bursts forth to describe the glorious natural profusion of seuli, kendur, outenga, ashoka and khokan in the Nilachal hills. The Jatadhari himself strides on to the scene, "an ancient landmass arising from the water". Goswami's sentences are drenched with the green beauty of the landscape.

The novel tells the story of Chinnamasta Jatadhari, a hermit who leads the effort for change in the cruel ritual of animal sacrifice, and others around him — notably Ratnadhar, the sensitive youth who falls to the ground and sobs when he sees a buffalo being dragged for its slaughter, and Dorothy Brown, the estranged wife of the college principal who comes to the Jatadhari seeking peace of mind.

Novel is based on the deep knowledge and the experience of the author, which he gained through his long stay in the temple.
R.R. describes in Kab Tak Pukaroon is very different from the stationery people living in isolated regions that abecomes the focus of “Aanchalik Upanyaas”.

The community that Jagdish Chander presents in his Hindi novel Dharti Dhan Naa Apna is the Chamar Community of Agriculture laborers in a small village called, Ghode-Wala in Punjab. Like Raja Rao, Jagdish Chandra too had personal experience and knowledge about villages in Punjab and Dharti Dhan Naa Apna is born out of the memories of the time he spent in village as an adolescent and later, as an adult.

It is this combination of social and economic factors that Jagdish Chandra presents. Is the Novel Dharti Dhan Naa Apna that describes the Chamar Community in the village Gode-wala in Punjab? The Chamar community is not completely divorced from the other professionals, caste and class group that surround it, within the village there is a constant interchange with the Chaudhary who are the landowners. Besides that the world outside the Chamar country also enters it through the presence of the Christian Priest and the Marxist doctor who perceives the hope of revolution in any whim periny of personal and group protest. The level focuses at the novel are the love story of Kali and Gyano and relations of production between the Chaudhary and Chamar. The urban world centers through Kali who
comes back to his village Gode-wala after earning money is some city that is not mentioned by name. He is going distinctive states as loves as he possesses money. After the money is exhausted his status in the village as well as his own caste community is reduced to that of an agriculture labourer.

Dharti Dhan Naa Apna deals with other kinds of oppressions as well. The landlords exploit the labour of the changes. The official machinery of the Government like the court also exploits them because they are vulnerable and ignorant. The Politician and the missionary attempt to use them to achieve their own outs by converting them into Christian. Between the two major axes of Intra-community and inter community relations, the novels ends up conveying the impossibility of ushering in changes in the statement world.

NOVEL IN ENGLISH:

The position of English as an Indian language low continued to remain highly controversial. While some regard it as a colonial and post-colonial employing and divisive strategy, others Bestow Upon it's the role of intellectual, political and asocial rejuvenation of India. To Begin with English achieved its linguistic strength by becoming the language of petitioning. The most famous of these is the petition Submitted by
Raja Ram Mohan Roy (1774-1833) to Lord Amherst on 11 December, 1823 in which the Urged the British Government to prenote the study of Scientific Subject amongst the Indian youth through the medium of English. This had earlier been placed in 1792 by Charles Grant one of the directors of East India Company. However, this because possible only on 7 March, 1835, through an announcement by Lord Bentinck to import to the natives of India". The knowledge of English Literature and Science through the medium of English.

Raja Rao was born in Harsan, is a small town in Karnataka, in Karnataka, in an illustrious family of Brahmins who were well versed with the Vedas and had been advisers to Kings for grow a nations. His grandfather a scholar of Sanskrit and Indian Philosophy had a deep influence on him. Raja Rao assimilated different popular novels of the time like Jane Austen’s (1775-1817) India of Prejudices (1813).

Kind of experience as he grew up, as a college student he draws his inspiration from Gandhi’s my experience with truth which appeared serially in young India. He got involved with Gandhi’s Quit India Movement as well as underground movement of socialist leaders of sometime. It is probably this spirit gets reflected is Kanthapura. His novel the Cut and Shakespeare (1965) revolves around a revenue office clerk, his extra marital appear in, his philosopher neighbor
Govindan Nair, and the Problem of adherent nature in government offices in India.

Kanthapura too tells a story in which “Past mingles with the present and “God mingle with man. The village Kanthapura exists “in the provenance of Kara, High on the Ghats --- high up the steep mountains that face the Puthur”. The story is narrated by an elderly Brahmin widow of the village who describe the process of change that overtakes the village when its traditional and conventional structure is exposed to the overriding.

Impact of modern political and social forces, It presents us with a collapse of the old village community without being replaces by any meaningful alternative. The control Character in the book is young Brahmin Moorthy. Having gone to the city for pursuing higher education he gets influenced by Gandhi and his philosophy. He abandons his study to come basic to his village and walker in to Gandhian forms of Protest. Caste, widowhood, tasting, penance, satyagraha, non-violence and non-co-operation soon become the common vocabulary and Practice of the village. This tall about the input at Gandhi political activism shows how the lives and priorities of ordinary presents, especially the women, can undergo great charges if enthused with a sense of mission and directed by sincere leadership.
Moorthy becomes the village Gandhi. He goes to jail, borecoles the cytenorang by visiting and eating with parents, Starts a Congress Committee Office in the village and Challenge of the government by starting a movement for refusing to pay taxes. Through all these he controls politics with culture and tradition.

The novel takes the form of a series of letters written late at night by Balram Halwai, the protagonist, to Wen Jiabao, the Premier of the State Council of the People's Republic of China, on the eve of his visit to India. In the letters, Balram describes his rise from lowly origins to his current position as an entrepreneur in Bangalore, as well as his views on India's caste system and its political corruption.

The protagonist Balram lives in the village of Laxmangarh, a fictional village in Bihar (not the village of Laxmangarh in Rajasthan), a community deep in the "Darkness" of rural India. The son of a rickshaw-puller; his family is too poor for him to be able to finish school, and instead he has to work in a teashop, breaking coals and wiping tables. His parents originally named him “Munna”, but one of his teachers wanted to give him a new name since Munna means “boy” in Hindi. The name Balram refers to the elder brother of the Hindu god Krishna.
His last name, Halwai, is derived from “sweet-maker” in the caste system.

After learning how to drive, Balram gets his break when a rich man from his village, known simply as "The Stork" because of his long nose, hires him as a chauffeur, allowing him to live in the city of New Delhi, the "Light". The city is a revelation and eye-opening experience for Balram. As he drives his master and his family to shopping malls and call centers, Balram becomes increasingly aware of immense wealth and opportunity all around him, while knowing that he will never be able to gain access to that world. Through these experiences, Balram learns much about the world and later states that the streets of India provided him with all the education he needed.

Having recently returned from a stint in America, Ashok, one of the Stork's sons, is conflicted by the corruption and harshness of life in India. He also has to deal with his family's unhappiness for marrying his current wife, Pinky Madam, as the two of them married in the US, not in India, which causes them to lose respect in the caste system. Ashok's father also did not approve of the marriage because Pinky Madam is of another caste.
As Balram broods over his situation, he realizes that there is only one way he could become part of this glamorous new India — to murder his employer, Ashok, and escape from servitude. However, Ashok’s participation in funding political corruption leads to his liberal and free-thinking spirit’s demise and gives Balram a chance to become an entrepreneur.

One day as Ashok is carrying seven hundred thousand rupees in cash as money bribes for politicians in New Delhi, Balram decides to murder him. The murder is a success as Ashok’s throat is slashed, propelling Balram to flee to Bangalore with his cousin Dharam. With the seven hundred thousand rupees he stole, Balram creates his own taxi company and changes his name to Ashok Sharma. Thus he becomes a wealthy entrepreneur in India’s new technological society and emerges as a part of the top caste in the Indian society of the Light, namely the world belonging to rich people who live in large urbanized cities.

The God of Small Things tells the story of one family in the town of Ayemenem in Kerala, India. Its epigraph is a quotation from contemporary writer John Berger: "Never again will a single story be told as though it's the only one." She uses this idea to establish her nonlinear, multi-perspective way of storytelling, which gives value to
points of view as "Big" as a human being's and as "Small" as a cabbage-green butterfly's. In Roy's world, there is no definitive story, only many different stories that fuse to form a kaleidoscopic impression of events.

The novel opens with Rahel's return to Ayemenem after hearing that her twin brother, Estha, has come home. We switch to the funeral of Sophie Mol, when the twins are seven years old. Rahel believes that Sophie is awake during her funeral and buried alive. The rest of the family refuses to acknowledge the twins and Ammu. On the train ride back to Ayemenem, Ammu cannot speak except to say "He's dead ... I've killed him." Rahel and Estha have not seen each other since Estha was sent away as a child to live with Babu in Assam. Both twins have traveled somewhat aimlessly until returning to their childhood home. Rahel looks out on the family's former factory, Paradise Pickles & Preserves, and contemplates how all the strangeness in her family resolves around the incident of Sophie Mol's death.

Next, we find the family traveling to Cochin to greet Sophie Mol and her mother, Margaret Kochamma, upon their arrival from England. On their way, they see their servant, Velutha, marching with a group of
Communists. Back in the present, Rahel watches Estha undress in the moonlight, neither of them saying a word.

The narrative returns to Cochin, where the family goes to see *The Sound of Music* in the cinema. Inside the theater, Estha cannot stop singing, so he is sent out into the lobby, where the *Orangedrink Lemondrink man* molest him. After he becomes nauseated, the family leaves the movie early. Rahel senses that the Orangedrink Lemondrink man has wronged Estha and talks back to Ammu when she praises the man. Ammu tells her that she loves Rahel a little less, a statement that haunts Rahel for a long time.

Back in the present, Rahel runs into *Comrade Pillai*, and he shows her a photograph of the twins and Sophie, taken shortly before Sophie died. In a flashback to Sophie's arrival at the Cochin airport, Rahel cannot handle the nervousness surrounding her cousin's arrival, and she is scolded for hiding in the window curtain. Everyone tries to impress Sophie and Margaret Kochamma with new clothing, English sayings, and forced upbeat attitudes.

The narrative turns to Ammu's death at the age of thirty-one. After being banished from the Ayemenem House, she dies while out of town on a job interview. Estha watches her body being pushed into the
cremation oven. No one writes to Estha to inform him of Ammu's death.
Roy introduces the refrain, "Things can change in a day."

Back at Sophie Mol's welcome ceremony, a crowd gathers to sing and eat cake. Rahel retreats to play with Velutha. As Ammu watches her daughter and handyman together, she is attracted to Velutha for the first time.

Rahel joins Estha, who is alone in the pickle factory. They plan to visit the History House, where the Paravans live. They push an old, decrepit boat into the river and row to Velutha's side of the river. There, he promises to fix the boat for them. Velutha is trying to suppress his growing love for Ammu despite his constant association with her children. (Ammu dreams of a one-armed man making love to her.)

Back in the present, Rahel watches fondly as Estha bathes in the moonlight. The twins meet by coincidence at a temple, where they watch kathkali dancers act out a violent story of retribution all night.

We turn to the story of Chacko's and Magaret Kochamma's marriage. It began happily but soon crumbled because of a sense of disconnection. Margaret left Chacko for Joe, who later died in an accident. After that, she took Sophie to Ayemenem as a distraction; she can never forgive herself for leaving Sophie alone in Ayemenem the day she died.
We finally hear the story of Sophie Mol’s death and the events surrounding it. Vellya Paapen comes to Mammachi’s door and offers to kill Velutha with his bare hands for having an affair with Ammu. Baby Kochamma makes sure that Ammu is locked in her room and that the police think he raped Ammu. Mammachi summons Velutha to her house and fires him, banishing him from the property on pain of death. He goes to Comrade Pillai for help but to no avail. Roy begins to call Velutha "The God of Loss" and "The God of Small Things." The telling of Sophie's actual death is short. She joins the twins as they run away after Ammu insults them terribly.

After their boat capsizes in the river, she drowns. The twins fall asleep on the veranda of the History House, unaware that Velutha is sleeping there. The next morning, the police come across the river to arrest Velutha. They beat him nearly to death and take the twins to the station with them. There, Baby Kochamma pressures Estha into saying Velutha is guilty of kidnapping him and Rahel. She tells him that doing so is the only way to save Ammu and avoid a life in jail. Estha complies, thus saving Baby Kochamma from being arrested for filing a false report about Velutha. After that, Baby Kochamma coerces Chacko into evicting Ammu from the house and forcing Estha to go live
with Babu. As Estha leaves on the train, Rahel cries as though a part of her is being ripped out of her body.

Back in the present, Estha and Rahel finally share a fond moment in Ammu's former bedroom. They make love out of "hideous grief" for the deaths of Ammu, Velutha, and Sophie Mol.

The final chapter describes the first night of Ammu's and Velutha's affair. They are both drawn to the riverbank, where they meet and make love for the first time. After that, they continue to meet in secret and share their admiration of "Small Things" such as the creatures of the riverbank. Each night as they part, they say to one another: "Tomorrow? Tomorrow." On the last night they meet before Velutha's death, Ammu is compelled to turn back and repeat one more time: "Tomorrow."

The novel God of Small Things, The white Tiger, Dharti Dhan Na Apna and Chinnmastaa become pertinent for my study since it describes a basically rural country and the limits of its assimilation into the modern nation state.