CHAPTER I

Introduction

Postcolonial literature is one of the most significant movements in the contemporary history which has produced staggering amount of creative endeavours and critical speculations in the recent decades. The forerunner thinkers of the world came forward to attack the very moorings of the age-old structures and structural binaries of classical and modern literature and thus Postcolonial literature started assuming shape. What distinguishes the Postcolonial literature from classical literature is the special streak of making unprecedented experimentations in writing, defying the traditional norms and aesthetics, raising questions to what is established among other things. This movement is characterized by the raising voices of the New Age Writers specially from the third world countries which were once the colonies of European imperial powers. To get into the very core of the Postcolonialism it is necessary to have a brief survey on the term ‘colonialism’ first.

The term ‘colonial’ is widely used and much discussed in the world discourses of social sciences, anthropology, linguistics, philosophies, literary criticism and other branches of knowledge. The term ‘colonial’ itself and other terms of its kinship such as ‘colonialism’, ‘colonize’, ‘colonizer(s)’, ‘colonist’, ‘colonization’ etc. have origin in the term—‘colony’. The term ‘colonial’ is an adjectival form connected with the practice of colonialism or colonization. Most often it serves as an adjective to the subject of the verb ‘colonize’, i.e. the powers, people, country, forces, practices, concepts etc. who or which colonize the other people or countries. Colonialism refers to the practice of ‘colonization’ in general; generally it is believed that it is the imperial expansion of European powers led by the Great Britain to various parts of the world, mainly African and Asian. On the face of it, colonialism is a practice of subjugating of one country, land, group, strata of people by the other set of forces.

On denotative planes, as defined in *Oxford Advanced Learner’s Dictionary*, colonialism is a practice by which a powerful country controls another country or other countries. In order to draw a stark contrast between mere denotative meaning and the true intended meaning of the term ‘colonialism’ the scholarly researcher Ania
Loomba provides authentic definition of the term at the very first in her seminal book *Colonialism/Postcolonialism: The New Critical Idiom* (1998):

>...Colonialism is a settlement in new country: a body of people who settle in new locality, forming a community subject to or connected with their present state; the community so formed, consisting of the original settlers and their descendents and successors, as long as the connection with the parent state is kept up. (Loomba 07)

The definition, as given above, of the term relates to the phenomenon of settlement of a particular culture into a new locality. It also implies formation of a newer culture or community with assimilation of the settlers with the native realities. In general terms, it is British led European imperial powers which are associated with the phenomenon of colonialism in the world. However, the very construct of the European imperial colonialism had no characteristics of assimilation into new cultures; the invaders or travelers never settled in the colonies, but ruled them from mother countries’ crowns. British, for example, ruled India from the English Parliament and stayed here for their vested purpose of trade and economy.

On the contrary, other travelers and invaders, prior to 1498 AD, i.e. before the India was open for Europeans, settled in India and accepted the very culture of this land, forming the novel brand of blended culture known as heterogeneous Indian culture. Greek invaders in ancient India, invaders from Arabian, Turkish and Afghan countries later settled here and formed the new cultures. The presence of the foreign invaders in ancient, Sultanate and Mughal times in India unambiguously relates to the historical fact that the seeds of colonialism had already been sown here long before the Europeans’ advent.

Even five thousand years history speaks of colonial practices when the Aryans are said to settle in India, pushing aside urban civilization of Indus Valley and establishing the rural one. They, as the critics assume, had ascended from Russia to India as invaders, colonizers and settlers, “The Aryans,” ponders Arnab Bhattacharya, “were the first known settler community in India. The Turkish Muslims came in the 10th century…” (Bhattacharya xvi). It was on the basis of the strong credentials of the religion that the Aryans were able to establish vast empire in ancient India. Rise of
Buddhism and Jainism in sixth century BC was a rebellion against the discrimination in the religious principles of Manuistic social system.

Alexander the Great was the precursor of Greek invasion in ancient India. It was his long-cherished ambitious dream to come to India. As the champion of the whole world he was spiritually satisfied only in India and left the world with no ambition in his bosom, “in September 325 B. C. Alexander reached Patala, and began his homeward journey…” (Ancient India: A Textbook for class XI 122). His descendents settled here with Maurian empire and thus the Greek culture came to influence Indian art, craft, polity, knowledge and academics, medicine and other forms of culture. However, with the advent of Muslim invasions and colonizing upheavals in seventh century AD the Indian political, social and cultural scenario took different directions to move in. Arabian invaders were the first Muslim colonizers to set foot into Indian soil but with the sole purpose to plunder in and loot the Indian riches. However, they set up the colonies in India in some parts to be ruled under Caliphate of Baghdad.

However, Muslim colonial powers touched the culmination in Sultanate and Mughal times, leaving perennial impact on Indian culture. In fact, the Sultanate and the Mughal rulers duly settled in India, accepting the local climate and culture. After Gupta era, or with the exception of Harsha’s empire, India was centralized in power in Sultanate time only. The Sultans unified and solidified the Indian states, economy, culture and politics with new policies, revenue systems etc. Known historian Percival Spear records the facets of these colonizers in A History of India vol. two (1965):

The long reign of Hindu states had been broken at the end of the twelfth century by the foreign rule of Muslim Turks. Though alien and at first ferocious, these people were at least united. For two centuries the Delhi empire or Sultanate controlled the north and at times the centre of the country. The rule was essentially military, and their regime something of an armed camp, but they were open to cultural influences, they employed Hindus largely in all the services, they built finely. They settled in the country, their capital city of Delhi in the mid-fourteenth century was, on the testimony of the much-travelled Ibn-Batuta, one of the leading cities of the contemporary world. (Spear 15)
What was a common feature of the invaders, settlers and colonizers in India from ancient times to the Mughals that all of them accepted Indian soil as their homes and settled here. Taking into view the above stated facts, what comes into clarity is that the Muslim Turks of Delhi Sultanate did have military excess here, yet they accepted Indian culture to shed their own influence on it. Instead of just loot and rampage they built houses in Delhi with their own sculptures and art and settled here permanently. The most famous clan of Indian rulers, Mughals also adopted the same pattern as Babur did not return home after 1526 AD conquest. His descendents Humanyun, Akbar, Shahjahan, Aurangjeb and others ruled this country till the British imperial powers took control of this land which had been constantly subjected to colonialism, “THE Mughal period was an age of cultural magnificence, of excellence in fields as varied as architecture, painting, literature, and music. The aesthetic accomplishments were manifestation of the exalted status of monarchs, their economic affluence, and sheer permanence of their rule” (Medieval India: A Text Book for Class XI 209)

Nevertheless, the European imperial powers came to this country with different purpose and schemes. The Portuguese, the French and the British remained here for more than two hundred years, yet they remained duly connected to their parent countries. It is well known idea that the world wide phenomenon of European colonialism came to spread across the world with sole purpose of trade and economy. The European voyagers, invaders, explorers and traders reached many countries including India for trading purpose. But the embedded motif of the European traders was to get the immense riches of the countries such as India for which they were popular. A brief description is given in the history book prescribed in Indian schools, “India has been famous all over the world since ancient times for its cultural heritage and economic prosperity. India’s cultural and spiritual richness had impressed many scholars and travelers from Europe and Asia.” (Modern India: A Textbook for Class XI 31)

The British mainly focused on the ways of economic hegemony of the West over the colonized countries; they subtly carved out the ways to condition the minds of the colonized to accept their economic dependency on the colonizers. It was the best way to attack the very indigenous culture of the native, proving it quintessentially barbaric and backward in contrast to the superior culture of the industrialized West
which was made to stand as a promise for better life. It was not only the political
control of the imperial powers but also the idea of their economic and cultural
hegemony that characterized the European, or precisely say British, colonialism
unlike other previous foreign rules. The British colonialism in India signifies the
perpetuity of colonial practices; that even after the end of political control in the
colonies there should be perennial presence of colonial ways in the once colonized
countries.

Though the British left India in 1947, yet there remain their constant presence
as they were successful as colonizers to mar the very soul of Indian culture on the
basis of material and economic hegemony. Even after the Western imperial powers
left India and other colonies, something which marks the end of political colonialism,
there remains their presence in the form of economic and various other dependency
on the people. This continuing sense of the presence of the colonizers even after
political independence is called ‘neocolonialism’. Pramod K. Nayar elaborates this
fact:

Political independence—a process often described as ‘decolonization’—for
non-European nations made them ‘postcolonial’ in the temporal sense. This is
an important clue as to the nature of imperialism itself. Political control may
have moved from the Europeans to the natives. Economically, however, the
native population is still controlled by the European power. That is, normally
‘free nation-states continue to suffer from economic exploitation by the
European powers that, therefore, remain imperial. This is why we do not ever
see them ‘post-imperial’. This form of control has been called
‘neocolonialism’, used especially to describe the American control over the
rest of the world. (Nayar 05)

In other words, it is the sway of capitalism which has engulfed the whole world,
represented by the American hegemony in the present era which had been initiated by
the European colonizers. Here, it is necessary to make clear that the use of hyphen
between ‘post’ and ‘colonial’ signifies any event that takes place after colonial rule. In
case of India it refers to the time after 1947 when the British power no longer were in
operation politically. While the use of the term ‘Postcolonialism, without hyphen,
refers to the movement in various fields including creative writing. In this research a full chapter has been given to Postcolonial writing; the ways of writing paying back to the prescribed aesthetics in colonial writing. Sometimes the terms ‘post-colonial’ and ‘neocolonial’ have been taken together to refer to what the latter term denotes i.e. continuing sense of colonial presence. As Nayar above states that when the colonizers have given up political control over the colonies, there is still economic control of the West over these non-western countries which is called neocolonialism.

The phenomenon of neocolonialism finds ample reflection in quintessentially Postcolonial literature; the postcolonial writers are marked with different style and form, much against the colonial rules of writing. Postcolonial writing is specially characterized by indigenous expressions, use of pidgin words with English, unusual form of narrative, unprecedented style etc. In order to get into the very core of the typical Postcolonial literature it is necessary to first get the idea of typical colonial literature against which the former has been set in. Colonial literature typically follows classical model of archetypal patterns of images, ideas, things, values etc. It is based on classical patterns of structural hierarchies and binaries. Colonial literature, as set within the imperial requirements, was, as the critics reckon, part of political propaganda of the European colonization. In fact, colonial literature and the type of diction were the tools in the hands of the imperialists to condition the minds of the natives in colonies to the superior representation of the West.

The structural binaries of strong/weak, superior/inferior, man/woman civilized/barbaric, rational/impulsive, Europe/the rest etc. were the hallmark of this literature which immensely helped establish the Western cultural and economic supremacy across the globe. Ania Loomba critically ponders over the role of colonial literature, “Fifteenth and sixteenth-century European ventures to Asia, America and Africa were not the first encounters between Europeans and non-Europeans but writings of this period do mark a new way in thinking about, indeed producing, these two categories of people as binary opposites.” (Loomba 53) In classical literature the point of view was formed from Europe, the “self” was there in the West against ‘the rest of the world” (Pratt 05) The harbingers in the field of literary criticism and theories such as Deconstruction, Poststructuralism, New Historicism, Feminism etc. make enquiry into the philology and very history of such literature.
However, there were some prominent movements, innovative theories, emergence of scientific idea and unconventional approaches which helped in change of values and thus in literature. Postcolonial literature has evolved through unprecedented experimentations and ideas in Modern literature. The shaping factors for modern literature, as being non-conservative, were many. It goes to the Victorian era upheavals in the fields of religion, polemics, social sciences and other branch of knowledge that owed much to Industrial revolution. It was the time of newer thoughts and shattering of older moorings of the beliefs which had held the society together. But, new inventions and discoveries in science, rapid expansion of industrial revolution, sway of scientific approach instead of blind faith in religion, innovative techniques in medical science to save lives etc. were responsible for bringing radical changes in world literature.

W. J. Long sharply records the role of science in shaping of literature and general thinking in Victorian times, “Science in this age exercises an incalculable influence. On the one hand it emphasized truth as the sole object of human endeavour; it has established the principle of law throughout the universe; and it has given us an entirely new view of life as summed in the word ‘evolution.’” (Long 560) From Victorian era to modern times in twentieth century there emerge assorted four wheels for the vehicle of English literature to reach new heights through novel tracks. They shed great influence in the field of literature to shape it and add new dimensions to it. These are—Charles Darwin, Albert Einstein, Sigmund Freud and Karl Marx.

The domineering concept of ‘evolution,’ as revealed in above-stated view, was given by the scientist Charles Darwin which struck the chord of upheavals and change in the branches of knowledge and in human approach as well. He was the one who revolutionized the world with his concept of ‘survival of the fittest’; this shook the very credentials and deep belief in the supremacy of God. This tendency and reflection of the idea of evolution gave form to the very characteristic of the typical modern literature. His doctrine has radically shifted attention from church to the human life and body. Darwin’s scientific, research based revelations that-- we had evolved from apes-- shook the very moorings of the Biblical belief of the creation of the earth, heaven and hell. This led to the blasphemous ideas such as ‘death of God’ in modern literature which shed seminal influence on society. More importantly, such
radical revelations of Darwin veered out the human world to sheer skepticism and thus to absurdity. Everything was to be viewed in absence of values and beliefs which caused rootlessness. The loss of faith and shifting of values from God to man shed great influence on literature. The modern literature had, thus, such streak of atheism, skepticism, rootlessness, ego-centricism, absurdity etc.

Sigmund Freud, popularly known as the father of modern psychology, was another precursor of Modernist transgression who revolutionized not only the world of human psychology but all world of knowledge and thinking in general including literature. He divided human mind into the conscious, subconscious and unconscious. His discovery made all realize that the contents in unconscious and subconscious do not vanish, but can come into conscious at any time depending on the stimuli one comes across with. He also brought out how repression and suppression of certain feelings, ideas, thoughts etc. affect one’s personality up to great extend. Freud propounded some concepts and terms which found ample space in modern literature and other fields of learning and knowledge. Id, ego, superego, Eros, libido, etc. are the terms used widely in literature. In fact, what Freud mainly gave to literary criticism was that the action in mental horizon matters more than the action on physical plane. Such theory gave way to the narrative technique of ‘stream of consciousness’ in English novel, psychological novel and expressionistic technique in modern drama.

The concept of Oedipus complex come to be dominant idea in the world of literature, particularly in the novels of David Herbert Lawrence, and it added new dimension to Shakespearean studies. Oedipal love is a form of ‘mother fixation’ for the son that creates psychological barriers for him in making relationship with his wife and other women. The crisis in man-woman relationship, as a consequence of Freudian ideas, then became prominent feature of modern literature. To Freud, man is an animal of impulses first and his mind is driven by Eros, the impulse for love, libido, sexual basic instinct, death instinct etc. This led to the emergence of clinical, blasphemous, psychic protagonists in the novels of thirties, forties and fifties. Delinquency, anti-society actions, criminal actions etc. swayed as the themes in the literature of this time which is characterized as quintessentially modern literature.

In fact, Freudian doctrines revolutionized the whole world by penetrating into all spheres of life and further bringing forth novel interpretations of the things which
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were traditionally described. The modern literature, thus taking impetus from his ideas, adopted the approach of human-mind-centric, even author-centric; the characters in the literature and even the life style of the author came to be the focal point of attention and criticism. Freudian theory in literature emphasizes the personality of the writer as the determining factor to analyze a text critically. However, New Criticism, New Historicism and Marxism etc. challenged this approach in criticism and Freudian theories took new shape and dimensions in the form of Archetypal Criticism and concept of ‘Collective Unconscious’.

It was inevitable that the greatest of modern scientists Albert Einstein’s epoch-making scientific theories of relativity shed great influence on all spheres of changing modern world including literature. Since long the human society had been balancing on the belief of universe’s being absolute. The image of God was absolute that all the deeds and actions were in the service of that absolute truth i.e. Godhead. However, Einstein’s theory of relativity came to establish the fact that everything in the universe was in ‘flux’; things keep ‘becoming’ instead of ‘being’. This law of constant change in everything shook the entire world as this led to the time of utter rootlessness, skepticism and atheism. Impact of Einstein’s theory of ephemeral reality caused a sense of disillusionment everywhere; the literature, as the consequence, got the trend of stark realism. Surrealism, Dadaism, Automatism and Absurdist movements had much to do with changing values based on latest scientific revelations.

Einstein’s idea worked effectively in the experimentation in modern art and literary writing as the artists and the writers found it workable to let the things take shape in their outputs instead of forcing the ideas in them. This experimentation came to be known as Automatism in the field of literary writing and fine art. In modern art the strokes of the brush on canvas would determine the type and standards of the painting. Likewise in literary writing the writers did not take it sensible to carve out the plot and devise a narrative; they just started the vogue of letting the narrative expand itself. The movements of Surrealism and Dadaism were twin off-springs of the disillusionment of the war and had great impact of Einstein’s theory of relativity. In these movements there was effort of enforcing a type of negative art and literature to evade the false values in the modern society. They strived for free creativity and against the restraints in the art of writing. The exponents of these movements shook
material from dreams, hallucinations and free ideas, finding no space for absolute truth in life.

Under the sway of disillusionment from ideas of absolute truth and Einstein’s idea of constantly changing reality the modern literature was characterized with the transgressing protagonists with tedium and ennui in life. The literature amply projected this idea of ephemeral reality and feeling of temporality, having the conformity with the propounded fact that man tries to recreate himself many a time in life as there is no fixed image of him. The theatre of Absurd was the leading platform to enunciate this truth of constant change and meaninglessness. Samuel Beckett in his seminal work *Waiting for Godot* (1954) brought into fore the purposelessness of life with his typical modern protagonists who do not know whom or for what they have been waiting in life. The revelation of stark reality based on Einstein’s findings was given by the leading dramatist of this movement, Albert Camus in his celebrated drama of absolute absurdity *The Myth of Sisyphus* (1942), “The universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irremediable exile. . . This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity.” (Camus Qtd. in Abrams 01)

Nonetheless, it was one movement that came tumultuously on the world scenario and transformed the very meaning and face of literature and all other spheres of thinking. The doctrines of Karl Marx in the form of ‘Marxism’, or ‘Socialism’, brought sea changes everywhere with its focus on material conditions of man. Instead of finding crux of life in religion, human psychology, man’s deeds or karmas, geographic conditions etc. Marx came forward with his astounding revelations that it is economic and material condition of man which determines his life. In fact, man is just a product of economic conditions while his other affiliations such as religious, psychological, societal etc, are transitory. Marxian philosophy and approach view human history mere nothing but as a class struggle between the haves and have-nots, “The history of all hitherto existing society is the history of class struggle.” (Marx Qtd. in Kinger 19-20) ‘Haves’, he propounded, had been a few those aristocratic and royal people with power in hand and the ‘have-nots’ were the poor working class proletarians. Marxist has been the most towering and profound influence on literature
as the Post-Marx literature graduated into taking a newer shape and meaning viz. social science.

It was Marxist influence of socialism and communism that marked the transition and transformation of literature from pure art to social science, from romance to stark realism. This seminal movement caused a permanent diversion from the concept of ideal hero to non-heroic hero or anti-hero, representing a common man. Following the mass impact of Marxist doctrines the modern and consequent postmodern literature came to be characterized with special emphasis and focus on the economic conditions and their shaping influence on the personality and behaviour of the protagonists. As the social science the new literature began to represent and evaluate man’s life in terms of his social relations. Class struggle, challenge to class hierarchy, focus from palace to slum became the hallmarks of literature.

Condemnation of industrialized Capital system in contrast to the emerging image of hero with socialist zeal had become dominant themes in Marxist literature. With focus on average lay man, the very history of mankind was challenged in typical Marxist literature. It was proletarian class that came to be at pivotal point in the modern and postmodern literature. In short, Marxist influence on literature gave it new dimensions and shape which still holds a firm grip on present day literature. Motley writers, particularly novelists, took impetus from stormy Marxist principles and presented the stark reality of social unrest and perennial class struggle in their works.

A few Modernist Marxist writers and their works have been acclaimed as seminal works such as George Orwell’s *1984*, Scott Fitzgerald’s *The Great Gatsby*, G. B. Shaw’s *Pygmalion*, Bertolt Brecht’s *Mother Courage and Her Children* (1939), Kingsley Amis’s *Lucky Jim* (1954) John Osborn’s *Look Back in Anger* (1956) etc. The poetry of W. H. Auden is typically marked for Marxist leaning with idea of social unrest running in them. Karl Korsch, George Lukas, Franz Fanon, Jean Paul Sartre, Antonio Garamsci, Herbert Marcuse, Louis Althusser etc. are the distinguished thinkers of Marxism. Likewise Postmodern literature formed a distinct genre of Marxist literature; the worldwide literature, particularly from the third world, has been showing large trends in Marxist writings. Indian English literature also has the streak
of Marxism and Socialism, the three novels in the present research are quintessential products of Marxism.

Dominant theme of crisis of existentialism and identity in Modern and Postmodern literature has great deal with Marxist ideology; man’s existence and identity, in Marxist point of view, are to be judged in economic terms. The literature of this type focuses on the fact that man’s life is some total of his economic and material conditions. Top Marxist thinker Bertolt Brecht even denied Aristotelian theory of tragedy being imitation of reality. For centuries Aristotle’s ideas on tragedy had been the main hinge for dramatists. Writing under popular Epic Theatre, Brecht summarily dismissed the Aristotelian concept of tragedy and even catharsis. M. H. Abrams quotes Brecht’s views in light of Marxist ideology:

…Bertolt Brecht rejected what he called the ‘Aristotelian’ concept that a tragic play is an imitation of reality with a unified plot and a universal theme which establishes an identification of the audience with the hero and produces a catharsis of spectator’s emotions. Brecht proposes instead that the illusion of reality should be deliberately shattered by an episodic plot, by protagonists who do not attract the audience’s sympathy, by a striking theatricality in staging and acting, and by other ways of baring the artifice of drama so as to produce an ‘alienation effect’. The result of such alienation will be to jar audiences out of their passive acceptance of modern capitalist society as a natural way of life, into an attitude not only of a critical understanding of capitalist shortcomings, but of active engagement with the forces of change. (Abrams 148)

Seminal ideologies and revelations of above-discussed four wheels of modern and postmodern movements viz. Charles Darwin, Sigmund Freud, Albert Einstein and Karl Marx--- gave unprecedented shape and dimensions to the world literature. Unprecedented innovations, ideas, ideologies, doctrines, theories of these epoch-making thinkers brought revolution to all genres of literature, may it be poetry, prose writing, novel and drama. The four wheels were adopted for innovative writing with deconstruction dint in all corners of the world and India was not behind in this race. Indian literature was inevitably affected by such innovations, new ideologies and
other upheavals in the fields of learning and knowledge. The emerging literature in
twentieth century in the countries which had been European colonies, including
Indian subcontinent, came to be known as Commonwealth literature. Bijay Kumar
Das ponders over the nature and form of Commonwealth literature:

Commonwealth literature refers to the literature written in English only in the
Commonwealth countries outside the Anglo-American tradition. In Australia,
New Zealand and Canada, on one hand, and in Asia, Africa and West Indies, on
the other, the English language whether as an inherited or an acquired
language has been employed as the medium of creative expression in the
diverse cultural contexts. English being the distinguished mark of
‘Commonwealth Literature’, this literature excludes the literatures written in
their languages in the Commonwealth countries, even though these literatures
are more authentic than the literature in English. Some of the writers in
Commonwealth Countries asserted their right to use English not like British
but in their own way. (Postmodern Indian English Literature 01-02)

In later stage, with the advent of post-colonial trends in writing, the Commonwealth
Literature started taking newer forms which is generally termed as Postcolonial
literature; the literature which came into being and evolved in third world countries.
As mentioned above, the writers from the colonies started the vogue of writing in
their own type of English, the new brand of English devoid of prescribed syntax,
expression, grammar, morphology, with code-mixing of vernaculars. Therefore,
Commonwealth literature gradually was transformed into Postcolonial literature
which defies, deviates, violates, innovates and so on. Besides what characterizes
Postmodern or Postcolonial movement is the bold experimentations in art and
literature; the new writers and artists of this movement followed no prescriptions of
classical structures.

Formalistic approach in writing came to dominate New Literature and the
Postcolonial literature. Though such experimentations had started in Modernistic
moment, but stark boldness in the form of writing culminated in Postcolonial
literature. Ferdinand De Saussure is the name that deserves to be taken into view for
analyzing the shift from Modernistic literature to the Postmodern one. Though
Ferdinand De Saussure was the part of Modernist literature and precursor of Structuralism, as his theories on linguistics and other branch of learning came into being early in twentieth century, the seeds of Postcolonial literature were sown by him. To him, philologically speaking, a word is not a reality itself, but it is the signifier or symbol of that reality. He propounded that language has no meaning, but we provide meaning to the word which is signifier of signified. Any word, phrase, expression etc. may signify different meaning in English, while the same word, phrase and expression may signify different meaning in other languages. It is culture that determines the meaning for a given word, phrase and expression.

Another philologist, Ludwig Wittgenstein also pushed ahead theory of culture and language connection. He revealed that we cannot find the connection in the meaning of the concept directly. Rather it is cultural and social context to which any idea or concept yields the meaning as relationship between the signifier and signified is completely arbitrary. Both Saussure and Wittgenstein went on to assert that language is not a synchronic phenomenon but diachronic one, as it takes great deal of time to associate the words and phrases of a language to the objects, values, ideas, practice etc. in cultural context.

In fact, such revelations of making of the concepts and evolution of language changed the perception of intelligentsia. In Indian culture, for example, the words and phrases in vernaculars were said to had come direct from the God; the contention of such linguists challenged this belief with the revelation that it is span of time in a culture that helps in making association between the use of word or phrase and the context. In fact such innovative ideas in the field of language, social science, anthropology, psychology, general science, cultural studies etc. paved the way for Postmodern or Postcolonial literature.

Hence Postmodernism is critically taken not only as the continuation of Modernism but also as a defying challenge to Modernistic or colonial structures. As far as the fact of Structuralism’s continuation into Post-structuralism is concerned, the Postcolonial writers took impetus from trends of self-reflexivity and absurdity in former movement; the Postmodernists started making bold experimentations, but unlike modernists they did not crave for old values. Regarding this shift from
Modernism or Structuralism to Postmodernism or Poststructuralism Ashcroft and Gareth Griffiths reckons:

To assume that the word ‘post-colonial’ encapsulates a unified and homogenous experience is to disregard the material consequences of colonialism upon which post-colonial discourse is constructed. But to exclude some societies from the term for tawdry motives of political correctness is both to ignore the material effects of colonization (themselves very different in different situations) and the huge diversity of ordinary and something hidden response to it throughout the world. It is fall into a form of categorization still controlled by imperial discourse. (Ashcroft & Griffiths Qtd. in Critical Essays on Post-Colonial Literature 07)

Some critics, as above, regard the movement of Postcolonialism as the legacy of colonialism and Modernistic experimentations with certain perceptible differences. However, mostly the Postcolonial movement is regarded as the reaction and disobedience of Colonialism and Modernism. Peter Barry analyses this dichotomy, “There is a tone of lament, pessimism and despair about the world which finds its appropriate representation in these fractured art forms by the Modernists. For the Postmodernists, by contrast, fragmentation is an exhilarating, liberating phenomenon, symptomatic of our escape from the claustrophobic embrace of fixed system of belief.” (Barry 81)

The most representative name in the Postmodern movement is Jacques Derrida, the French scholar who revolutionized the entire world with the challenges to all the doctrines and theories hitherto. It was on October 21, 1966 that he came forward with his radical essay “Structure, Sign and Play in the Discourse of Human Sciences” at John Hopkins university. Here it is necessary to know that it was ironical that this lecture was intended to popularize Structuralism but this research paper proved the beginning of Post-structuralism or Deconstruction. Though, Derrida recognizes certain credentials of Structuralism, he criticizes its failure to find out the concept of ‘free play’ of the word and the meaning. The most potent point and attack he makes on Structuralism is that the thinkers of this movement held everything in ‘centre’. Whereas, the Deconstructionists believe that there is no ‘centre’ of the text as
the meaning is the creation of free play. Regarding disregard for this Western ‘centre’ as the main characteristic of Postmodern literature Arun Prabha Mukherjee observes:

Now I believe that theory is not born of an immaculate conception but emerges of the conditions of living. So my hunch is that ‘post-colonialism’ or ‘post-colonial theory’ which claims that all literature from the above mentioned geographical area (third world countries) ‘share’ certain formal and discursive features which have been identified as ‘resistance’ and ‘subversion’ of the imperial ‘centre’ and can therefore, be treated as a collectivity under the name. (Mukherjee Qtd. in Critical Essays on Post-Colonial Literature 06)

If analyzed with precision, the concept of Postcolonial literary movement specifically signifies the reaction from the writers of Third World countries which were colonies of the European imperialism. This movement signifies the questioning attitude in academic discipline and creative writing. It is related to intellectual discourse which explains, interrogates and challenges colonial legacies in all spheres of knowledge. Postcolonialism also analyzes the colonial politics and the propaganda of imperialism in all types of writings and arts. The movement Postcolonialism raises questions to the modes of cultural perception—the ways of viewing and of being viewed. “Postcolonial, as Robert Young ponders, “specifies a transformed historical situation, and the cultural formation that have arisen in response to changed political circumstances, in the former colonial power.” (Young 57)

Changing trends, influence of innovative thoughts and ideas, typical style of writing in Modernism and playfulness of Postmodernism etc. shed great influence on the Indian writers writing in English. Graduation and transformation of imitative Indian English literature into typical Postcolonial literature of challenge, defiance, retaliation, discarding etc. could be possible through changing trends and inclinations in all branches of knowledge at global level. With the emergence of Postcolonialism the Indian literature in English assumed new form and got new dimensions; however its essential characters of being Indian remained same. C. R. Reddy throws light on this aspect:

Indo-Anglian literature is not essentially different in kind from Indian literature. It is a part of it, a modern facet of that glory which, commencing
from Vedas, has continued to spread its mellow light, now with greater and now with lesser brilliance under the inexorable vicissitudes of time and history, ever increasingly up to the present time of Tagore, Iqbal and Aurobindo Ghose, and bids fair to expand with our and humanity’s expanding future. (Reddy Qtd. in Iyengar 03)

Reddy gives the streak of Indianness in Indo-Anglian literature, in all its forms and shades over the years from its origin during British regime. Unlike other critics, Reddy ignores the colonial form of this literature in its early form. In fact, Indian literature in English found its indigenous form when it came out from the colonial influence; as it took shape of quintessential Postcolonial movement, against the prescriptions of writing of colonial empire. Raja Rammohan Roy, Henry Derozio, Sri Aurobindo Gose, Mahatama Gandhi, Sarojini Naidu, Jawahar Lal Nehru, Toru Dutt etc. literally took the Indian writing to new heights; however they were confined to the use of colonial type of English as they imitated the Western style and diction. Though, here, J. L. Nehru is the exception as his poetic prose carries much flavour of indigenous Indianized forms and contents. However, it was the advent of the fiction writing trilogy viz. Raja Rao, Mulk Raj Anand and R. K. Narayan that truly veered out the directions of Indian literature in English, “… only Mulk Raj Anand and R. K. Narayan have shown anything like stamina and stern consistency of purpose.” (331)

This trio is truly responsible to add new feathers to not only Indian English fiction, but entire emerging Indian literature in English learned a lot from them. Mulk Raj Anand with his seminal works such as Untouchable (1935), Collie (1936), The Village (1939) etc. became an inevitable part of ‘Progressive Writers’ Movement’ in India. Narayan is the writer from India who enjoyed, and is still enjoying, the worldwide popularity among the readers of fiction. Along with Anand, who focused on the social aspects of hierarchy-based Indian society, Narayan originated a new style and form of writing in the world of Indian literature in English. In all his successive novels the setting occurs in his fictitious word called Malgudi, the town he has immortalized; the town is found developing and changing with each successive novel accordingly. His fictional world presents the picture of typical Indian ethos and cultural features and thus he creates the typical Indian world in his novels.
Another member of this triad is Raja Rao, whose Vedic wisdom worked as ornament to reflect the shine of spiritually motivated India. His philosophy of life speaks gracefully of Indian values and sensibilities. One thing that deserves mentions here is that Rao shows great influence of Gandhian doctrines of simplicity and non-violence. In his approach Rao is like any other Indian writer writing in vernacular, but he chose English as the mode of expression to let the world have a panorama of essential Indian culture. In his celebrated world *Kanthapura* (1938) he shows great influence of Gandhiji as the great national leaders, and many other Gandhies in remote countries of India under the god-like image of Gandhiji.

In fact, Rao brought novel and unprecedented inclusion of Desi Indian legends, myths, archetypes etc. instead of Greek mythology which had found place in colonial writing in India. Images of mythical Indian characters, gods and goddesses, allusions from Vedas and Puranas and Indian archetypes were indispensable in his novels. And this gave truly Indian flavour not only to his fictional world but to the entire world of Indian writing in English. References and allusions of Rama, Hanuman, Krishna, Sita, etc. let the readers feel spontaneous fervor of Indianess, “There was a big man called Gandhiji, and the Master knew him, and had talked to him, and the Master worked for him. Who was this Gandhiji? Narsa had asked. ‘An old man---a bewitching man, a Saint, you know! He looks beautiful as the morning sun, and he wears a little loincloth like a pariah” (387-388) in another instance he compares Gandhiji to none other than lord Rama, “…the Mahatma is going in the air, with his wife Sita, and in a flower –chariot drawn by sixteen steeds, each one more beautiful than the other. And they will fly through the air and the heaven will let fall a rain of flowers…” (388 )

To be precise, these three novelists truly paved the way for the Postcolonial movement as their writing with Indianized form, style and contents came to be taken as standards. Manohar Malgonkar, Bhabhani Bhattacharya, Salman Rushdie, Amitav Ghose, Kushwant Singh, Nayantara Sehgal, Vikaram Seth, Rohinton Mistry, Anita Desai, Kiran Desai, Arundhati Roy, Geeta Hariharan, Manju Kapoor, Upamanyu Chatterjee, etc. are the prominent names in the world of Indian fiction writing. The world of prose writing, poetry and drama is also infused with such firmament of the stars of the Postcolonial ebullience. Similarly the four novels taken here in this
research are quintessentially Postcolonial as all the four novelists share a great deal of characteristics with the typical band of Postcolonial writers. The novels serve as the reflection of the prevailing sense of colonial perpetuity in India. The findings here, in the light of the perspectives of the novelists, empirically prove the hypothesis of Indian society being under the influence of long-cherished servility.

**Hypothesis**, thus, in this research, is that---- the Indian society has been, for centuries, in colonial perpetuity like the strata shown in the four selected novels; the novels which depict the shades of colonial perpetuity and servility such as Sahebgiri in Indian bureaucratic system, Raj hangover in post-1947 Indian society, social cynicism and snobbery and other social evils, forms of traditional as well as modern feudalism and discrimination in Indian social jungle. However, there are a few efforts of liberation and decolonization; the Postmodern Indian writers defy the colonial aesthetics.

**Research question** leaps up from hypothesis automatically that----Are the people in Indian society in constant colonial perpetuity just as shown in the four selected novels----in the forms Sahebgiri, continuing Raj hangover, social cynicism snobbery and certain evils and different shades of feudalism and class discrimination ? And are there any efforts of decolonizing the people and Indian aesthetics?

This research, in fact, is not restricted to exploring the factors and phenomena of Western cultural hegemony and Indian servile attitude to that only. It rather expands to tracing the age-old culture of indigenous social and economic colonialism which has been very much present within the very moorings of Indian society. Aravind Adiga’s impressions of Indian society, immersed in centuries old slavery, hold truth to the hypothesis in this research:


> Never before in human history have so few owed so much so many, Mr. Jiabao. A handful of men in this country have trained the remaining 99.9 per cent---as strong, as talented, as intelligent in every way----to exist in perpetual servitude; a servitude so strong that you can put the key of his emancipation in a man’s hand and he will throw it back at you…(The White Tiger 175-76)

The slavery is like intoxication which has been keeping millions of people in the languor and stupor for centuries. This has become an addiction for them that even the
idea of emancipation from such fetters of colonizing practices does not appeal to them. On the face of it the social phenomenon in India today may give the impression of Indian society merging as modern, coping well with the pace of the world. However, the deeper study of the mindsets on psychological basis, as the chosen novelists do, brings out the truth that how people, even in post-independence times, are still in strong grip of colonial influence. And, of course, this colonial influence and servile attitude, as this research aims to explore, owe not only to British colonial Raj, but much more to traditional ritualistic dogmas, norms, Manuistic class segregation and resultant casteism, religious pigheadedness and so on. The topic of the research has been so chosen and designed that it would lead the research to the direction of critically analyzing the factors, practices, systems etc. which have been/are responsible for establishing colonized mindset in Indian culture.

The perspectives on ‘India in Colonial Perpetuity…’ of the four chosen novelists viz. Upamanyu Chatterjee, Arundhati Roy, Vikas Swarup and Aravind Adiga—are to be taken from the novels and establish the idea that how the colonial phenomena in the novels have strong analogy with the prevalent reality in India. In the selected novels these novelists underpin the shades of continuing sense of slavery and colonized mindset in post-independence India. Here, the choice of selection of the works and the authors is not random, but suitable to the scheme of the research. Since two novelists viz. Upamanyu Chatterjee and Vikas Swarup belong to entirely different fields from the rest two viz. Arundhati Roy and Aravind Adiga. The former duo has come from the world of bureaucracy with different style and aesthetics from the latter novelists who are pure artists with literary excellence in their writings. Qualitative data to be used in this research from the primary sources which comprise the following novels and a few others:

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 thesis is concerned with finding perspectives of the writers in the selected novels, the perspectives on India being in colonial perpetuity as the topic reads---‘India in Colonial Perpetuity: Perspectives in English, August: An Indian Story, The
God of Small Things, Q & A and The White Tiger. As it reads,…’the colonial perpetuity is in India…’, all four novels have been chosen from Indian English literature, the settings of which are founded in this very country. These novels, in fact, can be taken as panorama of Indian social, cultural, psychological and other forms of life. It is within this country, as the settings of all four novels are in, that this research is designed to empirically study the shades of colonial perpetuity.

Before going ahead it is necessary to get through a little biographical sketches of the concerned novelists and the story of each novel. Upamanyu Chatterjee is a novelist of Indian social realism and thus a part Indian Postcolonial movement with his carefree style and narrative. He was born on December 19, 1959 in Patna, Bihar; took proper education and became an officer by joining Indian Administrative Services. In literary world he is best remembered for his debut novel English, August: An Indian Story (1988) which is one of the significant novel in amongst India's Postcolonial literary stalwarts. What specially marks his fiction-writing is his humour with the dint of irony, and thus this humour goes beyond the basic concept of comedy. His humour is often found in the form of farce; as he exposes motley realities in farcical situation, thus satirizing the society. In this novel Chatterjee defies conventional traditions of expression and narrative by devising his own style. The concerned novel is an artistic satire on Sahebgiri in Indian Administrative System. The characteristics of his novels have a wry sense of humour, amazing language and an eye to portray the life of middle-class India. The satirical tone in his novels sometimes is a feast for the readers. However, there are critics who are of the view that he has not achieved the success which was promised by with the launch of his debut novel.

He was born in a well off family and the name of his father was Sudhir Ranjan Chatterjee. He received his education from St. Xavier's School and St. Stephen's College in Delhi. While studying in high School, Chatterjee penned a play, the story which he adopted from a Hitchcock drama, Dilemma. The drama was not published, but won the school drama competition in spite of it caricaturing the school rules and regulations. After finishing his Master's in English Literature from the Delhi University, Chatterjee joined the Indian Administrative Service in 1983. His professional career not only marked the beginning of his literary career, but also was
the source from which he created his characters. Hence, most of his works, particularly English, August: An Indian Story, carry autobiographical elements. In 1990, Chatterjee lived as Writer in Residence at the University of Kent, U.K. In 1998, he was appointed the Director (Languages) in the Ministry of Human Resource Development, Government of India. As far as his literary careers goes, Chatterjee has written a few short stories of which 'The Assassination of Indira Gandhi' and 'Watching Them' are worth mentioning. Since then, he has written five novels, of which all of them have received critical and political support in spite of the fact that the novels portray the legal systems in a satirical manner.

The literary output of Chatterjee consists of a handful of short stories of which "The Assassination of Indira Gandhi" and "Watching Them" are particularly significant. His best-selling novel, English, August : An Indian Story, which was later adapted as a film in 1994 by the noted director Dev Benegal, was published in 1988 and has since been reprinted several times. Being the part of the Indian Civil Services, he has traveled and worked throughout India. His fictional world, therefore, is found full of sorts of characters and scenes from rural life that couldn't have been written by an author from the comforts of foreign countries. His style of describing the things matches to none other than a R. K. Narayan’s with dint of irony in situations and humour.

Chatterjee’s first novel English, August: An Indian Story came into being in 1988 and established him as a novelist. In his second novel, The Last Burden (1993) Upamanyu Chatterjee takes into pieces the very structure of Indian society based on hierarchies. The very concept of ‘family’, with its historical significance in Indian social system, is depicted as the burden on individuals. Bijay Kumar Das comments on this aspects of this novel, “How the family which was the nucleus of Indian Society all through the ages, has become ‘a burden’ is the theme of the novel.” (Postmodern Indian English Literature 63) Through certain aspects and reality of middle class family the novelist also gives valuable comment on the tragic history of India i.e. partition reality. Shyamanand and Ursula have dialectics of emotions and adjustability with their two sons, Burfi and Jamun. This novel recreates life in an Indian family at the end of the twentieth century. Burfi getting converted a Christian brings forth clash of religious sentiments in the novel. The family is torn apart after
the death of Ursula and as the consequence of religious incompatibility among the family members. The novelist in this novel presents a true picture of the lives of different people of joint family, their emotions, needs and desires and predicaments.

Chatterjee does not seem advocate for the family system, either nucleus or the joint, but objectively portrays the aspects of both types of family systems. What makes people in typical Indian society prefer nucleus family to the joint one has been depicted objectively. Financial problem is what dominates the very psyche of the people of the Indian middle class and this becomes the determining factor for the big decisions in their lives. The frictions and thus dichotomy existing among the people in the joint family system is the fact that the novelist describes in conformity to the title as the very family becomes the burden for individual. The novel also encompasses the phenomenal reality of the struggle of the emerging new generation for a nucleus family structure, trying to come out from a traditional joint family structure wherein the powers of decision making are held in the hands of the elderly members only.

The sequel of the novel *English, August: An Indian Story* came into being in the year 2000 in the form the novel *The Mammaries of the Welfare State*. In this novel the novelist concentrates on the miserable conditions in which the poor underdogs have to spend their lives. Chatterjee presents the wide dichotomy between those who are insensitive to the miseries of the poor and the poor themselves. This novel is critically held by many as 'a master work of satire', holding mirror to the ugly face of Indian society. Since it is the sequel of the novel *English, August: An Indian Story* (1988) the main focus lies on the facets of Indian bureaucracy with gory sarcasm; the novelist leaves no chance to portray the caricatures of those who are robotically the part of this system of servility. With its authenticity and satirical tone the novel enjoys wide accolades and won the Sahitya Academy Award in 2004.

Weird nature and the sexual escapades of the protagonist Agastya Sen in the novel *English, August: An Indian Story* (1988) find echo in the life of Bhola, the protagonist of the novel *Weight Loss* which came into being in 2006 as Chatterjee's fourth novel. The critics view this novel as a dark comedy with a dint of satire. The world is viewed in this novel through perceptions of Bhola, a sexual deviant whose attitude towards people around depends upon their sexual worth. His genius for dark humor is really convincing in this novel. In 2010, his latest novel *Way to Go* was
published as a sequel to The Last Burden. The novel is accepted as well written and is a pleasure to read. It is suitable for anyone who wants to broaden their perspective on life and enjoy themselves in the procedure. Contribution to Literature A bureaucrat by profession, Upamanyu Chatterjee penned two short stories and five novels.

Keeping his tradition of writing sequel alive Chatterjee came in limelight again with his novel Way to Go, the sequel to Last Burden, in 2011. The narrative begins with Shyamanand on his death-bed and his son Jamun leading a life of compromises and angst. He is set to reconcile with his brother Burfi after disappearance of their father, Shyamanand. This novel also concentrates on the life of Kasturi, a TV reporter and the old flame of Jamun whom she bore a child. The popularity Hindi soap Cheers Zindagi touches the nadir of irony in view of Jamum’s life full of depression and adversities. The protagonist hardly finds any reason to cheer in life while Kasturi is placed in context of this Hindi soap. Chatterjee’s maturity as a writers leaps up in the narrative as the configurations of the relationships of the people is depicted through the art of black humour. This novel was shortlisted for The Hindu Best Fiction Award.

Nonetheless, it is English, August: An Indian Story (1988), Chatterjee’s first novel and the one taken here for the research is truly a masterpiece from his pen. The story in the narrative revolves around a newly appointed young civil servant Agastya Sen, posted to a fictional rural town Madna. This novel is often compared with Salinger’s Catcher in the Rye as it captures the mood of emerging modern India of 1980’s. This decade signified India’s dwindling state between emerging capitalism and socialism; the novelist presents the picture of Indian society with special emphasis on Indian bureaucratic system and its sway. Chatterjee, being a bureaucrat-cum-novelist, confers a certain legitimacy upon his book with autobiographical elements in the novel. This novel presents a typical world of Indian hinterland based on personal vicissitudes.

Emerging modern India has been put as backdrop to the story of a young man who is depicted as struggling to find himself and his place in the world he feels he does not belong to. It is Agastya's predicaments about his career that dominate the narrative of the novel. In the fits of such predicaments and dwindling position, he toys repeatedly with the idea of seeking other job instead of drab, monotonous one in
Indian Administration. Depicting him in child-like mindset, full of imaginations, Chatterjee keeps his protagonist in imaginative flux of thinking about other works such as painting the trains with different colours or teaching literature. Yet the crux of his restlessness lies uncertainty about his identity.

Agastya is put into most unfitting situations in the remote town Madna, he soon realizes that he is almost an alien in the Indian heartland. There in Madna this English August is terrified of the frogs and mosquitoes and struggles with the local language, dialect and ways of living. Even the very title of the novel is paradoxical as he is urbanized and anglicized but he is named after a mythological saint. His friends and known people call him August, or just plain English, hailing from ‘coca cola culture with no oil in his hair’. Having the characteristics of modern and Postmodern literature the novel, in a way, belongs to the band of literature which focuses on cultural alienation and dislocation and identity of crisis.

By discerning the mind of a modern youth Chatterjee, with his cynical, witty and frequently bawdy narrative style, brilliantly captures a generation and a nation, struggling to reorient themselves on the verge of globalization and postmodernism. It also goes with precision that *English, August: An Indian Story* is a saga of frustrated, wayward, alienated damned man. The settings and the focus on perturbed minds hint to the emerging problem of lost generation, which as once used to be the main concern of the literature of fifties and sixties in the West. The typical literature of the later phase of the Modernism hinged upon such restlessness, absurdity, bleak and morbid atmosphere.

From the very first page of the novel the sense of alienation, waywardness and frustration dominates the narrative and this goes up to the end of it. The culture of Indian bureaucracy and country is made to be represented through small town Madna, which stands as the contrast to city-bred Agastya. Home sick, alienated, non-mixing like a pariah, Agastya takes resorts to marijuana, his memories of Delhi with friends like ‘salad days and fantasies of women’. Agastya’s indulgence with tobacco and marijuana is also hinted upon at the very beginning of the novel. Agastya’s casual and irregular staying at his allotted residence and take of meal symbolically indicates that ‘homelessness of a kind’ which also symbolizes the restlessness itself in his life. His emotional incompatibility with his colleagues and resultant sense of non-
belongingness bring out the problem of ‘Lost Generation’ the outcry of purposelessness. In Madna Agastya is utterly misfit and thus he deliberately behaves like a mad person in a town nomenclature of which name suggest no possibility of affording being mad, “…it (the novel) depicts the encounter of an urban youth with provincial India and gives an account of a twenty-four year old I. A. S. trainee posted at Madna, which according to the protagonist is ‘Mad No…”’ (62)

It is widely held view about this novel that it is an Indian version of the celebrated novels of lost generation such as J.D. Salinger’s Catcher in the Rye, but with an Indian twist. Though, certain critics hold English, August: An Indian Story being casual in approach and having no artistic match to the latter. However, this fact cannot be denied that this novel is a first-rate story. It is a well written commentary and criticism of Indian bureaucracy and clash of modernism and tradition. This novel enjoys the reputation of easy readability, being extremely well-written, having simple plot and narrative style. Through the novel, the novelist presents a stark contrast between the thoughts and approaches of the urban educated youth and the drab world in remote rural India as the settings of the novel revolves in Madna where he is posted under training.

Since 1988 the novel became so much loved that there came many reprints of it and was filmed in 1994. Between the doldrums of training for his official duties, Agastya is reduced to the pangs of isolation, soft drugs and masturbation with fantasies of women. He represents the fatigued and bored Anglicized youth who is a misfit in the scheme of things he is placed with, finding no *causa-de-purposa* in the universe. The writer does provide the protagonist experiences for serendipity when Agastya takes holiday from his workaday routine to visit the more cultured, bustling metropolis where he believes he belongs, the life in Kolkata and Delhi.

The life of Arundhati Roy has been no less sullen than the lives of the protagonists in her only novel The God of Small Things (1997). She has been an architect, script writer, assistant director, a brilliant literary writer, a critic of repute, an essayist, an intellectual thinker, political activist, a social worker and so on. She was born in 1961 in Shillong Meghalya to a Christian mother, Mary and Hindu father, Rajib Roy, a tea plantation manager from Kolkata. But she spent her childhood in Aymanam (Ayemenem) in Kerala, wherein the setting for her first novel is placed.
Until the age of ten she was homeschooled and then she began her regular schoolings. Arundhati has been fond of her mother, Mary Roy as she spent most of her life with her. Hence, she has been reluctant to talk openly about her father, having spent very little time with him during her lifetime. Her mother was a political and social activist, fought for women's rights in Kerala and won at many fronts. It was through her efforts that Supreme Court of India granted Christian women in Kerala the right to have an inheritance.

Arundhati Roy got her schooling at a boarding school in Southern India and then she shifted to Delhi for the degree of architecture from the School of Planning and Architecture. While acquiring graduate degree she started using her hand in writing and after graduation she chiseled her skills in writing. Before getting prominence as a novelist and a potent critic she wrote motley film scripts, with specialty of complex structure and satirical tone. Roy wrote and starred in the film *In Which Annie Gives It Those Ones*, and she wrote the script for *Electric Moon*, directed by her second husband, Pradip Krishen. Both the films proved landmark in her career as they represent the cult of art and social criticism. The success as a script writer gave much flair to her art of fiction writing and the result was the outstanding novel *The God of Small Things* (1997)

Simultaneously Roy kept her arduous efforts in social and political activism, always raising the voice in Marxist tune for the underprivileged. She is the potent voice for the rights of the minorities; she has been opposing Hindu fundamentalism and fanaticism at political and social level. Being a Marxist voice, she openly gave support for Phoolan Devi, a politician and former dacoit from Dalit community. Roy opposed her representation in film adaptation as a Bandit Queen. In her prose writing (in the form of essays) she has come forward as a seminal thinker on the problems of communal disharmony in India and the shrewd politics of modern sophisticated feudalism particularly in her book *Listening to the Grasshopper*. She has become a most daring figure with her open support to Kashmiri separatists and Maoists groups. Winning Man Booker Prize for her sole novel was a pinnacle not only for her literary career but also for Indian English Literature.

Her essay ‘The End of Imagination’(1998) solemnly concerns the havocs and aftermaths of nuclear war; she arduously opposes the possession of nuclear weapons.

Despite her open opposition of the policies of the government of India she was not overlooked for conferring the Sahitya Akademi award in 2006 for her collection of essays, The Algebra of Infinite Justice (2001), but she proudly declined to accept it. Roy, in truest sense, is a typical Marxist thinker who would even sacrifice her life for the sake of the common man; would oppose fearlessly all the wrongs done at the hands of the powerful. She is blessed with streak of satire and sarcasm in her literary writing; enjoys the propensity of being poetic in her prose writing. She is the fine blend of true art in writing and the dint of social critique.

Publication of Arundhati Roy’s only and debut novel The God of Small Things is therefore regarded as a landmark in the history Indian English literature. It is because this novel was brilliantly written with a high tone in narrative, having a dint of satire on Indian society; besides it was the first novel to win the most prestigious award, Booker Prize for the writer living in India. Salman Rushdie had already bagged this prize but he is the writer from India living in England; while Arundhati Roy was basically settled in India at the time of winning this award for her only novel in 1997. This novel has been written with great literary acumen, presenting a kaleidoscopic account of the predicaments, angst, emotions, ambitions, etc. of the ordinary denizens of the ordinary world. The novel tells the story of the Ipes, a Christian family placed at Ayemenem in the southern Indian state of Kerala. The narrative mainly bases on the perspectives of Rahel and Estha; the former has returned to her hometown to see the latter, her twin brother The actions in the novel
take shape in retrospection and the plot thus runs with no chronology of time as the events occur in random.

The novel is an ambitious work with great deal of intellectual perceptions and perspectives, touching variety of themes. What the narrative seems to suggest that there is interconnection between great and small things in life. Some of the novel’s most thoroughly developed concepts and ideas that dominate the narrative are---‘the Love Laws’, human freedom, Indian social hierarchy, Indian history, Indian politics etc. The very construct of the novel is based on the questioning attitude to the ‘Love Laws’ and the social and familial system in India. chapter wise detailed summary of the novel deserves here to be given. The novel opens with the note on the arrival of seasonal monsoon in Kerala and Rahel returning to her childhood home in Ayemenem, to see her twin brother Estha, who was sent to Ayemenem during his boyhood. The story is taken in retrospection to the twins’ childhood and to the time of their birth and the period before their mother Ammu divorced their father. The narrative then at once shifts to a different plot, describing the funeral of Sophie Mol, Rahel and Estha’s cousin; the hardships faced by Ammu, the twins’ mother, at police station to save her innocent lover, Velutha from injustice. Two weeks after this point, Estha was returned to his father.

The narrative briefly refers to the twins’ adult lives before they return to Ayemenem. The narrative then shifts to the life of Baby Kochamma, describing her happy-go-lucky, haughty and vain attitude; her infatuation, love for higher things and people etc. dominate the part of the chapters. Rahel is lost in reminiscences of her the family business, Paradise Pickles and Preserves, and flashes back to the circumstances surrounding Sophie Mol’s death. In a trip Rahel, Estha, Ammu, Chacko, and Baby Kochamma travel to the town of Cochin in order to pick up Margaret Kochamma and Sophie Mol from the airport. This chapter extensively refers to the movie The Sound of Music, which they are to watch; the title of the music brings the tone irony and snobbery in the chapter.

On the way to airport at railway crossing the family witnesses the Marxist demonstration in which Velutha’s presence is emphasized upon by the writer as Rahel is shown to have seen him in the procession. Since Velutha is a Paravan or Untouchable Hindu, employed by this family, Rahel is scolded for having call for him
in the crowd. The narrative goes to flashback to describe Velutha and his relations with the Ipe family; it keeps shifting to the flashback and the present moment constantly, describing the events of the past and the present almost simultaneously. The chapter focuses much on the character of Baby Kochamma, Ammu and Chacko; how they behave in the given situation as the perception in the narrative is held mainly by Rahel.

The settings of the narrative come back to the present time; the narrative intensively describes the conditions of Ayemenem House. The focus is shifted to Estha staying quiet as ever doing his household jobs which symbolically describes his mood and the conditions of the time. This chapter boldly describes twins passionately and lustfully mingling into each other in bathroom, while bathing together; each finds his and her body into the body of others. Clinging to the style of describing incoherent occurrence of events in the plots Roy comes back to the moment she left unfinished previously. The setting is shifted to the cinema Abhilash Talkies; inside the cinema Estha feels uneasy and go to the lobby because he cannot resist singing along.

Here, Roy describes one of the most shocking evil i.e. child abuse as the Orangedrink Lemondrink Man at the refreshments counter forces Estha to masturbate him. The family has to leave early following the nauseated sickness of Estha and on the way back to the home Roy comments on the irony of situation. The debauched Orangedrink Lemondrink is referenced by Ammu with in good terms which disturbs Rahel and Estha very much. The rest of the chapter is dominated with the sense of snobbery of the family for the Western culture and the English language; the welcome song for Sophie Mol is rehearsed in the Plymouth car.

The narrative is taken back to the present moment as the novelist describes the personified characteristics of the indigenous river Meenachal. The river is indifferent and unaffected by the presence of anyone who is snobbishly held high in human world. Spreading evil of capitalistic activities as the attack of ambitious man to the nature is described as the natural sites of the river have been encroached by the hotel owners. Describing the pollution in the river, just a stream the novelist reveals that how “History House,” which was formerly the home of an Englishman who took on traditional Indian customs, has been taken over by the hotel industry. When Rahel meets Comrade K N M Pillai, he boasts of his son Lenin having relations with
Germans, having a good reputed job there. The narrative shifts back to the childhood
days of Rahel when Ammu takes her to the local doctor. Pillai’s son Lenin, Estha and
Rahel all are seen as children in the clinic of ‘Dr. Verghese Verghese (Kottayam’s
leading Paediatrician and Feeler-up of Mothers.’)(GOST 131)

There come the heights of snobbery on the part of the family members,
particularly Baby Kochamma, when Margret Kochamma and her daughter Sophie
Moll arrive at Kochi station from London. The twins are deputed as ambassadors of
India, but ironically they are let not represent India in any way. Roy gives long
analytical commentary on the snobbery of the family for the Western people, on the
mannerism of Western style which are imposed upon the twins forcibly. The rehearsal
of ‘How Do You do?’ and other manners is carried out at Cochin airport; the air is full
of snobbery, suffocation, embarrassment, artificiality, cynicism etc.

Soon Roy deploys different narrative technique to reveals the hidden recess of
the lives of the protagonists through the notebooks written by Ammu and the twins.
Rahel finds her and Estha’s “Wisdom Exercise Notebooks” and reads the corrections
that Ammu made in them. Life and Ammu and twins’ interactions in the past are
referred to through flash backs in the memory of Rahel. Reference of Ammu’s death
also occurs in this chapter; and how the church authorities refuse to bury Ammu
which leads to electric cremation of the body of this wretched woman whose fault was
the only to have transgressed the stipulated Love Laws.

Then the narrative shifts to the description of Ayemenem big house and the
environment around it. It then begins to focus on the aspects of Mammachi’s,
Ammu’s mother, personality; her youthful days, her marriage to Pappachi, her talent
at violin playing etc. are given focus. Her tolerance as an Indian wife to tolerate the
whims of her husband and her continuing strife in life comes into light here in this
chapter. However this chapter is devoted to the welcome of Sophie Moll and her
mother Margret Kochamma into Ayemenem house. When the family arrives at the
Ayemenem House with Margaret and Sophie Mol, the novelist compares the situation
to a play. The chapter reveals that how Indians snobbishly and slavishly treat the
people of white skin from West, such as Margret Kochamma and Sophie Moll. A little
focus is also shifted to Velutha and his position in the Ayemenem house. It goes to the
great style of Roy that she very intelligently shifts the narrative from present time to
the past of Ammu when Ammu behaves slightly different. The point of her haughty behaviour is taken as the catapult to let the readers jump into her past when she was a young girl. The play of snobbery, cynicism, discrimination, artificiality etc. continues.

A brief focus is put on the psyche of the twins, their relations with Sophie Moll and latter’s adaptability to the natural air in Ayemenem. Then Roy highlights the most important phase in the novel i.e. drowning of Sophie Moll in the Meenachal and this leads to the final catastrophe. The twins find a boat by the river and Velutha helps them repair it. The background to this catastrophe is well built by the novelist in the description when the twins and Sophie Mol run away from home in the newly repaired boat and Sophie Mol drowns after their boat tips over on the way to the History House. The tragedy attains heights when poor Velutha is arrested for having dared to form relationship with upper caste Ammu. He is mercilessly beaten to death; even Comrade Pillai turns back to him in the hour of crisis. Roy skillfully exposes the hypocrisy of Indian Marxists who are snob enough to get the favour of the rich and cheat the poor like Velutha.

When the novel *Q & A* (2005) was successfully adapted as film *Slumdog Millionaire* and it bagged as many as record-breaking thirteen awards Vikas Swarup came into lime light. This bureaucrat-cum-novelist was shot into fame with the success of the film based on his novel. He was born in Allahabad in a family of lawyers in 1963. Having successfully completed his schooling he got admission in Allahabad University. At university level he extensively studied History, Psychology and Philosophy for which he developed great tastes. He also won as a debaters at National level competitions. He chose the career of his choice after graduating with distinction, as he joined the Indian Foreign Service in 1986. His personal interest in the cultures of the world and in international relations led him to Indian Foreign Services.

He has been posted at Indian embassies in many countries such as Turkey (1987-1990), the United States (1993-1997) Ethiopia (1997-2000), the United Kingdom (2000-2003) and South Africa (2006-2009). He also served as Consul General of India in Osaka-Kobe, Japan from 2009 to 2013. Presently he is placed as spokesperson in the ministry of Foreign Affairs, New Delhi, the position he was given very recently in 2015. Swarup has mainly three novels, a short story in his credit; he
has also bagged a few awards and participated in various literary festivals across the world. Swarup contributed a short story titled ‘A Great Event’ to ‘The Children’s Hours: Stories of Childhood’, a genuine, concerning, bold and moving anthology of stories about childhood to support ‘Save the Children’ and raise awareness for its fight to end violence against children.

Swarup’s second novel, Six Suspects was released in England in August 2008 and this was followed by its translation into thirty languages. Keeping in view the success of his first novel Q & A and subsequent popularity of the film Slumdog Millionaire the critics took Six Suspects with enthusiasm. Consequently, this novel also got popularity and was adapted as the base for a Radio play. This novel is a murder mystery as the narrative relates to the investigation of the murder of Vivek, Vicky Rai, the thirty two-year-old owner of the Rai Group of Industries and son of the Home Minister of Uttar Pradesh, has been dominating the news for the past two days. The six suspects represent almost each stratum of contemporary Indian society.

Vicky Rai was immensely corrupt and unscrupulous man who built colossal empire on the base of his bad karma; and thus he was not without enemies. Vicky, in fact, is somewhat a fictional representation of Salman Khan as, like the actor, he is also charged with drink and drive and hunting the protected but extinct species of black buck in Rajasthan. Even he killed a bar tender Ruby Gill simply she did not serve him extra drink. He is acquitted by the court since he is a highly influential man; this is the true panorama of Indian society that here the corrupt and powerful thrive unchecked. The novel is in the form of six narratives of the six suspect for this murder, the setting is placed at different parts of India.

Nonetheless, it was Swarup’s first novel Q & A (2005) which brought him real success and fame and established him as a novelist. He was in London when he chose the popular quiz show W3B as the base of the story of a protagonist whose name consists of the major three religions of India. The protagonist, therefore, is an Indian and represents millions of Indians who are underprivileged. After having received great response the novel was published in forty three languages and adapted as a major film which broke all the records by bagging thirteen Oscar Awards. It was short listed for the Best First Book by the Commonwealth Writer’s Prize and won South Africa’s Exclusive Books Booker 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. It goes to the credit of the novel that The BBC produced a radio play based on this novel and which won the Gold Award for Best Drama at the Sony Radio Academy Awards 2008 and the IVCA Clarion Award 2008.

The entire scheme of the novel *Q & A* hinges upon a game show W3B and it is through this show that Vikas Swarup tries to present the fact of slum dwelling underdogs having hold on knowledge and wisdom too. It is against the backdrop of this show that Swarup skillfully lays bare composite facets of Indian social scene wherein hell-bound poor labour class is supposed to be destined within the seeming world of destitute. Being orphan child the protagonist Ram Mohammad Thomas has never been exposed to formal education at all yet his training and constant learning through odd experiences in the school of life have bestowed him with special abilities. Swarup deploys chance factor with rich fictional elements in associating the live events to the set of questions asked in the game show. The Aristotelian concept of likeliness of happenings that likely impossibility is preferable to unlikely possibility strikes the chord in the main texture of the novel as the main narrative hovers around those happenings in Ram’s life which accidently correspond to the options of answers in the game show: “Well, wasn’t I lucky that they only asked those questions to which I knew the answers?” (*Q & A* 29)

The very first question in W3B fired at perplexed Ram pertains to popular glamour world of Bollywood and it should not take chance factor to answer to that question. The urchins having no future ahead often take resort to the fancy world of silver screen as an escape from unpromising reality and such question should not make the contestant like Ram, who has been domestic aid and servant throughout, tickle his head for the right answer to pop up. Yet, the answers to second and rest of the questions have been linked to the odd and varied experiences of the protagonist in life; and it is the chance factor that worked wonders in the life of an underdog. Coincidences work in life and here they have worked wonderfully to evoke the resultant disbelief in all and sundry. This fact of a slum-dweller’s ability to find answer of add questions and winning a billion causes sense of disbelief and doubt of some cheating.
Thomas has to face fateful fury of social authorities as he is alleged of cheating; arrested and interrogated for possible trick. The beginning of the novel strikes a powerful note with its protagonist being under police interrogation and torture for allegedly having duped in big game show. The authorities blaming him, rest their conviction on the fact that this game show is so tactically devised that even highly pedantic minds cannot possibly go beyond answering half of its total questions; how someone devoid of any formal education and who has not basic idea of even simple general knowledge can pick right options.

Since the novel is based on the game show W3B, the novelist has drafted the structure of the novel in accordance with the questions asked in the show. There are thirteen chapters besides a prologue and an epilogue; each chapter corresponds to the vicissitudes of the protagonist Ram Mohammad Thomas. Besides each story, corresponding to the amount of money in each question of the quiz show, reveals an aspect of the personality of the protagonist. What the novel conveys turns out to be a painful reminder of the fact that in the school of life one learns a lot, particularly those who remain orphan in the want of money and family affection. But the cynical and sardonic society would not tolerate the success of an underdog, shining high by having won one billion rupees. Ram Mohammad Thomas is, thus, arrested for alleged cheating in the quiz show; he is tortured in police cell. Yet, Swarup does not end the story with tragic not, arising from the injustice done to the poor chap. The novelist foresees the possibility of the justice to all in Marxist spirit and brings about poetic justice for the protagonist. The epilogue envelops the ray of hope for those who have been underprivileged as Ram Mohammad Thomas finds the justice, bagging all the money he has won.

Aravind Adiga was born in Chennai on Oct. 23, 1974. His parents Dr. K. Madhva Adiga and Mrs. Usha originally belong to Mangalore. Mr. K. Suryanarayana Adiga was Aravind’s paternal grandfather was formerly chairman of Karnataka bank; while his maternal great grandfather U Rama Rao was a famous doctor with many philanthropic crusades to his credit. He later represented Madras in Parliament as a Congress politician. Aravind was brought up in Mangalore and he studied first at Canara High School, then at St. Aloysius High School where he completed his SLCC in 1990 and secured first rank throughout whole Karnataka. Arvind had been at
overseas education as he first migrated to Australia with his family where he studied James Ruse Agricultural High School. He, then, studied English literature at Columbia University New York and graduated therein in 1997. He also studied at Magdalena college Oxford where he got in touch with Professor Emeritus Hermione Lee. With internship at The Financial Times Adiga began his journalistic career as a finance journalist.

His scholarly write-up covering all aspects of the stock market, interviews of famous personalities by him often appeared in The Financial Times and Money. His literary career got much spark when he wrote the book review of the Booker Prize winner Peter Carey’s book *Oscar and Lucinda* which appeared in the Second Circle, an online literary review. This led to Adiga’s being hired by The TIME as he was appointed as the correspondent for South Asia affairs for a few years. But it was possible as a freelance journalist that he could start his first novel *The White Tiger* for which he got the most prestigious award the Booker Prize for the year 2008.

Though *Between the Assassinations* was penned down by Adiga before *The White Tiger*, it was published later in India in November 2008 and in 2009 in United Kingdom. The title of the novel refers to the period between the assassinations of Indira Gandhi in October 1984 and her son, Rajiv Gandhi, in May 1991, third assassination being that of none other than Mahatma Gandhi’s in 1948. The book focuses the time span of India’s two major assassinations of two prime ministers, mother and the son. In fact, the book is a collection of fourteen short stories covering the time span between the two major assassinations. The plots in the story loosely are held as they do not seem to have conformity with the settings and the time. Typical ironies and situations caused by the corrupt society have been stretched over the time span chosen by the novelist. The stories take place in the fictitious town of Kittur in Southwest India. It was originally modeled on Adiga's hometown of Mangalore. The stories revolve around different strata, multi-dimensional ethnic Indian society, class hierarchy and religions in India. Each story has different settings, personas and plots, however the unity of places remains intact.

Adiga’s third book and second novel *Last Man in the Tower* came into being in 2011 but it could not get the heights of fame of his first novel. The narrative relates to the stark realism of post-modern Indian dystopia. The true facet of present day
society is revealed in the form of deep rooted prevailing corruption in every walk of life in India. The novelist takes into business the corrupt real estate business and its horrendous aspects. The prevailing corruption and unchecked malicious exercises of this business keeps ordinary man in deep trouble. As in *The White Tiger* (2008), here also is a white tiger among motley of sheep; the masterji who, like Balram Halwai, takes different path to pave the way of liberation for many others. While Balram Halwai sets an example in *The White Tiger*, Yogesh A. Murthy viz. retired masterji, here stays against the powers of prominent builders in Mumbai; he is the last man who stays in the tower.

*The White Tiger*, the very first novel by Aravind Adiga, won the most coveted Man Booker Prize in 2008. The setting of the novel takes place in India first in rural one ie Laxmangarh in Bihar and then urban in Delhi and Bangalore. This is a brilliantly crafted novel in the form of seven letters which the protagonist Balram Halwai, the mouthpieces of Aravind Adiga and the narrator, writes to the Chinese Premier laying bare the realistic account of the dark land called India. Applying his artistic insight Adiga discerns certain segregationist dualities which characterize present day India. He projects rather two worlds viz. darker India--- the hinterland, away from the coastal enlightenment, and the light India having the vastness of the sea; two classes of human animals living in this jungle viz. bellied, the ruling class and the non-bellied, the ruled ones, the poor working class.

The story hovers around the central figure, the protagonist Balram Halwai who hails from typical Indian country culture; works as a chauffeur in Dhanbad and Delhi and finally emerges as a successful entrepreneur in world’s technology hub viz. Bangalore. He describes his vicissitudes to then Chinese Premier, Wen Jiabao in the form of letters, which he wrote throughout seven consecutive nights. The story has been written in first person narrative through flashbacks, retrospection ranging from Balram’s childhood to his maturation as a worldly and wise entrepreneur. Balram narrates his story describing his life in Laxmangarh where he lived in a large joint family setting. The jungle of Laxmangarh is ruled by particularly four big sized feudal animals--The Buffalo, The Stork, The Wild Boar and the Raven who eat up one third of the village’s earnings.
His father is a rickshaw puller with inability to provide his children comfort and proper education. In the country of millions of poor and starving people one cannot dream of education and health as he is bound to end up as a school drop out to try his hand in some labour to help out the family economy. Although Balram is a smart, intelligent and zealous child with esoteric propensities like that of a white tiger in this jungle, he is sent to tea shop to assist his brother in breaking the coal, wiping the tables and serving tea etc. But as a smart boy he keeps his efforts of learning on in the school of life through overhearing and eavesdropping while working in the teashop and later as a driver and domestic help. He goes on to receive the full quota of learning, information and knowledge of Indian political system, economy, elections, coal scams, corruption etc.

Since he belongs to Halwai caste he is supposed to work as a human spider, as the writer terms it, at tea shops with sweet making. But he is declared misfit there and fired out from there. He always cherishes the desire and ambition to rise high and in those living circumstances and thus he becomes a driver which is considered a great achievement in his society. Balram learns how to drive and gets a job of driving with the dint of his determination to do something different from the rest of his village folk. He is taught the basics of driving by an old Ustad who also makes the former take the first step ahead to become a full man through screwing on local slits. Taking the final lesson of driving and the first one of being man, he ventures out in finding the job in the society wherein no one would offer him a job without experience and the big name.

Though he does not have either of the two, luck smiles on him perhaps owing to his zeal to never give up like a true man. He gets the job of an assistant driver at the home of Stork, the blood sucking feudal landlord in Dhanbad hailing from Balram’s village. At homes of Indian rich a domestic help is found to be doing various odd jobs of driving cars, wiping floors, making and serving tea and if not doing anything make themselves useful this way or that way. In Stork’s large domestic scene Balram proves himself loyal, sincere and triumphant over other servants as he exposes the senior chauffeur Ram Parsad to be a Muslim in the guise of a staunch Hindu. As a consequence Stork would not tolerate a Muslim at his fanatic home and fires him out, giving Balram the promotion to take Honda City royal car in his charge.
In his efforts to set his career into different direction and to find something different in his store, Balram heads to Delhi/Gurgaon to drive for his young America-returned employer, Ashok Sharma. Ashok, Stork’s son, owns a flat in posh colony in Gurgaon with his ultra-modern wife, Pinky and frequently visits the politicians in Delhi to settle deals in coal business in Balram-chauffeured black egg viz. Honda City. Balram narrates all incidents of corruption in Indian public life to Chinese Premier in successive letters how the public money is siphoned by the politicians in Delhi while the millions of poor continue to live in lurch particularly in darkness. Once inebriated Pinky runs over an urchin in the road of Delhi and it is proposed for Balram to be ready to serve his masters best by letting them shift the blame of murder on him. But, somehow, this ordeal is evaded owing to the deep rooted corruption as the advocate manipulates the facts in the case. But this incident has deep impact on Pinky and she deserts Ashok, who denies to accompany her back to America, is left alone in Delhi depending on the services and care of Balram.

Balram has ample patience to win over and have control over Ashok completely when Pinky has abandoned the latter. With systematic planning and modus operandi he finally murders his good and rather benevolent employer, Ashok in a rainy evening by smashing Johnny Walker bottle on his feudal head and runs away by robbing seven hundred thousand rupees. Absconding, he flees to Bangalore where he takes control over local police with his deception and bribe and ascends as a successful entrepreneur with his driving business. This picaresque account of Balram’s vicissitudes has inevitably incurred the staunch criticism on moral ground. Balram has been tossed over by the critics and the readers for assigning him the position of a protagonist or an immoral thug as he commits brutal murder of someone who always came for his rescue in the situations when the Stork or his cynical elder son snubbed him.

The social, psychological, cultural and other phenomena depicted in the four selected novels thus have strong conformity to the actual Indian social scenario. Slavery or what is termed as ‘colonized attitude’ is found very much present in all sphere of life in India. Indian society is caught in the sense of colonial perpetuity like the strata in the four selected novels. As the novelists in the selected novels depict the shades of colonial perpetuity and servility such as Sahebgiri in Indian bureaucratic
system, Raj hangover in post-1947 Indian society, forms of traditional as well as modern feudalism and discrimination in Indian society---the Indian life, in actual sense, is terribly caught in different types of servility and colonial perpetuity. Protesting this phenomenon, there exists a voluminous amount of critical discourse devoted to such Postcolonial concerns and thematic patterns.

There have been continuing efforts in the business of defining and applying the concept of colonization in western countries as well across the rest of the world. Going long back, Vladimir Lenin and Kautsky tried to propound the ideas on imperialism and colonialism in economic context first in a pamphlet then in the book, *Imperialism, the Highest Stage of Capitalism* (1917). Lenin gives a clear idea of the growth of capitalism in set up of imperialist colonialism. In preface Lenin describes the impact of World War I among the imperialist power on the economy of the colonized countries. His propounding relates to the exploitation of the natural resources of the colonies at the hands of the colonizers. As a whole the book records the concerns of Lenin over the spread of capitalism and economic exploitation of the peoples. He bases his ideas on the theories of John A. Hobson and Rudolf Hilferding in their books *Imperialism: A Study* (1902) and *Finance Capital* (1910) respectively.

‘Discours Sur le Colonialisme’ (1950) (i. e. Discourse on Colonialism), an essay by Aime Sesaire, is a significant landmark in the history of the research on colonialism. To Sesaire, the basic aim of colonial practices is not the betterment of the colonized at all, but it was, in its essence, just for the benefit of the colonist, specially economic exploitation of the native and native resources. In fact, with modification in 1955 the argumentative discourse came to hold the very credentials of colonialism in critical analyses. He hails colonialism as the malevolent history for the mankind. What Sesaire points out in this discourse is that the practice of colonialism is based on racial discrimination wherein the race of the colonist held hegemony in that construction. He also criticizes the Western capitalist-backed practice of bourgeois in tune with the Marxist doctrine.

Another critically acclaimed work such as Joseph Conrad’s *Heart of Darkness* (serial 1899 and 1902) is a novella which describes the explored reality of the cruelty of the civilized (European) and rudeness of the uncivilized (African). Marlow, the central character, is a voyager who narrates his experiences in Congo where he travels
to meet Kurt, a supplier of ivory to the smugglers. In stark contrast to London, the European world, the world in Congo, Africa is delineated as the dark world, the world of savages. The novella is a commentary on the deeds of colonists and impact of their deeds in the colonized world of Africa.

Chinua Achebe’s *Things Fall Apart* (1958) is a reactionary postcolonial novel and it is acclaimed internationally as a fine work from Nigeria, Africa. Achebe had intended the novel as the reaction against Joseph Conrad’s approach to the African world. It is in the third section that the novelist describes the impact of British colonialism in Nigeria. He chooses Igbo as the protagonist in the novel; it is through his story, the family and racial history, that Achebe brings forth the idea of colonialism and the assertion of the natives against colonial powers. The prominent Italian Marxist thinker and philosopher Antonio Gramsci wrote his *Prison Notebooks* during his jail terms i.e. from 1929 to 1935. It could be published in 1950 and later translated into English and other languages.

The selection of essays, though written haphazardly, accounts true Marxist philosophy from Gramsci. Here, Gramsci gives the most significant concept of ‘Western Cultural Hegemony’ which is the basis of the capitalist societies and thus economic hegemony of the West over the rest. Gramsci philosophically analyses the impact of political society such as law, policing, military and other enforcements on the civil societies such as families, clans, education system, trade unions etc. He also attacks the philosophical materialism imposed by the imperialist. The work is pro-workers and pro-natives, addressing the world society about the discrimination and expounding hegemonies.

However, one book which heralded the new era as postcolonial retaliation in the world of criticism was Frantz Fanon’s *The Wretched of the Earth* (1961) originally written in French. Jean Paul Sartre has given his views on the clash of settlers and natives on the world scenario in the preface of this book. Sartre relates how the imperial European powers have strategically managed to westernized the Asian and African cultures. He churns over the idea of the possibility of the upsurge on the part of the natives against the West. Sartre finds out the ideas in the mentality of the natives against the strategy of the West in the name of civilization and humanity. In the preface, the natives of the third world are called upon to unite and
understand the very construct of the Western hegemony in the world relations. To Sartre the native countries have just achieved ‘a simulacrum of phoney independence’ after the colonizers politically left those countries.

He highlights the role of local feudals and bourgeois in the native countries; these feudals and bourgeois still work as the agents of the mother countries to perpetuate the colonial practices in varied forms. The idea of nationalist revolution with socialist character is taken into critical thinking here. The settler has well-practiced formula of rude oppression of the native forces while the natives have no choice but servitude, the colonial perpetuity goes on. Sartre challenges the Europeans in the book to open it and read out the facts of the changing world. Attitude of the colonizers to the natives in the third world dehumanize the latter as the former take them as mere superior monkeys. The imperialists have carved out the ways to let the rest rely on them for economy and so-called better culture as they have annihilated their native cultures.

In the main book the first chapter ‘Concerning Violence’ carries Frantz Fanon’s reflection on the idea of decolonization, proxy war between native and the settlers, conditions and desires of the colonized etc. Fanon relates the possibility of clash between native and the settler in the name of decolonization which, according to him, is not a magical dint but a historical process. Fanon brings out the fact and the condition of the colonial world as perpetually in decay and divided into compartments. He draws contrast between the divided and militarily-governed colonial world and the capitalist society which cares to invest in values and system. There is perpetuated presence of imperialists in the colonial world as their agents in military dresses enforce their laws. The colonizers have left behind the legacy of Sahebgiri in the colonial world. The settler’s town is well-built and the society is managed; while the natives’ town is wanting and the native is envious of the settler’s positions. In the rest of the book Fanon highlights the unrest rising across the world scenario and the possibilities of the revolution in the minds of the natives.

Michel Foucault’s *Madness and Civilization* (1961) first appeared in French and then was translated into English in 1964. In this book Foucault takes into critical pieces the very concept of ‘madness’ and its role in the history of human society. He likens it to ‘unreason’ and explores how this madness or unreason have been there in
making of power politics, exercise of power and in the construct of the Western society. He criticizes Shakespeare, for example, having this ‘madness’ in art during Renaissance; the fictional character King Lear represents the madness in the royal society. The classical madness, middle ages madness and modern one has been focal point in exercise of the power and in the construct of the society and its hierarchies. The concept of ‘hegemony’ and disparity between imperial Westerns and the rest of the world have great relation to the ‘madness’.

V. S. Naipaul is the name that often figures as the great critic of Indian world, particularly with his two travelogues viz. *An Area of Darkness* (1964) and *India: A Wounded Society* (1977). In the former book Naipaul records his experiences on the visit to India, ‘the inexhaustible India’. He describes various dark colours of India with real characters he has met. The first chapter ‘A Little Paperwork’ serves as the prelude to the travelogue; it gives an account of the difficulties faced by him at the customs in Mumbai docks. In the next chapter Naipaul describes India’s shocking poverty, decay, squalor, dirty streets and slums, diseases such as cholera and malaria at wide level etc. In the next chapter ‘The Colonizing’ the writer reveals various colonizers in India in the form of poverty, hunger, dirty politics, pollution and other forms of decay. He concerns that Indians have no sense of sanitation and hygiene as they defecate everywhere in open. He vehemently criticizes the declining values and other forms of decay such as lack of hygiene. Similarly in the rest of the chapters Naipaul exposes various ugly aspects of India and thus the whole travelogue *An Area of Darkness* is a stark criticism of this country.

*India: A Wounded Civilization* is a travelogue with kaleidoscopic picture of real Indian world and its criticism from the pen of the traveler viz. Naipaul. He stirs Indian history and its impact on the mentality of the people who form the specific culture. Naipaul finds that Indians basically lack ego and self esteem owing to the slavery of centuries. Evils of madness of religiosity, casteism, class hierarchy, multiple diseases and dirt engulfing the lives of many poor people, high rated corruption in public life, dirty power politics, deteriorated education system etc.—all feature in the travelogue. In fact, both the books are treated as the panorama of the darker side of India; as they provide ample historical details in making of India. Naipaul in these books exposes different shades and facets of Indian society
enveloped in corruption, ignorance and other evils. In both the books Naipaul deals with the very ideas and beliefs which have been keeping India in age-old slavery on psychological level.

The concepts of colonialism and resultant neocolonialism have been extensively given critical treatment by Jean Paul Sartre in *Colonialism and Neocolonialism* (1964). Sartre’s reaction against the imperial and colonial practices has been widely acclaimed, particularly in third world countries. This book is the rich source of the ideas pertaining to the hangover of colonial rules in the form of neocolonialism in third world. Edward Said’s *Orientalism* (1978) has become an indispensable source for the research studies pertaining to postcolonial literature. This Syrian scholar has shaken the very moorings of colonized western-styled writings with his firm conviction of the strength in third world writings. Homi K. Bhabha with his book *The Location of Culture* (1994) and other thought-provoking essays has revolutionized the thinking world on colonial and postcolonial realities propounding his exhilarating sense of possible alternatives. His views on postcolonial discourses hold key to comprehension of motley concepts related to this research. Similarly, Gayatri Chkravorty Spivak’s critical essays like, “Rani of Sirmur” etc. are of great help in getting the true ideas of many related concepts.

Nevertheless, it is Ania Loomba whose work *Colonialism/Postcolonialism: the New Critical Idiom* (1998) which is widely consulted as literature review in research studies. Loomba has gone into depth in defining the concept of colonialism, differentiating and comparing the concept with Postcolonialism. She, in this book, takes long surveys of varied literatures and theories before coming to the phenomena of post-colonialism and neocolonialism, particularly in once colonized countries. *The Post-Colonial Studies Reader* (1995) of Bill Ashcroft and Helen Tiffin is a valuable book on Postcolonial theory and criticism. The second edition of the same provides the answers related to the sphere of Postcolonial writings and is thus should be consulted. Another book by the same writers with inclusion of Gareth Griffiths viz. *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* (1989) carries the views on the reaction, rebellion, freedom and decolonizing writings of once colonized countries. Besides, the essays edited by Meenakshi Mukherjee and Harish Trivedi in *Interrogating Post-Colonialism: Theory, Text and Context* (2006)
reveal the critical acumen on Indian Postcolonial writings. The essays are exclusively focused on the trends in postcolonial Indian literature; categorizing the writers who wrote under the psychological sway of colonial structured styles and others who seem to revolt against that trend.

Regarding anatomy of Indian society and culture one has to first get the clear idea of hierarchical system and caste system determining the very construction of Indian reality. Dr. Ambedkar’s views on the politics of Indian social construction based on Manu’s vision are of great value for such research. Ranajit Guha is the name that often figures in scholarly symposiums, workshops, many treatises and research works on Dalit or subaltern discourses. In the book edited by him, A Subaltern Studies Reader 1986-1995 (1997) Guha has pinned down the conditions and codes in India determining the pathetic lives of dalits. His analytical studies and views are treated as complimentary for research studies on subalterns as they give ample exposure to the credentials of Indian social construction. Moreover, there are other numerous sources in the form of treatises, critical and creative books, and documentary films like Electric Moon directed by Pradeep Menon and written by Arundhati Roy focusing on Raj Hangover; official records, sociological history on India and colonial reality that should be consulted for such research as the present one.

It is quite clear on the basis of literature review that the works on colonialism, Postcolonialism, Neocolonialism, Indian social construction etc. are numerous. Regarding the continuing sense of colonial system, palpitated and sorry state of affairs, deep rooted slavery etc. both the works of V.S. Naipaul, as mentioned above, come nearer to the present research. However, a concentrated study analyzing the thematic and stylistic nuances in the four selected novels has not been done. However, a comprehensive focus on continuing colonial sense in Indian people on psychological planes and decolonizing efforts on the part of the new writers have not been taken up in any research so far.

The objective in this research is set to explore and expound the forms of colonial practices, slavery in mindset, snobbery to the West and cynicism to the rest, shades of Sahebgiri, shades of Rajhangover, social cynicism and snobbery, characteristics of feudal system in varied forms and its impact on the people to
enslave them in the selected novels. To further find the efforts of the concerned writers to decolonize a few special people and the Indian aesthetics.

**Methodology** adopted in this research involves thorough study of the selected novels and deriving the thematic and stylistic nuances from them besides, selecting the material related to the topic. Since the present research comes in the category of Ex-Post Facto type of research, its main design is based on the four novels selected here viz. *English, August: An Indian Story*, *The God of Small Things*, *Q & A* and *The White Tiger*. Thorough literature survey concerning colonialism, Postcolonialism, Neocolonialism and other aspects of the topic is carried out. Detailed and thorough reading of the primary sources i.e. selected novels, making notes, analyses of the ideas therein has been conducted. Critical books, documents, films, documentaries, magazines, newspapers etc. have also been taken for critical study. Studied and analyzed material has been dexterously utilized into the framework of chapterization and final contour of the research has been prepared.

Scheme of chapterization in this research involves total seven chapters which are mentioned below:

1. Introduction
2. *English, August*: A Farce on the Anatomy and Politics of Sahebgiri
4. *Q & A*: Questioning the Colonizing Social System
6. Orchestration of Stylistic Mutiny: Decolonizing the Indian Aesthetics
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The significance or scope of this thesis lies in the fact that this provides an insight into the strategies adopted by the new age Indian writers who employ variegated, stylistic and thematic maneuvering to combat the monolithic demon of neocolonialism. The revelations in the second chapter ‘*English, August: An Indian Story*: A Farce on the Anatomy and Politics of Sahebgiri’ will be helpful in understanding the very anatomy of Indian bureaucratic system. With the help of this research one would easily get the idea that how there is continuing typical impact of British Sahebgiri on present day Indian bureaucracy. As this research has underpinned and brought forth the farcical
representation of hypocrisy in Indian Administration one would understand this hollowness and hypocrisy on the part of bureaucrats in real life.

This chapter is going to be helpful in finding out the fact in real life how education system is flop and hollow that it does not help in developing the true self of a person; how it produces the robots which mechanically follow the ways of artificial system blindly. The revelations in this research would also clarify the analogy between traditional class hierarchy and present day bureaucratic system; how the officers at higher rungs enjoy typical Brahmnical treatment. As in the case of caste system, in the case of bureaucracy it is the rank, though not human being, which determines one’s position in the society. This research is going help to understand how Indians have deep rooted snobbery towards the powerful. The research would clarify that how there prevails power politics not only in bureaucracy but in all walks of life. This research would bring forth the very definition and interpretation of Sahebgiri or the influence of bureaucracy in the novel and in real life as well.

The idea of continuing Raj hangover will be crystal clear as discussed in the chapter three, ‘*The God Of Small Things: A Saga Of Raj Hangover*’. The concept and meaning of the term ‘saga’ and its implied meaning, as analyzed in the third chapter, will be clear. Significance of ordinary, simple and small things, as shown in the novel, will be found. Etymological and morphological meanings of the terms ‘Raj’ and ‘Hangover’ to be understood. The research is going to help in getting the idea, on the basis of the novel, how Indians are obsessed with white skin and anything belonging to the West; how people are obsessed with English language. How common people, as the case in the novel, are highly snobbish towards the West. The third chapter would be helpful to get the idea of strong discrimination in Indian society; that *dalits* are treated merely as chattels in the strong social hierarchy. The revelations in this chapter will help in getting the truth of hypocrisy of Indian Marxism and consequent helplessness of the *dalits*. Besides, the research in this chapter would clarify other concepts and ideas related to the continuing Raj hangover and deep rooted mental slavery in India.

The scope of this research would be higher and larger with the chapter “*Q & A: Questioning The Colonizing Social System*” to get the clarity on the deep rooted snobbery and cynicism, slavery to rituals, evil practice of child abuse and misery of
the poor section in the society. Here, the discussion and analysis in this chapter would be helpful in finding how the underdogs are rejected cynically by the society in general. This chapter will reveal the horrible picture of Indian society marred with the evil practices of child trafficking and abuse, forced prostitution, danger of incest and rape in the lives of many. One will get the idea of the fake pride and hypocrisy in the society. Multifold misery for the poor people and feudal mentality of the bourgeois will be clear in the chapter. This chapter will also help in finding the changing reality in Indian society that despite the rejection in summary an underdog can rise economically. The idea of material ascendance is clear in this chapter.

The scope of this research would be widened in the light of the findings in the chapter five “The White Tiger: An Onslaught On Colonizing Feudalism”. The concept of jungle Raj in postmodern India, continuing feudalism in changed form, Rooster Coop reality and the poor animals, deadly and docile animals in Indian jungle of humans, utter failure of democracy, misery of the poor strata and the dalits, etc.--- would be understood by the readers and the researchers. Besides, this chapter would also reveal the fact that how a dalit can find opportunity to ascent materialistically with esoteric propensities of a white tiger in postmodern India. The idea of deep rooted corruption in all spheres of life including education and health departments would be clear. However, the findings in the sixth chapter ‘Orchestrating Stylistic Mutiny: Decolonizing Indian Aesthetics’ would help one to get the idea of the efforts of the third world writers for liberation from colonially laid aesthetics. This chapter would reveal that how the selected writers are typically Postcolonial writers with open defiance and bold experimentation in writing. One would get the idea that how syntax, grammar, usages of English language are used differently by the indigenous novelists.

All the findings in the research correspond to the four selected novels. The study establishes certain concepts and ideas but within the contour of the selected novels. The meaning of Sahebgiri. Raj hangover in postcolonial India, different forms of feudalism and other forms of colonial perpetuity etc. have been discussed in the forthcoming chapters but within the context of the selected novels only. The findings in this research correspond to the four selected novels only and that is the limitation of this research. Out of the four selected novels it is English, August: An Indian Story
that comes first in chronology and thus the second chapter corresponds to this novel. So let us see what are the findings in the next chapter ‘English, August : A Farce on the Anatomy and Politics of Sahebgiri.’
Works Cited


