CHAPTER I

INTRODUCTION

The term novel is applied to a great variety of writings that have in common only the attribute of being extended works of prose fiction. As an extended narrative, the novel is distinguished from the short story and from the work of middle length called “novelette”; its magnitude permits a greater variety of characters, greater complication of plot (or plots), an ampler development of milieu, and a more sustained and subtle exploration of characters. As a prose narrative, the novel is distinguished from the long verse narratives of Chaucer, Spenser and Milton which, beginning with the eighteenth century, it has increasingly supplanted. Within these limits the novel includes such diverse works as Richardson’s Pamela and Sterne’s Tristram Shandy; Dickens’ Pickwick Papers and Henry James’s The Wings of the Dove; Hemingway’s The Sun Also Rises and Joyce’s Ulysses; C.P. Snow’s Strangers and Brothers and Nabokov’s Ada or Ardor.

The term for the novel in most European languages is “roman”, which is a derivative from the medieval “romance”. The English name for the form, however, is derived from the Italian novella (meaning “a little new thing”), which was a short tale in prose. In fourteenth century Italy there was a great vogue for collections of novella, some serious and some scandalous; the best known of these
collections is Boccaccio’s *Decameron*, which is still available in English translation at any well-stocked bookstore.

Another important predecessor of the novel was the picaresque narrative, which emerged in sixteenth-century Spain, although the most popular instance, Gil Blas (1715), was written by the Frenchman Le Sage. “Picaro” is Spanish for “rogue”, and the typical story has for its subject the escapades of an insouciant rascal who lives by his wits and shows little if any alteration of character through the long succession of his adventures; picaresque fiction is realistic in manner, episodic in structure, and usually satiric in aim. We recognize the survival of the type in many later novels such as Mark Twain’s *Huckleberry Finn* and Saul Bellow’s *The Adventures of Augie March*. The development of the novel owes much to works which, like the picaresque story, were written to deflate romantic or idealized fictional forms. Many novella were of this sort, and Cervantes’ *Don Quixote* (1605) in which an engaging madman who tries to live by the ideals of chivalric romance is used to explore the role of illusion and reality in life-was the single most important progenitor of the modern novel.

After these precedents and many others, including the seventeenth-century character (a brief sketch of a typical personality or way of life), the novel as we now think of it emerged in England in the early eighteenth century. In 1719 Daniel Defoe wrote *Robinson Crusoe*, and in 1722 *Moll Flanders*. Both of these are picaresque in type in the sense that they are a sequence of episodes held together largely because they happened to one person; and Moll is herself a colorful female
version of the old picaro—“twelve Year a Whore, five times a Wife (whereof once to her own brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia,” as the title page resoundingly inform us. But *Robinson Crusoe* is given an enforced unity of action by its focus on the problem of surviving on an uninhabited island, while both stories present so convincing central character, set in so solid and factually realized a world, that Defoe is often credited with writing the first true “novels of incidents”.

The credit for having written the first English “novel of character” is nearly unanimously given to Samuel Richardson for his *Pamela* or, *Virtue Rewarded* (1740). Pamela is the story of a sentimental but shrewd young woman who, by prudently safeguarding her chastity, succeeds in becoming the wife of a wild young gentleman instead of becoming a debauched servant girl. The distinction between the novel of incident and the novel of character cannot be drawn sharply; but in the novel of incident the greater weight of interest is on what the character will do next and on how the story will come out; in the novel of character. It is on his motives for what he does, and on how he as a person will turn out.

*Pamela*, like its greater and tragic successor, Richardson’s *Clarissa* (1747-1748), is an epistolary novel; that is, the narrative is conveyed entirely by an exchange of letters. Later novelists have preferred alternative devices for limiting the narrative point of view to one or another single character, but the epistolary technique is still occasionally revived—for example, in Mark Harris’ hilarious novel, *Wake Up, Stupid* (1959).
Novels may have any kind of plot form—tragic, comic, satiric, or romantic. A distinction—which was introduced by Hawthorne (for example, in his Preface to The House of the Seven Gables) and has been adopted and expanded by a number of recent critics—is that between two basic types of prose fiction: the novel proper and the “romance”. The novel is characterized as the fictional attempt to give the effect of realism, by representing complex characters, and undergo plausible and everyday modes of experience. The prose romance has as its ancestors the chivalric romance of the Middle Ages and the Gothic novel of the latter eighteenth century. It typically deploys simplified characters, larger than life, who are sharply discriminated as heroes and villains, masters and victims; the protagonist is often solitary, and isolated from a social context; the plot emphasizes adventure, and is often cast in the form of the quest for an ideal, or the pursuit of an enemy; and the nonrealistic and occasionally melodramatic events are sometimes claimed to project in symbolic form the primal desires, hopes and terrors in the depths. Of the human mind, and to be therefore analogous to the materials of dream, myth, ritual, and folklore. Examples of romance novels (as distinct from realistic novels of Jane Austen, George Eliot, or Henry James) are Walter Scott’s Rob Roy, Emily Bronte’s Wuthering Heights, and the mainstream of American fiction, from Poe, Cooper, Hawthorne, Melville, and Mark Twain to William Faulkner and Saul Bellow.

Other novel types are based on differences in subject matter, emphasis, and artistic purpose: Bildungsroman and Erziehungsroman are German terms signifying “novels of formation” or “novels of education”. The subject of these
novels is the development of the protagonist’s mind and character, as he passes from childhood through varied experiences and usually through a spiritual crisis-into maturity and the recognition of his identity and role in the world.

The sociological novel emphasizes the influence of social and economic conditions on characters and events; often it also embodies an implicit or explicit thesis recommending social reform: H.B. Stowe’s *Uncle Tom’s Cabin*, Upton Sinclair’s *The Jungle* and John Steinbeck’s *The Grapes of Wrath*.

The historical novel takes its setting and some of its characters and events from history; the term is usually applied only if the historical milieu and events are fairly elaborately developed, and important to the central narrative: Scott’s *Ivanhoe*, Dickens’ *A Tale of Two Cities*, and Kenneth Roberts’ *Northwest Passage*.

The regional novel emphasizes the setting, speech, and customs of a particular locality, not merely as local color, but as important conditions affecting the temperament of the characters, and their ways of thinking, feeling, and acting: “Wessex” in Hardy’s novels, and “Yoknapatawpha County,” Mississippi, in Faulkner’s.

Since its flowering time in the second half of the nineteenth century, the novel has displaced all other literary forms in popularity, and has replaced long verse narratives almost entirely. The novelistic art has received the devoted attention of some of the supreme craftsmen of modern literature-Flaubert, Henry James, Proust, Mann, and Joyce. There has been constant experimentation with
new fictional techniques and procedures, such as the control of the point of view so as to minimize the apparent role of the author-narrator, the use of symbolist and expressionist techniques and of devices adopted from the art of the cinema, the dislocation of time—sequence, the adaptation of forms and motifs from myths and dreams, and the exploitation of the stream of consciousness method in a way that converts the narrative of outer action and events into a drama of the life of the mind. Henry James’s Prefaces, gathered into one volume as *The Art of the Novel* (1934), exemplify the care and subtlety lavished on the craft of fiction, which the novels of Proust, Joyce, Virginia Woolf, and Faulkner show how drastic-and successful—have been modern innovations in narrative methods, form, and the interrelations of the novelistic parts.

In recent decades such experimentation has reached a radical extreme. Vladimir Nabokov is a supreme technician who writes “involuted fiction” (a work whose subject involves its own author, genesis, and development—for example, his *Pale Fire*), employs multilingual puns and jokes, incorporates strategies from chess, crossword puzzles, and other games, parodies other novels (and his own as well), and sets elaborate traps for the unwary reader. This is also the era of what is sometimes called the anti-novel—that is, a work which is deliberately constructed in a negative fashion, relying for its effects on omitting or annihilating traditional elements of the novel, and on playing against the expectations established in the reader by the novelistic methods and conventions of the past.
Barring the age old method of storytelling, there is some ‘interior monologue’ or ‘stream of consciousness technique’. Stream of consciousness was a phrase used by William James in his Principles of Psychology (1890) to characterize the unbroken flow of thought and awareness in the waking mind; it has now been adopted to describe a narrative method in modern fiction. Writers like James Joyce and Virginia Woolf use this technique with a wonderful success, following the principles of Freud. These novelists believe that some of the most important activities of human mind take place below the level of consciousness. They feel that the traditional method of telling story in the chronological order gives a picture of life which is alone inadequate, incomplete and superficial. In the year 1922 Joyce’s Ulysses is published creating a storm of controversy in the literary world. But on a close scrutiny it is found that the novelist has simply invited us to enter into the mind of his chief character Leopold Bloom to share his stream of consciousness to feel the incessant shower of innumerable atoms. The stream of consciousness, as it was refined after World War I, is a mode of narration that undertakes to capture the full spectrum and flow of a character’s mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, feelings, and random associations. Virginia Woolf and other modern novelists strongly uphold the efficiency of this technique to lay the human hearts bare, the major parts of which, to quote D. H. Lawrence, remains submerged like a chunk of ice in our subconscious and conscious world.

Long passages of introspection are found in novelists such as George Meredith and Henry James, and as early as 1888 a minor French writer, Edouard
Dujardin, wrote a short novel, Les Lauriers Sont Coupel (The Laurels Have Been Cut), which is a rather crude but sustained attempt to represent all the scenes and events as they impinge upon the consciousness of central character. Some critics use “stream of consciousness” interchangeably with the term interior monologue. It is useful, however, to employ the former as the inclusive term, denoting all the diverse techniques employed by authors to describe or to represent the overall state and process of consciousness in a character. “Interior monologue” can then be reserved to denote specifically the technique that undertakes to reproduce the course and rhythm of consciousness just as it occurs in a character’s mind, with no intervention by the author as guide or commentator, and without tidying the vagaries of the mental process into grammatical sentences or into a logical and narrative order. The interior monologue, in its radical form, is sometimes described as the exact reproduction of consciousness; but since sense perceptions, feelings, and some aspects of thought are nonverbal, it is clear that the author must convert these elements into some kind of verbal equivalent, and much of this conversion is a matter of narrative convention rather than of unedited, point-for-point reproduction.

Dorothy Richardson sustains a stream-of-consciousness narrative, focused exclusively on the mind of her heroine, throughout the twelve volumes of her novel Pilgrimage (1915-1938); Virginia Woolf employs the procedure as the chief narrative mode in several novels, including Mrs. Dalloway (1925) and To the Lighthouse (1927); and William Faulkner exploits it brilliantly in the first three of the four parts of The Sound and the Fury (1929).
Until the seventeenth century the word ‘novel’, if it was used at all, meant a short story of the kind written and collected by Boccaccio (1313-75) in his *Decameron*. By about 1700 it had got something like its present meaning, which as The Shorter Oxford Dictionary tells us, is ‘a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity’. In other words a novel, as we understand it today, is a strong longer, more realistic and more complicated than the Italian *novella* as written by Boccaccio and other writers of his time. The novel is now the most widely read of all kinds of literature, and one is surprised to find that it is fairly new. Indeed it was not until the eighteenth century that people began to write and to read the sort of books that we now call novels. By about 1770 the reading of novels had become a fashion-almost a mania-with ‘upper class’ women. Almost unlimited spare time had to be filled somehow: There is no other pleasanter way than by reading endless stories about the loves and adventures of heroines who seemed, in imagination, to be so much like them. Richardson had shown that books which seem to be dull-looking things covered in brown leather on the walls of father’s or husband’s library need not always be full of history or philosophy or sermons. The novel had become what the cinema became in the 1920s and 1930s: a gateway into the world of pleasant dreams. As might have been expected, the supply of sentimental and romantic novels grew to meet the demand. A man called Mudie set up a chain of ‘circulating libraries’. Even in quite small towns eager novel-readers did not have to wait long before the very latest novel was in their hands. Anyone who has seen or read Sheridan’s play...
The Rivals (1775) will remember that the heroine, Miss Lydia Languish, spent much of her time reading novels— a habit of which her aunt, Mrs Malaprop, strongly disapproved. So did Sir Anthony Absolute, who said, ‘a circulating library in a town is an evergreen tree of diabolical knowledge’.

In the eighteenth and nineteenth centuries there were many people who felt, like Mrs Malaprop and Sir Anthony, that the novel was not altogether respectable. Literature— that is to say serious literature ought to improve the mind. It was hard to see how novels could do this; indeed they might even have the opposite effect by encouraging young readers to live in a world of dreams. Most modern readers would find this a strange point of view, yet even now there are plenty of serious-minded people who think that it is a waste of time to read fiction.

The novel is related to the old traditional forms of literature (epic, lyric, tragedy) rather as a young working girl might be related to some old and aristocratic family into which she has married: she may be the most intelligent and attractive member of the family, but she has no history, no tradition: she is too ‘young’, too ‘modern’. Added to this was the fact that (in England at least) some of the greatest novelists, like Richardson and Dickens, were men of poor education, that is to say they had not been to universities, and they had not been taught Greek and Latin. They were neither scholars nor ‘gentlemen’ (sometimes, indeed, they were merely women!) and this made it difficult for society in the eighteenth and nineteenth centuries to treat them seriously. So there was a feeling, almost too nebulous to be expressed in words, that the novel was a second-class kind of literature.
In England more than two thousand novels are published every year. Many of them are detective stories, sentimental love stories or tales of the Wild West. A growing number unfortunately are simply sadistic or pornographic. Very few are what a critic would call serious novels, and even fewer are ‘good’ novels. Authors and publishers have to earn money; and in the present ‘permissive’ atmosphere this can easily be done by producing books which are morally and culturally worthless.

Most of the world’s great literature deals on one way or another with the love between man and woman.

Some modern critics believe that the novelists of the past have paid too much attention to the story, or ‘plot’, and too little to ideology and psychology. Against this there has grown (especially in France) something called ‘the anti-novel’. For most people, in spite of the anti-novel, the telling of a story remains the important thing in a novel, just as it was in the novella of Boccaccio’s time, the romances of the Middle Ages, and the prose fictions of classical times. Most modern novels however differ from these more-or-less-distant forbears in a number of ways.

i. The novelists, unlike the simple story-teller, is interested in character and motive as well as in mere events. Galsworthy’s Man of Property is a psychological study of its hero, Soames forsyte. The Old Testament of Naboth’s Vineyard has the same theme (human greed possessions) but deals only with events.

ii. The novelists are often interested in stating some moral or social problem, and expressing their own opinions about it. Hardy in Tess of the D’Urbervilles and Jude the Obscure wished, among other things, to
criticize marriage. Huxley in *Brave New World* and Orwell in *Nineteen Eighty-Four* wished to warn us against the dangers of the totalitarian state and the misuse of science.

iii. The novelist is sometimes more interested in creating an atmosphere or expressing some kind of poetic feeling than in telling a story (for eg. Virginia Woolf).

iv. The novelist is able, if he wishes, to take a much wider view of man and the world than the simple story-teller. The Russian novels *War and Peace* and *Doctor Zhivago* for example have hundreds of characters, and describe great historical events, as well as the behavior of individual people.

The history of the English novel may be said to start in 1740 with the publication of Richardson’s *Pamela*. A few earlier books have much in common with the modern novel and may be thought of as its forerunners. The first of these is Chaucer’s *Troilus and Criseyde* (about 1380). Although it has sometimes been called the first English novel such a description is misleading. *Troilus and Criseyde* is in fact a long story –poem of some 8,000 lines. Apart from its verse form however it has features which we think of as typical of the novel: lengthy conversational passages, a fairly complex plot, and, above all, psychological truth.

The ‘picaresque novel’ is one of the important types in the history of novels as the word picaresque probably comes from the Spanish word picaro, meaning thief or a rogue. It was applied to any long story in which a number of separate
events, sometimes comic and sometimes violent, were joined together only by the fact that they happened to the chief character. The most famous of all picaresque tales is Cervantes’s *Don Quixote* (1605).

Some novels are very long indeed, though most modern novels are shorter than those written in the eighteenth and nineteenth centuries, when people had far more time for reading. Richardson’s *Clarissa* (1748) has more than a million words: it is four times as long as *David Copperfield* and at least twice as long as *War and Peace*. Any novel however must be long enough for the author to build up character, background and atmosphere by whatever techniques or methods he chooses to employ. The most important of these techniques are perhaps narrative, conversation, letters and ‘stream of consciousness’.

Sometimes a novelist will choose to tell his story through a series of letters. This method has some advantages, but it also has great disadvantages. For example it is very difficult to write in a number of different styles—one for each of the imaginary correspondents: in Richardson’s *Pamela* the reader may find it hard to believe that the heroine, a simple domestic servant, would be able to write so eloquently and at such length. Perhaps Richardson saw the difficulty for in his second novel, where the letter method is also used, he chose as heroine a girl of good family and good education. The letters in *Clarissa Harlowe* therefore seem less improbable than those in *Pamela*. 
Almost all novelists of course use conversation to advance their story. There are many modern novels which have more conversation than narrative. The writing of conversation raises another problem for the novelist. He should reassure that his characters speak the sort of language they would speak in real life. A doctor must be made to talk like a doctor, a farmer like a farmer, and a woman of fashion like a woman of fashion. So the novelist, like the dramatist, needs to have ‘a good ear’. To catch and to imitate the speech habits and ‘tone of voice’ of people in conversation is a difficult task, though it may also be amusing and interesting.

Besides the age-old methods of story-telling through letters and conversation and plain narrative, some modern novelists (James Joyce and Virginia Woolf are outstanding examples) use a method known as ‘interior monologue’ or ‘stream of consciousness’. Writers who work in this way are following the principles of Freud and other psycho-analysts, believing that some of the most important activities of the human mind take place below the level of consciousness. They feel that the traditional method of telling a story in chronological order, and showing human characters as though they were reasoning, conscious beings and no more, gives a picture of life which is incomplete and superficial.

The novels such as Arvind Adiga’s The White Tiger, Vikas Swarup’s Q&A and Arundhati Roy’s The God of Small Things are taken for study.
The novel *The White Tiger* is written by Aravind Adiga who was born in Madras in 1974 and has subsequently lived in India, Australia and United Kingdom. He currently lives in Mumbai. Aravind Adiga worked as a financial journalist at Financial Times, Money and Wall Street Journal. He was hired by TIME, where he remained a South Asia correspondent for three years before going freelance.¹ During his freelance period, he wrote *The White Tiger*. His first and best novel *The White Tiger* fetched him the so called “Man Booker Prize in 2008 and created much sensation. He is the fourth Indian-born author to win the prize, after Salman Rushdie, Arundhati Roy and Kiran Desai. The novel studies the contrast between India's rise as a modern global economy and the lead character, Balram, who comes from crushing rural poverty. He explained that "the criticism by writers like Flaubert, Balzac and Dickens of the 19th century helped England and France become better societies". Neel Mukherjee writes, “Blazingly savage, a brilliant...An excoriating piece of work. Relentless in its stripping away of the veneer of ‘India Rising’ to expose its rotten heart. (The Sunday Telegraph). *Between the Assassinations*, Adiga's second book featuring twelve short stories was released in India on the 1st of November 2008.

*The White Tiger* is a compelling, angry and darkly humorous work. It is an unexpected journey into a new India. The novel is divided into divisions like The First Night, The Second Night, The Fourth Morning, The Fourth Night, The Fifth Night, The Sixth Morning, The Sixth Night and The Seventh Night. It reads well “The First Night” begins with ‘A Thinking Man’, the white Tiger’s letter (from Bangalore) to his Excellency Wen Jiabao, the Chinese Premier’s office in Beijing.
The White Tiger has heard All India Radio’s announcement to the effect that the Chinese Premier will visit Bangalore. He is the narrator. He tells the Premier, in his letter, the Indian entrepreneurs, though are grossly cultured, and civilized, happen to run many outsourcing companies in America. He broaches upon the Chinese’s love of freedom and individual liberty, which is actually ironic. He tells his life story as an entrepreneur. He confesses that his formal education is little. He is a self made man. He tells that he is employed by one millionaire Mr.Ashok. Ashok, a big businessman in coal from Dhanbad happened to be from his village Laxmangarh district, Bihar. Ashok has an American Christian wife Mrs. Pinky and a brother Mr.Mukesh. Their father is called Stork. Mr.Stork is from Laxmangarh. He is a landlord from that village and he has kept his family in Dhanbad just to avoid the Naxalite enmity. He is learned, he is wise, he is materialistic, and he tells all this after he killed employer Ashok Balram. Moreover, he is happy and proud to have come from Bodh Gaya district where Buddha had his enlightenment. His village is a paradise. The village has a fort called Black Fort. The village poor are always in misery. The case of Vikram Halwai is one. He is described as a beast of burden. But his destiny is different. He goes with his brother to Dhanbad and the two work in tea shops. Balram is political minded too, and he does not work properly. Then he learns car-driving, and goes in search of an employer. Luckily Ashok employs him. Ashok is Stork’s son from Balram’s own village Laxmangarh and he is now twenty four.

The Second Night is about Ashok, the employer, whom Balram kills for his money. Ashok is interested in three things politics, Coal and China. There are
details about Ashok’s drinking habits. Balram narrates much about Ashok’s Christian wife. His account of Stork is a critique of the rich. When he works as a driver, he develops differences with another driver, Ram Prasad (actually a Muslim in a Hindu’s guise for the sake of employment). One day, Balram rides the Honda City car to Laxmangarh. Ashok and his wife travel by it. Another rich man, the Wild Boar joins Ashok at his mansion. Balram takes leave and visits his struggling kindred. Kusum asks him to have an early marriage which he refuses. It is noteworthy that Balram pays his salary to his granny regularly.

In The Fourth Morning, Balram tells that he likes Castro who threw the rich out of his country and freed his people. Balram recounts the story of election in Laxmangarh where the great socialist, the boss of the Darkness contested with others. The story continues in The Sixth Morning. Here the narrator explains how he got corrupted.

The rest of today’s narrative will deal mainly with the sorrowful tale of how I was corrupted from a sweet innocent village fool into a citified fellow full of debauchery, depravity, and wickedness. All these changes happened in me because they happened first in Mr. Ashok. He returned from America, an innocent man, but life in Delhi corrupted him-and once the master of the Honda City becomes corrupted, how can the driver stay innocent? (TWT 197)

The Sixth Night is equally interesting. The driver gets corrupt:
Over the next two weeks, I did things I am still ashamed to admit. I cheated my employer, I siphoned his petrol; I took his car to a corrupt mechanic who billed him for work that was not necessary; and three times, while driving back to Buckingham B, I picked up a paying customer. (230)

Even he says, ‘I am my own master’. Later he speaks of his will, or vices. The next day he visits a red light district. His relative Dharam brings Kusum’s letter for money. He has not sent the family any money for the last eight months. Suddenly he feels frustrated. Now his plan for killing his boss is final. One day when he drives, he takes his car in jungle road and murders him for his money of seven lakh rupees. He speaks of the act thus “Rammed it three times into the crown of his skull, smashing through to his brains. It’s a good, strong bottle, Johnnie Walker black-well worth its resale value. The stunned body fell into the mud. A hissing sound came out of its lips, like wind escaping from a tyre” (285).

The second novel which has been chosen for the research is Arundhati Roy’s *The God of Small Things*. Roy uses flash back technique for the narrative, memory being the source of narration in most parts. Life is viewed as a recollection through the eyes of sensitive, vulnerable and observant characters. The writings reflect the perspective of someone between a tormenting past and a paradisiacal present. The oppressiveness of the past reality and the temporal time are the facts to accept here and now. The writer’s efforts to bring out a meeting point for the past and the present has been intensified by the recollection of the characterization.
Arundhati Roy’s personal history is just as fascinating as her fiction. The daughter of a Christian mother from Kerala and a Hindu Bengali father from Calcutta, Roy grew up in Kottayam, a provincial town in Kerala, in south Western India, that also serves as the setting for her debut novel *The God of Small Things*. From all accounts, her early life was thoroughly unconventional. Her parents were divorced when Roy was a child, and she was raised by her mother. She has spent her childhood years in Ayemenem, Kerala with her mother. Her formal education did not begin until she was eleven; her mother, a teacher who eventually establishes an elite private school of her own, taught her at home. Roy left home and eventually she enrolled in the Delhi school of Planning and Architecture. Although Roy has never worked full time as an architect, she says that her training in that field helped shape her as a writer of fiction. According to Roy, crafting a novel is like designing a building. During the 1980s, Roy wrote screenplays for Indian television and for Hindi movies. Electric Moon, a movie for which she wrote the script, won a national award. She has tried acting as well; she played a minor character in the Hindi movie Massey Sahib. Arundhati Roy also wrote screenplay for Shekhar Kapur's controversial film 'Bandit Queen'. The controversy escalated into a court case, after which Arundhati Roy retired to private life to concentrate on her writing, which eventually resulted in *The God of Small Things*. By the early 1990, she had grown tired of writing screenplays and became aerobics instructor. This freedom from intellectual constraint allowed Roy to write, as she puts it according to Jon Simmons on his "Arundhati Roy Web", "from within"; the ability to follow her inner voice, rather than having a set of restrictive rules
ingrained in her, has been an integral part of her accomplishments as an adult writer. She comments that "When I write, I never re-write a sentence because for me my thought and my writing are one thing. It's like breathing; I don't re-breathe a breath... Everything I have - my intellect, my experience, my feelings have been used. If someone doesn't like it, it is like saying they don't like my gall bladder. I can't do anything about it." In addition to the style of her writing, its subject matter also reflects the cultural texture of her childhood. Of Kerala she says that "it was the only place in the world where religions coincide, there's Christianity, Hinduism, Marxism and Islam and they all live together and rub each other down...I was aware of the different cultures when I was growing up and I'm still aware of them now. When you see all the competing beliefs against the same background you realize how they all wear each other down." She then wrote two screenplays that became films, and she began to write prose until her critical essay of the celebrated film Bandit Queen caused considerable controversy. Roy withdrew to private life to work on her debut novel, which took her nearly five years to complete.

About six months later it was awarded the Booker Prize; Roy is the first Indian woman ever to achieve this honor. The book has been a stunning success both in India, and internationally. Roy began to work as a political activist, writing essays and giving speeches on a variety of issues, including capitalist globalization, the rights of oppressed groups, and the negative influence of United States culture and governmental policy on the rest of the world. She has been imprisoned for her positions and activism, but she continues to fight for a variety
of liberal causes. Charges of anti-Communism were leveled against Roy because of her portrayal of the Communist characters; the Chief Minister of Kerala claimed that this, and not the book's literary merit, was the reason for its popularity in the West. In addition, Roy faced charges of obscenity and demands that the final chapter of the book be removed because of its sexual content. Roy attributed these hostile reactions not to the "eroticism (which is mild) but rather to the book's explicit treatment of the role of the untouchables in India... The abhorrence was thus as much political as it was moral, and proves that fifty years after Gandhi coined the term Harijan (‘children of God’) the Hindu caste system is still an important issue.” In September 1998 her article "The End of Imagination" appeared in The Nation as a response to the testing of nuclear weapons in India. Roy has been involved in protesting against the Narmada Dam Project. Her article "The Greater Common Good" in Frontline disparages a project that could force millions to abandon their homes in order to provide limited benefits to a limited number of people. She has demonstrated against construction of the dam both in the Narmada Valley, and globally in an effort to heighten awareness and obtain support for the cause. In January 2000 she was arrested during a protest in the Valley, and released two days later. A sense of loss, non-fulfillment, of apparent failure, a desire for the oblivion, and a love for the small things, which, in fact, convey by things, find repeated in the novel. Memory plays a vigorous, creative role in her writings. Her characters are life-like, almost alive in each one of us. Early memories of life suddenly activated years later when once again the siblings meet at youth. The memories of trivial things of childhood reveal how childhood
impressions years later add new meanings to these with an adult experience. The familial memories she employs are more of human interest at large, prone to social plane speaking of the higher values of life and complex human situation.

The third novel which has been chosen for the research is Vikas Swarup’s *Q&A*. Here the novelist has used the nostalgic mode (à la mode retro) for his narrative. It is a movement towards the past instead of a progress toward the future. It is also described as the remembrance of something from one’s childhood. The author of *Q&A*, Vikas Swarup was born in Allahabad (India) in a family of lawyers. He studied History, Psychology and Philosophy. He also made his mark as a champion debater, winning National level competitions. After graduating with distinction, he joined the Indian Foreign Service in 1986. Since August 2009, he is the Consul General of India in Osaka-Kobe, Japan. He penned his first novel, *Q&A*, in two months, when he was posted in London and published in 2005. It has also been published in 42 languages. It was short listed for the Best First Book by the Commonwealth Writer’s Prize and won South Africa’s Exclusive Books Boeke Prize 2006 as well as the Paris Book Fair’s Reader's Prize, the Prix Grand Public, in 2007. It was voted the Most Influential Book of 2008 in Taiwan, and winner of the Best Travel Read (Fiction) at the Heathrow Travel Product Award 2009. The film version of *Q&A*, titled ‘Slumdog Millionaire’, directed by Danny Boyle, took the world by storm, winning more than 70 awards including four Golden Globes, 7 BAFTAs and a staggering 8 Oscars, including Best Adapted Screenplay and Best Picture. Vikas has published his second novel, *Six Suspects*. Inspired by a true-to-life murder case, the book focuses on six individuals suspected of killing a
minister’s son, who has been acquitted from charges of murdering a bartender who refused to serve him a drink. He also contributes a short story titled ‘A Great Event to The Children’s Hours: Stories of Childhood’, a bold and moving anthology of stories about childhood to support Save the Children and raise awareness for its fight to end violence against children. In this novel, eighteen year old Ram Mohammed Thomas is in prison after answering twelve questions correctly on a TV quiz show to win one billion rupees. The producers have arrested him, convinced that he has cheated his way to victory. Twelve extraordinary events in street-kid Ram’s life—how he was found in a dustbin by a priest; came to have three names; fooled a professional hit man; even fell in love, all these incidents gave him the crucial answers. In his warm-hearted tale lies all the comedy, tragedy, joy and pathos of modern India.