CHAPTER VII
Conclusion

Practice of colonialism can be critically viewed as one of the most striking happenings in the history of mankind. British led European imperial powers took control of the colonies and not only established political stronghold but also influenced the colonies at cultural planes. Although, the colonizers evacuated the colonies politically, they left behind economic and cultural dependency of the third world countries on the West; there remains continuing influence of the colonizers even after political independence. This phenomenon is called neocolonialism as in case of India there remains great impact of colonial culture in the common Indian mentality even after 1947.

But the phenomenon of colonialism cannot be restricted to British imperial reality in India; there had been long practice of colonialism since time immemorial such as class segregation, feudalism, foreign invasion and rule prior to the advent of the British. The phenomenon of neocolonialism led to the rise of new brand of literary writing and art all over the world, particularly from the third world countries which once used to be the colonies of the West. This movement is known as Postcolonialism which is characterized by the voices against established structures and binaries; defiance in the form and style against the colonially laid aesthetics.

This movement greatly influenced the Indian literature in English as typical postcolonial Indian writers openly defy the colonial aesthetics by making bold experimentations in syntax, grammar, diction, style, thematic expressions etc. The four novels taken here in this research are quintessentially Postcolonial novels. These novels include English, August: An Indian Story (1988) by Upamanyu Chatterjee The God of Small Things (1997) by Arundhati Roy Q & A (2005) by Vikas Swarup The White Tiger (2008) by Aravind Adiga. The title of the research reads---’India in Colonial Perpetuity: Perspectives in English, August: An Indian Story, The God of Small Things, Q & A and The White Tiger’. The four novels amply reveal the various shades of colonial perpetuity in India such as Sahebgiri in Indian bureaucracy, continuing Raj hangover, age-old traditional colonizing rituals and cynicism, continuing feudalism in novel form etc. Besides, the these novels embody the
endeavours of the concerned writers to decolonize the Indian aesthetics through
defiance in style and form and novel experimentations in writing.

The novel, *English, August: An Indian Story* is an artistic exploration and
investigation of typical Indian bureaucracy and its impact on individuals and society. Upamanyu Chatterjee in this novel rather mockingly and thus objectively describes the intricacies of Indian bureaucratic system. Agastya, the protagonist and the mouthpiece of the novelist, is bestowed with essential attributes of freedom and imagination and thus proves a misfit into the vast scheme of servitude and hypocrisy in British-styled bureaucratic system. The novelist artistically lays bare the stark reality of deep rooted inclination to serve and snobbery in average Indian mind. In the context of the protagonist, the concept of non-heroic hero has been expounded. Sen is typical product of post-modern *coca cola type* and is utterly misfit in Madna, the typical Indian remote hot suburb. Yet, he can be viewed as a Narayanian non-heroic hero who does not take the responsibility of the things but let the things happen to him.

Throughout the novel he is utterly misfit in the civil services as a cosmopolitan boy with no sense of dedication to rural social service. His being misfit in the scheme of the things is a criticism of present education system. Post-modern Indian education system, having the shadows of colonial influence and producing the servile officers, is responsible for lack of choice in career and hence people are made to cherish, unlike Agastya, ambition for the coveted but lifeless IAS. Besides, the colonial cultural impact in shaping of the mindset of snobbery and servility in the genera people is what Chatterjee has shown artistically in the novel.

Sen is educated in English literature and wanted to be some artist, but has been forced in bureaucracy and thus is misfit in it. Besides, analogy between traditional Indian social class hierarchical system and present day bureaucratic structure has been unraveled by Chatterjee in the novel. It is not only British influence on Indian Administrative system which promotes the practice of *Sahebgiri* but also it is age-old Indian quintessential hierarchy based caste system which has strong influence on bureaucracy. The officer on highest rung is given a typical Brahmanical treatment by the subordinates and the others.
Vivid and humorous descriptions of the subordinate officials, people visiting the offices of the Sahebs reveal the fact of inevitable Sahebgiri and servile sense of hypocrisy, forming the true picture of Indian society and culture in the novel. There runs an unchecked profound impact of the British Raj in public life in India, keeping the flame of colonial rule perpetually alive which is critically termed as ‘neocolonialism’. In such system sincerity, honesty, regularly, punctuality etc. are not taken as virtues but as shortcomings; what is required here is the pragmatic approach, drastic consequences in pragmatic decisions notwithstanding. Bhatia along with Education officer recruits the teacher for Govt. school from tribal quota who have no general knowledge.

But it is pragmatic approach of him that he recruits them unscrupulously. This approach is appreciated in bureaucracy. Agastya is disillusioned with such practices around that it is the rank of a person that matters not his essential being. He is an I A S that is why he is given special treatment. An utterance of the term ‘I A S’ makes any official servile while one’s name and identity do not matter. Through such illustrations the novelist raises the question of identity of crisis. Agastya’s disillusionment with such colonized system and resultant sense of defiance imply the decolonizing will on the part of the novelist. Mocking, ironic, humorous narrative style and unusual plot structure, semi-urban settings etc. signify the mutinous scheme of writing which is suggestive of the novelist’s rejection of British and indigenous influence on Sahebgiri.

The instances in the novel The God of Small Things bring forth the fact of deep rooted snobbery for the Western Ways of life. The novel is an artistic commentary on the misery, angst, agony, predicament, alienation of the lives of ordinary people. Roy gets her literary heights in delineating the shades of small thing and their importance for the people having small desires and ambitions. Snobbery for the superior West and sardonic attitude to the natives are some shades that the novelist expounds in the narrative in satirical tone.

The idea of Western cultural hegemony finds sway in the descriptions of certain caricatures in the novel such as Pappachi, Baby Kochamma, Chacko and others. While Ammu, Rahel and Estha figure as contrast to the snobs and Anglophiles. Ammu leaves Baba her husband who shamelessly and snobbishly tries
to offer his wife to his British boss Mr. Hillock. Ammu further breaches the stipulated ‘Love Laws’ by forming relationship with Velutha, a dalit. Rahel also symbolizes freedom from Raj Hangover as she leaves her American husband and America itself forever and returns to Ayemenem. Even the native river Meenachal is free from Raj hangover. It warmly welcomes Velutha and Rahel while shows no respect to the Western Sophie Mol and thus swallows her.

Whereas the other characters represent the true sense of Raj hangover and show that there is neocolonialism in Indian society. Baby Kochamma is highly obsessed with English language and anything Western since she looks down the natives sardonically. Extraordinary treatment to Sophie Mol and her mother Margret Kochamma tells the sorry state of affair of Indian mentality of high snobbery towards the West. Rahel and Estha are cut down to the lower size whenever they are compared to angelic Sophie Mol. Pappachi’s passion for his status in society, his British leanings and Anglophilia and snobbish attitude are the example of Raj hangover in India. Certain instances in the novel reveal the situations of British Raj hangover continuing in India. This Raj hangover seems in perpetual state, as the author hints in the novel.

Vikas Swarup in the novel Q & A extensively delineates the miserable conditions of the have-nots in twenty first century India. The protagonist Ram Mohammad Thomas has to be victim of class discrimination and social cynicism owing to Indian society’s typical dogmatic approach in life. Moreover, Swarup raises certain issues and evil practices such as communal disharmony, child abuse, human trafficking, prostitution, mafia of child begging, gay practice and its prevalence etc. What Swarup enunciates in the novel is the slavery of the middle class to the age-old rituals and traditions, deep rooted cynicism and sardonic attitude in general against the poor, high snobbery for anything Western and powerful.

The protagonist wins the biggest game-show 3WB owing to his learning in the school of life, yet he is rejected in summary by the society simply because he is from downtrodden class. This quintessentially Marxist novel extensively explores the shades and facets of discrimination and class struggle. The hierarchy of rich and poor, high and low inevitably inculcates the sense of snobbery, servility, servitude in the minds and thus the colonial perpetuity goes on in present day India. The idea of
colonizing social system in the novel is the testimony of this society being in colonial perpetuity.

The novel *The White Tiger* presents the true phenomenon of perpetual colonial mindset owing to strong presence of social feudalism in sophisticated novel form. Adiga, here, establishes the philosophical idea propounded by Mahatma Gandhi that slavery is the state of mind. India, for Adiga, is a jungle of wild happenings. This jungle where mighty is set to hunt, exploit and kill the weaker gives the impression of Indian Animal Farm House. This farm can thrive only with hierarchical set up wherein the Buffalo, Stork, Boar and Raven are served at their will by all other animals and birds. Millions of Indians have been conditioned and trained to act like inferior species and serve the fistful masters may they be foreigners or locals; and thus they are kept in perpetual colonial mindset even after political freedom. The sudden freedom and gift of Swaraj or democracy is very hard stuff to come down the throat of Indians who have long history of colonial rule and they have, as the consequence, gradually become adept to be ruled as enunciated by Adiga.

The democracy, as the narrative highlights, for Indians after the British are gone is a cruel joke in the social and political history of the world. Following this system of caste based reality the practice of discrimination and social hierarchy aggravated further and this gradually induced the deep sense of colonial servitude in the minds of the working class people. Yet, this novel is an artistic attempt to attack or retaliate the colonizing feudal social system which has been thriving as a part of Indian culture since time immemorial. The protagonist, Balram Halwai is depicted in artistic ways to have strong metaphorical analogy to the characteristics of a white tiger, the species which is majestic and different from the rest of animals. Balram is, unlike millions who are caught in Rooster Coop, different with high ambition with aesthetically sound heart to explore the path of liberation. Yet, unlike him, rest of the people, as Adiga enunciates in detail, are terribly caught in the shackles of slavery and are thus in colonial perpetuity.

Although all these novels attack coercive colonial tendencies by highlighting different shades and shapes of such practices, they differ in their individualistic tone and tenor by maintaining a distinct voice of protest. In the novel *English, August* the sense of servility and colonial perpetuity have been brought out in the form of British-
styled *Sahebgiri* prevalent in Indian bureaucracy. While in *The God of Small Things* the colonial perpetuity in postmodern India appears in the form of British Raj hangover. When it comes to Vikas Swarup we observe that he delineates the shades of colonial perpetuity in society’s cynicism to the underdogs and snobbery to the powerful in the novel *Q & A*. In the novel *The White Tiger* Adiga artistically delineates the novel forms of feudalism in the form of neo-feudalism and continuing caste system in twenty first century Indian jungle; the jungle where mighty species exploits the weaker one and where colonial perpetuity prevails.

The distinctiveness of each of these authors is not restricted to exploring variegated thematic patterns only but is also present in the different types of protagonists chosen by the novelists. Chatterjee’s protagonist Agastya Sen is a misfit IAS trainee in Indian hinterland called Madna. He never tries to be the part of prevalent servility in *Sahebgiri* around, rather stays aloof. He objectively watches and amuses at the ridiculous servile ways of the officials in the scheme of *Sahebgiri*. Whereas Roy’s main characters not only are the part of Raj hangover and thus colonial perpetuity but also put resistance to it. The characters such as Baby Kochamma, Pappachi, Chacko, Comrade Pillai and others are deeply immersed in Anglophilia and are highly snobbish towards the West. Yet Ammu, Rahel and Estha stay free from the impact of Anglophilia and thus Raj hangover unlike others.

Ammu, belonging to the second generation, has sometimes pangs of snobbery for the West and the Western in the company of Baby Kochamma when she deals in mannerism for the children whereas Rahel, representing the third generation, is utterly devoid of any snobbery. She leaves not only her American husband Larry McCaslin but America itself. Nonetheless, the protagonists of Swarup and Adiga viz. Ram Mohammad Thomas and Balram Halwai are utterly different from those of Chatterjee’s and Roy’s. Unlike Agastya in *English, August* who is non belonging and non involving unheroic hero, Thomas and Balram in *Q & A* and *The White Tiger* respectively have spunk to face any situation thanks to their bringing up in hardships. What is the most striking fact about Thomas and Balram that both of them successfully carve out the ways to escape from colonial perpetuity with material ascendance.
On the other hand *The God of Small Things* is a sullen story of angst, agony, anguish, unfulfilled aims and so on. The protagonists therein are unsuccessful in their pursuits of love and solace. Though Ammu has freedom to choose the husband of her own choice much against the will of her family, she feels immensely cheated when he snobbishly tries to offer her to his British boss. Having no second thought, she leaves such unscrupulous debauched spouse and puts breach to the stipulated ‘Love Laws’ by forming relationship with Velutha, an untouchable *dalit*. But, being a helpless *dalit* in India, he is killed in police torture cell as he succumbs to the injuries following ruthless beating.

Though, it is only Agastya who is not caught in the web of *Sahebgiri* in Indian bureaucracy, other characters such as Srivastav, Bhatia, Joshi etc. are typical prototypes of this *Sahebgiri* in the novel *English, August*. Such officials are found servile to their seniors and someone powerful, but highly cynical and sardonic to their juniors and general public and thus bully them. Similarly, characters such as Pappachi, Chacko, Baby Kochamma and others are struck in inbetweenness, neither fully accepting the native culture nor getting accepted by the West. They are helpless, though the second generation Anglophiles such as Chacko and others are very much aware of this mental captivity. On the other hand, in *Q & A* it is society in general and not the protagonist which is cynical to the poor and snobbish to the white skinned Westerns; society is caught in the vortex of age-old rituals and colonizing dogmas. And similarly 99.9 percent people in India, as Adiga points out in *The White Tiger*, are captive in the Rooster Coop and thus colonial perpetuity prevails. However, in both the novels viz. *Q & A* and *The White Tiger* the protagonists remain unaffected from the virus of colonial perpetuity.

It is highly ironical that Agastya in *English, August* is highly educated and from rich family, yet he is insecure, unheroic and miserably incompatible in the circumstances unlike Thomas and Balram in *Q & A* and *The White Tiger* respectively; one never gets chance to go to school and one is a school dropout even then one becomes a billionaire by winning the biggest game show and another ascends to be a successful entrepreneur. Like Agastya, Ammu, Rahel, Estha and even Baby Kochamma enjoy freedom and have good economic background, yet they are never at
ease and remain unsuccessful in life. Ammu, Rahel and Estha have deep anguish while Baby Kochamma miserably fails to find the love of Father Mulligan.

It goes to the great artistic acumen of Roy that she projects Ammu as an emancipated woman unlike those prototypes who are found miserable and suppressed; yet Ammu has to surrender to all powerful patriarchy in the system. Chacko is ‘Rhodes scholar’ educated from Oxford and yet he is terribly caught in the vortex of Anglophilia despite the fact that he is conscious of this truth. But it is Rahel who is utterly free from the sense of Raj hangover. Actually Rahel, an Indian from third generation, has been projected as a contrast to Margret Kochamma, an English woman from second generation; the latter rejects an Indian husband Chacko and the former rejects an American husband.

In the final pages of the novel *English, August* Agastya is found trying to adjust with his work in the suburb and the narrative comes to an end with the hint of his having compromised with the circumstances. However in the sequel novel *The Mammaries of a Welfare State* Chatterjee’s firm but true view of the flatness of character and incorrigibility of human nature comes into light when same Agastya is found more in angst, restless, rootless and all the more non-belonging. This fact signifies that the novel *English, August* ends with sad note of the protagonist’s having the same angst, anguish and lack of adjustability. More than it, the novel *The God of Small Things* ends with highly tragic note with Ammu’s death and Rahel sullenly retuning to Ayemenem.

On the contrary, the novels *Q & A* and *The White Tiger* are different lot as both the novelists have different ideas and schemes. Though both the protagonists viz. Thomas and Balram have adverse vicissitudes and hardships as one is orphan and another is *dalit*, yet both the narratives do not have tragic or sad end. Thomas is arrested and tortured by the police for alleged cheating and fraud in the game show W3B and Balram has to struggle against neo-feudal practices, yet both of them successfully manage their escape from the clutches of servility and tyranny of the society. In both the novels, the final catastrophe is strategically and artistically avoided in the lives of the protagonists and there is poetic justice in both the cases.

In the novel *Q & A* the shades of colonial perpetuity prominently appears as the society in general has been shown highly cynical to the have-nots and snobbish to
the powerful. Besides, the slavery to the age-old rituals, class hierarchy etc. are also the shades of colonial perpetuity in the novel. Whereas, the novel *The Whit Tiger* carries different shades of typical Indian feudalism and its changing form in so-called democratic India. Both the novels viz. *Q & A* and *The White Tiger* have Marxist leanings in delineating the plight of the have-nots such as of Ram Mohammad Thomas and Balram Halwai. However, in both the novels there are ways of transgression from traditional colonial perpetuity as both the protagonists are blessed with material ascendance and successful escape from the tyranny of the society. In both the novels the perennial truth of the clash between all powerful society and rebellious individual has been brought to the fore artistically. Vikas Swarup and Arvind Adiga have not finished with tragic notes of their individual protagonists’ surrender to age-old social and cultural forces.

Social hierarchy and thus big dichotomy between the rich and the poor has the hallmark of various Indian novels and these two are no exception. What both the authors have endeavoured to explore here, the politics of hierarchical system in Indian society as this hierarchy has ground on economic, communal, caste discrimination and feudal ethnicity. In both the novels special focus has been laid on servile cynicism having firm grip in the minds of long-colonized Indian people, particularly the cynicism against underdogs. This cynical attitude seems to have servile streak in nature as people dare not come out of the shackles of structured patterns and paradigms are drawn for life. This type of social attitude towards a section or stratum characterizes the neocolonial characteristic in post-British India what is critically termed as neo-colonialism—continuation of colonialism in the minds and ways of living.

Both the novels *Q & A* and *The White Tiger* put forward the common reality of deep rooted cynicism of society to the ascendance of protagonists from the chasm of misery and humiliation. Both the narrators as well as protagonists viz. Ram Mohammad Thomas and Balram Halwai are instruments in the hands of the novelists to serve as the models of devising modus operandi of escape from perennially tyrannical social system. The former has been presented as a typical ideal hero having all sincerity and fate while the latter represents postmodern anti-heroic character who does not mind to take foul means and unethical ways to deter social cunningness and
hostility. Both the novelists have tried artistic hands to ascribe novel poetic justice to material ascendance of the protagonists rather than adding some didactic zilch through spiritual transcendence of them.

The idealized transcendence of them could have put the sense of identification into disarray as both the characters are set to represent poor proletarians. Nonetheless, Adiga has been artistically good at drawing analogy of Buddha’s enlightenment and Balram’s materialistic nirvana with Mammon blessings in modern India. Had these stories of individual struggle against the ethnic social cynical powers been in colonized hands, they would have ended with bleak Indian literary histories in the category of tragedy. But Swarup and Adiga have come forward with decolonizing artistic maneuvers in plot construction and narrative style letting their protagonists find opportunities for nirvana in life.

Whereas Upamanyu Chatterjee and Arundhati Roy are not found making any decolonizing ploys for their protagonists. In English, August the protagonist Agastya Sen is an instrument in the hands of the novelist to bring forth the contrast of character from those servile people who are caught in the web of Sahebgiri. Unlike, Srivastav, Bhatia, Joshi and even Dhubo Agastya is different cattle of fish, being the student of English literature; has different approach in life and thus cannot stay happy under the influence of bureaucratic Sahebgiri. In The God of Small Things Ammu, Rahel and Estha present the contrast to other characters who are slave to snobbery and Anglophilia. Ammu and Rahel are the instruments in the hands of Roy to show resistance to the slavery to the Western world. In English, August people are delineated as slavishly under the influence of hierarchy in Indian bureaucracy; the officials being servile to the bosses at higher positions and turning chauvinist to the subordinates. While in The God of Small Things people are snobbish to anything Western, being under the strong influence of Western hegemony in all spheres of life.

Besides, some of the novelists throws ample light on certain issues and evils which form the darker side of the society. Evil and horrible practice of child abuse is common in The God of Small Things and Q & A. It leaves horrendous impact in the mind of Estha in The God of Small Things when Orangedrink and Lemmondrink man subjects him to sexual eroticism. However, Swarup in the novel Q & A lays bare this aghast problem of child abuse at very extensive and intensive levels. The protagonist
Thomas is an orphan boy. He is raised in the Church by father Timothy as he is deserted there as a baby perhaps by his mother, as he imagines many a times in the narrative. In the want of family protection he remains an underdog forever and has to confront adversities. His friend Salim is also an orphan boy as he loses his entire family in the fury of communal riots as the dominant Hindus kill his entire family. Being an orphan and from minority community as well he has to be doubly wretched in different circumstances in his life.

Similarly, Shankar is more wretched and cursed as there is his alive mother but he has to live as an orphan helpless boy in utter poverty. Swapana Devi, his mother, is so obsessed with fake social pride and vanity that she does not accept poor Shankar as her son; she leaves him in lurch to die of rabbis as she flatly refuses to pay for his treatment. Thomas, Salim and Shankar represent motley of poor children who are miserable and thus have to be subjected to child abuse. However, Swarup brings at fore this evil of child abuse at very wide level; how the mafia is active in India to put innocents in the tormenting business of begging alms at various places.

Thomas meets many unfortunate boys who are the victims of Babu Pillai alias Maman’s gang and others’. Shocking cases of Jeetu and Sikander are the most inhuman and disturbing. Jeetu has to eat rubber glue in order to kill his hunger as he is a beggar boy whose all the earning is taken away. The case of Sikander is more disturbing and shocking when it is unraveled that some communities in Pakistan deliberately put iron rings on the soft head of a baby to stop its head grow further. Such child is known as ‘rat child’ with typical physical features preferred in the market wherein the children are sold. Besides, Swarup also highlights in details other evils practices such as prostitution. Nita is a prostitute girl whom Thomas loves; she is forced into prostitution unfortunately by her own family as there is age-old custom that a beautiful girl from the family has to be sold in open market at the tender age of twelve. She has to earn the bread for the whole family by selling her body. All these evils practices in the novel Q & A are the testimony of Indian society’s being slave to stereotypes, dogmas and age-old norms which keep them in colonial perpetuity.

Apart from delineating the various shades of colonial perpetuity through thematic patterns in the concerned novels these novelists also put the spirit of protest in their writing against the established colonial aesthetics by resorting to stylistic and
structural innovations. In the structural scheme of these novels they endeavour to decolonize the Indian aesthetics by making novel experimentations in style, form, syntax, diction and other literary devices. What strikes us is the struggle for liberation on the part of the concerned novelists through their unique style and form. Traditional narrative style and form, diction, syntax, etc. in English language were potent tools in the hands of the imperial colonizers. The concerned novelists are from the cult of typical Postcolonial writers who openly defy colonial forms of writing and devise their own methods of writing. Their rebellious style of narrative, unprecedented syntax and grammar, deliberate code-mixing of Indian vernaculars into English and other forms of defiance against stipulated colonial style of writing put them in quintessentially Postcolonial band, waging the war against colonial aesthetics and rules.

Roy in *The God of Small Things*, Swarup in *Q & A* and Adiga in *The White Tiger* have unusual structures and narrative styles. There is no linear pattern in the structures and the plots, the action goes backward and forward in the novels. However, there are certain artistic tools in the hands of these three writers to give good shape to the structure and mend it wherever necessary. Use of such tools signifies literariness in any writing and these novelist have deployed them with their proper artistic acumen. It is an idea, concept, image, object or anything that suits to the mood and the tone in the narrative; and which serves as the connecting force, a common thread, in the whole texture of the narrative or in a particular chapter.

Roy artistically uses certain expressions and ideas recurrently as connecting items to give shape to the whole narrative as well as a particular chapter. ‘Love-in-Tokyo,’ *The Sound of Music,* ‘A cold moth,’ ‘dum dum, tum tum,’ shape and hole such as ‘Estha-shaped hole in the Universe,’ ‘An embarrassed schoolteacher-shaped hole in the Universe,’ ‘house-shaped hole in the Universe,’ etc. are the expressions in the novel connecting a chapter or the whole narrative. Swarup is not behind to artistically use certain ideas, visuals, images etc. recurrently in the novel to give shape to the whole narrative or sometimes to the structure of a particular chapter. Thomas is emotional to have an imaginary visual of her possible mother and this visual occurs in the narrative many a time; and thus it connects the whole structure of the novel.
Like Roy Swarup also uses certain ideas and expressions within the framework of a particular chapter, giving structural unity to that chapter. Nonetheless, it is Adiga who proves to be master of masters to artistically employ certain animal imageries every here and there in the novel; these imageries serve as the forceful connecting paradigm in the structure of the novel. Almost every page of the novel has either description of an animal or insect or reptile or beast or bird or even image or idea of them to stress out the idea of Indian jungle reality in postmodern times. Almost every description, or say event in the novel serves as the farmland for the living animals, either with their imagery or reference or allusions. Even the characters have metaphorical representation of animal world with the names on birds or animals in the Indian jungle.

Animal imagery may be suitably inevitable in describing the rustic reality of country life as in the phrases such as ‘cone-like tower, with black intertwining snakes,’ ‘pale-skinned dog,’ ‘families of pigs,’ feather-roosters fly up’ etc., yet the obsession of animals for aesthetic purpose is so strong for Adiga that he finds the presence of animals inevitable even in the posh modern settings of Gurgaon and Delhi as well to delineate urban jungle. Actually, literary devices such as simile, metaphor, imagery etc. are carried through the references or allusions of animals in order to substantiate the idea of Indian darkness and giving the novel a connecting paradigm.

The novelists make others experimentations also in the novels in their style of writing. Upamanyu Chatterjee is free from any colonially stipulated structures and style in *English, August*. Chatterjee and the other three make extensive use of pidgin words, involve code-mixing in diction, have typical Hinglish in their writings in the concerned novels. Through such unusual style and form these writers form their own band to liberate the Indian aesthetics from colonial bondage. These Indian writers form the band of typical Postcolonial writers of the third world countries; they retaliate the imposed colonial forms of writing which were responsible for colonial expansions of imperial powers.

It is interesting to note how all these novelists viz. Upamanyu Chatterjee, Arundhati Roy, Vikas Swarup and Aravind Adiga—employ unique strategies in waging a war against prevalence of neocolonialism in Indian context. In this pursuit some of the novelists such as Upamanyu Chatterjee and Vikas Swarup highlight the
phenomenon of neocolonialism through intense thematic patterns while Arundhati Roy and Aravind Adiga resort to startling linguistic and structural improvisations to challenge colonial hegemony. In thematic experimentations Adiga joins hands with Vikas Swarup as their protagonists in both the novels finally carve out the strategy to escape from social tyranny and thus colonial perpetuity. On the other hand, Adiga also joins Roy in putting the protest against the colonial aesthetics and norms with unprecedented experimentations in style and form.

The idea of Indian society being in colonial perpetuity has been found out in this research with the help of the instances taken from the selected novels. Each novel amply reveals the shades of colonial perpetuity such as Sahebgiri, Raj hangover in postmodern India, social cynicism, snobbery, other forms of social evils and changing forms of feudalism and strong caste hierarchical system. However, the efforts of decolonizing the aesthetics and liberation have also been found in the novels which proved the hypothesis correct. The findings in the research have been used as the answer to the research question. This whole research comprising the seven chapters not only provided answer to the research question but also proved the hypotheses right therein.

Further research potential of the present thesis lies in the possibility of this research being taken for explorations of other, but related, ideas and perspectives. Since this research pertains to prevalence of colonial perpetuity in four novels, the findings in this thesis can be taken for further findings. The areas of novel form of feudalism, deep rooted caste and class system in India, practice of gay and lesbian, clash of social forces etc. can be explored on the basis of the present research. Further research potential of the present thesis will be established if this is taken for study for finding the other areas and perspectives.

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