CONCLUSION
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Indian English literature has two hundred years old history and growth. K. R. S. Iyengar was the first surveyor of Indian English literature into its proper perspective. His history *Indian Writing in English* is a pioneer book. Iyengar has elaborated on the rise and growth of Indian English literature. M. K. Naik’s book *History of Indian English Literature* (1982) is rather a revision of Iyengar’s chronicle of English literature, with substantial, and critical, and yet perceptive details about the growth of Indian English literature, after 1947. This is very enlightening. The third source for a critical study of Indian English literature, in general, is an anthology called *An Illustrated History of Indian Literature in English* edited by Arvind Krishna Mehrotra, an Oxford professor in 2003. These three books are quite basic for any kind of survey of Indian English literature. The British Raj helped us by colonizing India by many ways. It bequeathed upon us their language - the English. Secondly the British bequeathed upon us their cultural heritage. This term is very vast and pervasive. The British introduced the western way of life to us altogether. This has affected India affirmately.

The English and western education inspired our people for writing literature both in English and Indian languages. Raja Rammohun Roy, Bankimchandra Chatterjee, Vivekananda, Gokhale, and finally Mahatma
Gandhi and Jawaharlal Nehru, all accepted western hegemony. So the seeds of English literature took firm roots in India.

Our literary historians do think that western influence helped us for the rise and growth of English literature. M. K. Naik divides this literature into three phases: - the pioneer stage from 1864 (from the publication of Chattopadyays’s novel Rajmohon’s Wife) upto the 1920s, 1920s to 1947, and from 1947 onwards.

Many writers like Chattopadyaya, the Dutts, Vivekanand, Roy, Derozio from Bengal, Bal Shasthri Jambekar, Dadoba Pandurang, Bhau Daji from Bombay, and Boraih, Ramaswami, Vannelakanti Soobrow, Narsu Chetty from Madras, wrote both prose and poetry in English. They were dedicated writers. Chattopadyaya was a good novelist, Derozio and Toru Dutt were fine poets, Vivekananda was a good prose writer, and they used other genres also. The second phase of Indian Writing in English as most of our writers believe is from 1920s to 1947. In this age, the great writers from Bengal, Rabindranath Tagore, Sri Aurobindo and Sarojini Naidu are memorable. We must study the trio R. K. Narayan, Raja Rao and Mulk Raj Anand, with a special interest, because they all built up the citadel of Indian English literature. The third phase of Indian Writing in English is almost post-1947 phase and it goes on even today. Amidst historians’ doubts in
England as well as in India about the use of English for any other purposes if not just for literature in India, our writers continued to use English for writing literature. The trio Rao, Narayan, and Anand wrote vibrant fiction only after 1947. Rao wrote most of his novels after 1947, and Narayan got Central Sahitya Academy Award in 1964 for his masterpiece *The Guide*. Many writers like D. V. Desani, Arun Joshi, Bhabani Bhattacharya, Manohar Malgaonkar, Khushwant Singh and others began to publish the best kind of fiction after 1947. As well as many women writers made a permanent mark of their own. Of course, women writers Santha Ram Rau and Cornelia Sorabji had already made their marks long ago. Now numerous women began to show their literary strength in various genres of literature. Kamala Markandaya (the author of *The Necter in a Sieve*), Rath Prawer Jabvala (*Heat and Dust*, for which she got Booker Prize), Ania Desai (*The Village by the Sea*), Nahantara Sahgal (*The Rich Like Us*), Meena Alexander (*Fault Lines*), Gauri Deshpande, Kamala Das, and a host others from all Indian vernaculars began to write fiction, poetry, and prose. They wrote in English as well.

All this is surveyed in the first chapter of the thesis. Besides, details about the rise and growth of culture studies are provided as the present thesis
deals with Perspectives on culture and identity in the fiction of Arundhati Roy and Namita Gokhale.

The second chapter “The Life and Works of Arundhati Roy and Namita Gokhale” provides biographical criticism about these two modern writers. Arundhati Roy was trained as an architect. She has worked as a production designer and has written the screenplay for two films. She lives in New Delhi. The God of Small Things is her first novel. This is how Roy began her career modestly.

Arundhati Roy was awarded the 1997 Booker Prize for her novel *The God of Small Things*. The award carried a prize of about US $30,000 and a citation that noted, ‘The book keeps all the promises that it makes.’ Prior to this, she won the National Film Award for Best Screenplay in 1989, for the screenplay of *In Which Annie Gives It Those Ones*. In 2002, she won the Lannan Foundation’s Cultural Freedom Award for her work ‘about civil societies that are adversely affected by the world’s most powerful governments and corporations, in order to celebrate her life and her ongoing work in the struggle for freedom, justice and cultural diversity. Roy was awarded the Sydney Peace Prize in May 2004 for her work in social campaigns and her advocacy of non-violence. In January 2006, she was awarded the Sahitya Akademi Award, a national award from India’s
Academy of Letters, for her collection of essays on contemporary issues, *The Algebra of Infinite Justice*, but she declined to accept it in protest against the Indian Government toeing the US line by violently and ruthlessly pursuing policies of brutalisation of industrial workers, increasing militarisation and economic neo-liberalisation.

In course of time, Roy has grown greatly. She has written many other books like *The Shape of the Beast, The Strange Case of the Attack on the Indian Parliament, The Algebra of Infinite Justice*, and many more. Now Roy is no more a writer of literature but she is a social worker. As a political activist she has drawn our attention to the Kashmir problem, the Gulf countries, America, and other nations at strife. She has been, along with Medha Patkar, an environmentalist. She is many more things, in fact.

This biographical criticism is spoken about in Chapter Two of the thesis.

Chapter Three “Perspectives of Culture and Identity in Arundhati Roy’s The God of Small Things,” analyses the Perspectives on cultures and identity in Roy’s famous novel. The novel has diverse themes. It deals with subaltern issues like untouchability or marginalization, feminism, communist politics, children’s issues, and language issues. So we can say that Roy’s Perspectives on culture are of the subaltern, feminist and language. The perspectives as appear in Roy’s novel are of feminist and the subaltern, apart from politics. Tanushree Singh thinks “the novel projects various images of women.”¹ Then the novel also deals with the subaltern perspective and identity crisis. Therefore, worth mentioning here is John Updike’s remark that “The long socio-cosmic ball throughout the novel.”²

The God of Small Things received stellar reviews in major American newspapers such as The New York Times (‘a dazzling first novel,’ ‘extraordinary,’ ‘at once so morally strenuous and so imaginatively supple’) and the Los Angeles Times (‘a novel of poignancy and considerable sweep’), and in Canadian publications such as the Toronto Star (‘a lush, magical novel’). By the end of the year, it had become one of the five best books of 1997 by Time. Critical response in the United Kingdom was less positive,
and that the novel was awarded the Booker Prize caused controversy. In India, the book was criticized especially for its unrestrained description of sexuality by E. K. Nayanar, then Chief Minister of Roy’s homestate Kerala, where she had to answer charges of obscenity. The prominent Indian critic C. D. Narasimhaiah said that the novel did not deserve such a great honour. Actually great writers like Mulk Raj Anand, R. K. Narayan and Raja Rao could get such awards. Many critics smelt religious lobbying behind the award.

Likewise, Chapter Four “Perspectives of Culture and Identity in Namita Gokhale’s Fiction,” deals with Gokhale’s novels—Paro, Gods, Graves and Grandmother, A Himalayan Love Story, The Book of Shadows, and Shakuntala. In Gokhale’s novels we come across two predominant perspectives -- one is feminism and the other is politics, of course, reminding some of the issues which Arundhati Roy deals with in her novel The God of Small Things.

The last (fifth) chapter “Perspectives on Culture and Identity in the Fiction of Arundhati Roy and Namita Gokhale” is an important part of the thesis. This is more so because it is a comparative study of their fiction in so far the Perspectives on culture and identity go hand in hand.
The major thematic concerns in Roy’s novel *The God of Small Things*, apart from depiction of family life are: Ammu’s (author’s) criticism of tradition, society and marginality (both untouchability and woman’s suppression). The novel speaks of politics. It criticizes communist government in Kerala. The novel speaks of marginality of caste and sex, and speaks of incest and the obscene. The novel provides diasporic experience: dislocation and identity crisis. The novel is a technical tour de force. It is known for feminist English and linguistic inventiveness.

Likewise, Namita Gokhale’s fiction has several of these issues dwelt with in her novels *Paro, Gods, Graves and Grandmother, A Himalayan Love Story, The Book of Shados* and *Shakuntala*. *Paro* presents the story of an uninhibited, outgoing, irresistibly harming woman who knows her assets and calculatedly makes full use of them for enslaving the males. This is a feminist perspective. Paro’s sexual encounters with men become both a means of asserting the power of her femaleness and an exercise in defining herself. Adultery in woman is unpardonable and an adulterous woman is treated as a moral blot on society. It is this hypocrisy and these double standards which Gokhale seems to be attacking by making Paro travel from man to man as a seductive temptress. *Gods, Graves and Grandmother* deals with what we can call radical feminism. In this novel, not only does Mrs
Gokhale present a gyno-centric view of the world, but also makes women characters self-dependent and empowers them to grapple with hostile social reality. They eminently succeed in carving a niche for themselves in the male-dominated society, and prove that what man can do woman can do. *A Himalayan Love Story* depicts Parvati’s sufferings. *The Book of Shadows* is a chronicle of displacement, strangeness and exile.

In conclusion, the present thesis deals with several issues of culture and identity in modern India which is known for its diversity. India has many races, religions, languages and as many cultures as these. The phenomenon of diversity leads to identity crisis. All this can be noticed in the works of Arundhati Roy and Namita Gokhale’s fiction.

: References :
