CHAPTER - I
INTRODUCTION

The evolution of the Indian Fiction in English may broadly be divided into four phases. The first phase is from 1864 to 1930 and the works of writers like Bankim Chandra Chatterjee, Toru Dutt and Krupabai Satthianadhan etc., belong to this period. The works were, by and large, the imitations of the nineteenth century English novels. The second phase is from 1930 to 1960. The works of the 'Trio' belong to this era and their works were concerned with national, political, and social problems. The third phase is from 1960 to 1980. The writers like Kamala Markandaya, Manohar Malgonkar, Anita Desai, Nayantara Sahgal, Khushwant Singh, Chaman Nahal and others belong to this stage, and their works dwell upon the themes of the individual's quest for personal meaning and his/her existential problems, and social relationships. The fourth phase is from 1980 to the present. The works of Salman Rushdie and of a host of new novelists belong to this part and their works revise the old themes concerning history, politics, gender and self identity in a new voice and technique.

In the whole history of the Indian Fiction in English that spans from Bankim Chandra Chatterjee's Rajmohan's Wife in 1864 to Arundhati Roy's The God of Small Things in 1997, only two major landmarks are discernible with regard to literary sensibility in its strictest sense. The first landmark is the advent of the famous 'trio,' and more particularly with the appearance of Raja Rao's The Serpent and the Rope. And the second landmark is the rise of Salman Rushdie, particularly with his second novel Midnight's Children. It should not be mistaken that the writers between these two phases are insignificant. In fact, they are good writers in their own ways, but the demarcation is drawn on the basis of distinguishable contrast in their literary sensibilities. That the sensibility of the major 'Trio' is obsessed with their support to traditional or received notions of reality is beyond any doubt. Though Mulk Raj Anand has differed from the Brahmanic leaning of Rao and R.K.Narayan in his socialistic bent of
mind, he was complacent as far as his attitude towards the traditions concerned. Makarand Paranjape observes in this regard: "At first glance he seems to be boldly anti-traditional, a radical advocate of social reform; in the final analysis, though, he accepts the continuity of Indian traditions and their relevance to our times. Anand’s cultural politics seems to be confrontationist but is actually compromising".1

Even the writers of the next generation have not made any noticeable departure from their predecessors in terms of their literary sensibility, but have gone ahead with the same trend with a slight modification in their choice of themes. It means that they switched over to social and psychological realism without departing from their attachment to traditional tendency. Therefore, it may be said that the Indian Fiction in English has had a prolonged childhood, for it lacked any telling shift in terms of both themes and forms.

Such being the case, Rushdie’s *Midnight’s Children* has come as a herald of a new sensibility in the Indian Fiction in English evincing an open disregard and irreverence for the received and traditional notions of reality. The new sensibility that is exhibited in all Rushdie’s novels is characterized by negation, contestation, rejection and subversion of the traditional and received notion of anything, which includes self, truth, nation, God, history, etc. Indeed, change of literary sensibility at the reasonable interval of time is not only natural but also virtuous. It is what precisely meant by evolution of literature because it enhances the vistas of the reader’s enlightenment and entertainment, which are, in the sense of Robert Frost, the two eyes of art. Without this quality, art is likely to suffer from what Fredrick T. Wood observes: “Now Literature, being a living force, and the product of living minds, can never remain static; like life itself it must be evolutionary, otherwise it would stagnate and die”.2

The former may be regarded as modernist in as far as their firm support for the traditional and received notion of realism is concerned, whereas the latter may be called post-modernist in their negation of such notions of reality. This subversive stance against the received notions of reality is observed in the followers of Rushdie, like Amitav Ghosh, Shashi Tharoor and Arundhati Roy. Therefore, their works are to be called post-modernist novels.
As far as the critical tag for the works of the writers from Chatterjee to Anita Desai is concerned a consensus prevails among Indian literary critics. But opinions are divided when it comes to label a work as post-modernist. Some signs of reluctance and unwillingness appear among critics, like Paranjape, Mohan Ramanan, Avadhesh Kumar Singh and others. Paranjape's disregard for post-modernism is very subtle, and it may be seen in his pungent remarks on Rushdie's *Midnight's Children*: “Finally, no Rushdian vision of India emerges; we realize that the author is a hoax, that despite the almost irritating cockiness of tone, he doesn’t really know where he is going or what he is upto. One cannot write a *Mahabharata* of modern times without having an equally large, inclusive, profound, and wise philosophical outlook. This is missing in *Midnight's Children* and the book turns out to be one great, big, confused bluff”.3

On the other hand, Shyamala A. Narayan, who is also a recognized critic in Indian Fiction in English, makes quite a contrary observation about the novel: “Extraordinary” is the word which has been invoked most frequently by reviewers to describe Salman Rushdie's novel, *Midnight's Children* which won the Booker Prize in 1981”.4

The conflict in the judgments of a work of art among the critics leads the readers to a greater degree of puzzle. The riddle can be solved not in the answer to who is right but in that of what are the parameters they have used to arrive at such divergent conclusions. Paranjape has looked at the novel from the traditional perspective and is disappointed in not finding any qualities of the *Mahabharata* in *Midnight's Children* as he has found in *The Serpent and the Rope*. He has strived, in vain, to seek conventional notions of reality which *Midnight's Children* strives to negate. On the other hand, Shyamala has looked at the novel from the contemporary angle owing to which she has come out with words of appreciation in the superlatives.

Therefore, a need is strongly felt to dwell upon a full-length study on Post-modernist Indian Novels in English, which will certainly contribute to the existing knowledge in the field concerned. After threadbare explorations of several texts of theories, novels, reviews on the concept of Post-modernism, a conclusion is drawn that subversive sensibility is the most common
characteristic feature of post-modernism. Therefore, a viable topic has been chosen for the present thesis as follows: "Post-modernist the Indian Fiction in English- A Study in Subversive Themes and Technique" (with reference to major Indian Post-Modernist Texts).

It is curious to note that there are some who negate the very existence of post-modernism in the world in general. For example, Brian Mc Hale says: "No doubt there "is" no such "thing" as postmodern", ⁵ and in India in particular as Adavesh Kumar Singh expresses: "Post-modernism neither grows in our climes, nor does it sit well on us, if we put it on us to appear fashionable".⁶

Therefore, before presenting the aims and objectives of the thesis, I feel it necessary to attend to these assumptions, at least partially, if not comprehensively.

The oppositions such as above are not quite uncommon in the history of the transitions in literature. Indeed, it is part and parcel of literary practices. And answers are also traceable in the views of scholars who are active in the field of post-modernism. Fredrick Jameson notes the presence of post-modernism as: "What is often not yet called post-modernism is saluted as the coming of a whole new way of thinking and being in the world".⁷

Another defense of not only its presence but also its prominence comes from Thomas Docherty who writes: "... the most pressing issue now for intellectuals is the question of post-modernism".⁸

The purpose of this study is to seek an answer to the denial of post-modernism in Indian climate and to assess its development and to explore the subversive themes and technique in the selected novels to confirm the presence of post-modernism in Indian Fiction in English, because one of the forms in which post-modernism manifests itself is subversion. This assumption is endorsed by many theorists among whom M.H. Abrams is one. M.H. Abrams's contention is worthwhile to note: "An undertaking in some post-modernist writings is to subvert the foundations of our accepted modes of thought and experience".⁹ Subversion, in the context of post-modernist literature, means that it opposes established value systems, be they colonial, patriarchal or upper classes which is, by definition, the manifestation of 'subversion of meta
narratives'. In addition, the study purports to explore how post-modernism has also gone native for it is assumed that the themes, in the novels selected, subvert the native received notions about truth, tradition, culture, epic, etc. With regard to the technique too, the novelists seem to have drawn on Indian materials. Anjali Roy’s inference pertaining to the process of post-modernism going native is worthwhile to note: “And India’s cultural autonomy demands that all change must define itself in relation to tradition. So Indian post-modernism, if there be any, will have to be seen not in relation to modernism as in the West but with respect to how it grapples with tradition”.

Post-Modernism: In India, post-modernism is generally an imported term. Yet it has become an over worked adjective and one of the most used and abused terms. Importation increases the complexity of fixing a single meaning to post-modernism. Besides, any attempt at demarcation between these two literary tendencies Modernism and Post-modernism both of which have flourished during the same historical time i.e., Twentieth century, is felt to be not only difficult but dangerous also as they are bound to overlap each other. But failing to do so, at the same time, amounts to ridicule a research endeavour as this. In general, post-modernism is said to be a rejection of many, if not all, of the cultural certainties which are the base for structuring life in the West over the past two centuries. It questions our commitment to cultural progress and the political systems that have supported this belief. Post-modernists distrust the ‘Enlightenment project’ the aim of which was to emancipate mankind from economic dependence and political subjugation, because they think that this project oppresses humankind in its turn. They opine that it forces humankind into certain ways of thought and action not always in its best interests. Therefore, post-modernists resist any theory, practice, institution and others which behave in a dictatorial and authoritarian manner.

In a literary sense, post-modernism manifests itself in the interrogation and subversion of the traditions at the thematic level, because the post-modernists think that such themes prevent the readership from assessing things independently. They are enslaved by the traditions to accept them on the face value only. At the level of form, it negates the notion of metanarrative and the
negation is realized in the distortion of the notion of literature itself. The post-
modernist reject notions of poetry, novel and drama as exclusive forms and 
allow the overlapping of these forms on one another. Thus the notion of literature 
in general and novel in particular is challenged at the level of form. As a general 
introduction, it suffices to say that post-modernism is nothing but a form of 
skepticism about what culture stands for and strives for.

The Rise of Post-modernism from Modernism in the West: It is needless to 
state that post-modernism is basically a western construct. So the term may 
obviously be understood as western post-modernism unless other wise 
qualified. Post-modernism is not only international, multinational as it is found 
in all directions, but also multidisciplinary as it is practiced in many fields, like 
arquitecture, philosophy, fine arts, linguistics, culture studies and literature. The 
study of post-modernism in isolation is generally found inaccessible. So the 
study of post-modernism must necessarily be preceded by that of modernism.

It also seems to be a prerequisite to study modernism and post-
modernism from at least three perspectives i.e., cultural, philosophical and 
literary for applying post-modernism to Indian novels in English.

A) The Rise of Post-modernism from Modernism in the cultural context

All the theories of 'modernism' seem to agree upon the role of industrial 
revolution that it has an indispensable co-ordination with modernism. So also 
with cultural formation. Thus the western modernism was unheard of until 
there was an industrial revolution which Richard Harvey Brown puts in the following words : "Most of the key concepts 
that we use to describe modern societies emerged with modernity itself in the 
early nineteenth century. Terms like industry revolution, intellectual, ideology 
or alienation did not exist, or did not have their current meanings, until during 
and after the political and industrial revolutions of England, France and the 
United States".11

During the aftermath of the Industrial revolution, there was a significant 
change in the cultural formation from economical, political and social points of 
view. The production rate rose very high in the subsistence of economics. There
was a change from subject political cultures to participant political cultures in the new democracy.

Above all, the outcome of machine production comes very close to the mind-set of modernist culture. James O'Connell also stresses this point about modernism describing it as: "The process through which a traditional or pre-technological society passes as it is transformed into a society characterized by machine technology".12

The culture is also recognized as kinetic because the nature of machines is generally linear. It keeps itself in motion. Though production was achieved on an unprecedented scale, there arose anxiety about future also. This is due to the large-scale production of machine guns, lethal weapons which created panic in the mind of people imagining the future to be disastrous and chaotic. It caused a sense of alienation in the modern society. The creative writers of the modern age have depicted this particular aspect more largely than any other in their works.

Since a clear cut mapping of post-modernism is difficult, it is desirable to follow what Richard Harvey Brown writes as a working classification. According to him there are: “two great events in human history: first, the emergence of horticultural states above six thousand years ago and with this the appearance of what we called civilization; second, the emergence of 'modern' societies with their industrial economics, territorial states and mass culture. Perhaps we are on the brink of a third such 'event' – the appearance of an as yet unnamed 'postmodern' social and cultural formation".13

But the postmodern culture is not resultant of machine production of Industrial revolution, but of the late capitalism, post-industrial, computer reproduction etc. The impact of de-centred network technology is felt so strong that the class struggle and class distinction have vanished. It is acknowledged by Jameson that: "... one fundamental feature of all post-modernisms enumerated above: namely, the effacement in them of the older (essentially high modernist) frontier between high culture and so-called mass or commercial culture".14
Another change that came into being in the postmodern culture is the reproduction culture as against the production culture of modernism. The society uses software technologies not for production but for reproduction. This is familiar in the architecture which uses multi-facility patterns, like many entrances, elevators, communication connections, easy access to go anywhere within the building.

If the modern culture stands for energy like the machines of its time such as machine gun and motor car, the postmodern culture represents the speed only in its concentrated position. Jameson brings out the contrast as follows: "In this new machine, which does not, like the older modernist machinery of the locomotive or the airplane, represent motion, but which can only be represented 'in motion', something of the mystery of the new post-modernist space is concentrated".\(^{15}\)

Finally, post-modernism seems to have gained liberation from the modernist futurist movement anxiety as a culture entity. The high modernism has caused anomie to its culture due to the class clash but that postmodern culture is replaced with a kind of feeling in post-modernism what Jameson calls: "... free-floating and impersonal and tend to be dominated by a peculiar kind of euphoria".\(^{16}\) But the postmodern culture need not to be treated as a bliss, because it denies the existence of being, the process of production and it encourages socialization beyond all the limits. In other words, postmodernism flees the established notion of culture. It is not characterized by production but by consumption.

What is to be noted is that the pleasure principle of high-tech culture has entered into the novels of not only the west but also of India. The elements, like homo sex, lesbianism, poly sex, adultery, incest etc. are found in the Indian novels extensively. It is considered to be a threat to the notion of cultural heritage, especially in India.

B) The Rise of Post-modernism from Modernism in the context of philosophy: None can deny the long-term relationship between philosophy and literature. The influence of philosophy on literature ever since the beginning of literature is an open secret. It is also the same with regard to modernism and
post-modernism in literature. It is useful for the purpose of this study to take the history of philosophy into account so as to mark how the notions of reality have been dealt with at various stages in philosophy.

The ancient philosophers, until Socrates, had concentrated on the matters of religion, without any particular religion in mind. The religious life was in the pursuit of truth. The concept 'Salvation' was considered to consist in the acquisition of a special knowledge. There were two groups of philosophers. The first group consisted of the followers of the Pythagoras whose doctrine is recognized by A. P. Cavendish as: "The aim of philosophy is the achievement of immortality". And the second group consisted of Sophists whose aim of philosophy was rested on the material success.

Socrates was considered the first person to introduce the term philosophy in its original sense. He practiced "questioning" as the method of formulating his doctrines. His doctrine is that ideas can free 'the consciousness' from the 'senses'. His disciple Plato, in the path of his master, proposed his doctrine as 'idealism'. Their aim, Prof. Moshe Kroye states, was to give: "... a comprehensive account of nature of reality, the nature of man, the purpose of life and death, and the nature of philosophy". It is important to note that the enquiry of reality, which is the target of contest of post-modernism, had appeared during the era of Plato itself.

But Aristotle differed from his predecessors. His doctrine was known as empiricism which stressed experience as the mode of understanding reality. During that period, the influence of Christianity on philosophy which qualified it as modern was evident from the observation made by Sudha P. Pandaya and Prafulla C. Kar as: "The Latin word 'modernus' from which modern is derived was first used in the fifth century to distinguish Christianity from Paganism as a religion characterized by modern outlook which was supposed to be a superior outlook to that of paganism". This was called medieval philosophy. It was occupied with the reconciliation of FAITH and REASON.

The next phase is called Renaissance in philosophy. It witnessed the church lose its stronghold over philosophy. The priority given to free thinking is a turning point in philosophy. Rene Descartes was a philosopher with a
distinction who suspended theology in the process of his search for wisdom and depended only on INNER EXPERIENCE.

Rene was followed by Spinoza and Leibnitz. They advocated 'pure reasoning' as the basis for understanding reality. Though there was a slight difference in their respective approaches, their doctrine was generally called 'rational contemplation.' Locke went back to Aristotelian empiricists' philosophy whereas Berkeley followed IDEALISM and Hume developed SCEPTICISM from the earlier empiricism.

Kant made a strong impact in philosophy. He synthesized the rational contemplation and skepticism in order to form his new philosophy called 'Critical Idealism.' He advocated his new philosophy to understand the unknowable 'Noumenal' reality. Noumenal reality is also known as the reality of things in themselves.

Hegel, who came after Kant, proposed a different approach. In it, the emphasis was laid on the study of both the history of philosophy and the history of the human race. His concept called 'DIALECTICAL' is a process whereby each state is negated in the next and yet somehow preserved in it, returns to itself. This is known as the path of the 'spirit away from itself and back to itself.' The influence of DIALECTICAL concept is found in the postmodern theory and literature. Hegel's notion of history too was subjected to test by Foucault.

The next stage in the progress of philosophy called POSITIVISM is a landmark in the world of thoughts. It dismissed all the earlier concepts as primitive nonsense and upheld the mode of empirical science alone as a valid method in the pursuit of knowledge. The environment of the industrial and technological advancement favoured it to grow strongly, though it was termed an antiphilosophical philosophy.

This school was of the opinion that the path of gaining knowledge about 'the right' from the theological method to the method of Hegel, including the methods of idealists was a waste of time. It even declared that the Idealistic philosophy together with religious philosophy was a relic of the pre-scientific past.
There were three eminent thinkers who contributed their share to the formation of 'scientific method' not only in philosophy but also in almost all walks of life. They are Darwin, Marx and Freud. An assessment of their thoughts is briefly presented here. Darwin, through his monumental treatise The Origin of Evolution of Species brought about a sea change in the world of thoughts. Until then, church had an upper hand over all the matters. The belief about the creation of man as an act of God remained in tact, even though there were some objections to the authority of Church here and there.

But Darwin argued that God had nothing to do with creation, and that it was only the evolution process through which man was created. He proved that man was the byproduct of ape, which shook the whole world's faith in God. Prof Kroye's observation regarding this is: "Evolutionary theory, in this form, had much further implications; it denied the existence of any guiding intelligence in the universe, and thus challenged not only religion, but any attempt at an idealistic philosophy". It is clear that Darwin gave rise to the scientific analysis which went to the extent of rejecting God. His theory gains more vigour with the later philosophers who would declare that God was dead in their universe. In literature, its influence is found as 'God never arriving' as in Samuel Beckett's Waiting for Godot.

Karl Marx emerged as a scientific thinker in social science. Based on the concept of economic emancipation and independence, he argued that the human consciousness is a natural phenomenon. Therefore he attacked religion by abusing it as a political construct, which is called a super structure, to suppress the working class mass. Hence he regarded religion as: "opium to the masses and otherwise plain fantasy". Both Darwin and Marx insisted on 'sense perception' as the only legitimate mode of arriving at knowledge about the world.

Sigmund Freud, the famous scientist in Psychology, also contributed to the spectrum of scientific method which influenced the philosophers as well. To Freud, Prof. Kroye, "God" was merely an invention used by the mind to solve some inner tensions. Religion was supposed to be a mental illness. Thus idealism was discredited by his scientific method.
After positivism, existentialism was born as a consequence of the tension caused by attacks made on idealism and God by the immediate predecessors. During the early period of Existentialism, there were Kierkegaard and Danish as major thinkers. Kierkegaard proposed a new attitude of religion as non-Existentialism. Though he accepted man as the starting point, he had not surrendered himself to science completely.

He combined FAITH and BEING in his doctrine. He argued that the experience of God can be attained only through the existential condition of 'BEING' filled with anguish.

But Nietzsche, though belonging to the early Existentialism, differed from his colleague Kierkegaard. Having taken the clue from Evolution, he proclaimed that the purpose of human, in the universe, was to reach a step of evolution beyond man i.e., 'superman'. He declared that God was dead in his universe. He also believed that the faith on the concept of 'evolution' would resolve the anguish of European man from life of 'self abandon', to passion, pleasure and power.

The next stage is of the 'LOGICAL POSITIVISM' which is close to the study of the present thesis. Following the path of Ludwig Wittgenstein, a German philosopher, some thinkers gave rise to a new understanding of philosophy. Prof. Kroye concludes that "philosophy cannot discover anything about Reality". They refused to acknowledge the metaphysical position in their practice, treating it as a "major sin", but endorsed the materialistic empiricism due to which they are called the logical empiricists.

Their line of thinking was improved upon by Derrida, Lyotard, Foucault and Heidegger who went one step ahead to deny that even scientific method also could not discover the reality or truth. As the first three of them mentioned above will be discussed in the later part, Heidegger can be considered for a brief analysis here.

Heidegger’s seems to be the legacy of Nietzsche. He suggests that the history of BEING, from Plato to Nietzsche should be taken into account. He feels that the range and scope of philosophy in understanding 'truth' is exhausted in the process from Plato to the recent one. In other words, all the
possible directions of philosophical discourse are attempted, explored, and hence philosophy is proclaimed to have exhausted and died. The present state is the 'end of philosophy. As he felt that philosophy could not arrive at reality/truth, David E. Cooper is giving the notion of truth according to Nietzsche as "truth is finally measured only by results". The purpose of providing a compact history of philosophy from the ancient period to the contemporary period is to reveal the attempts that have been made to discover knowledge, reality, truth about man, world and God, in various ways, at different times by various thinkers either agreeing or disagreeing with one another. More importantly, the correspondence of such movements with literature is an underlining factor for my thesis.

The evolution of philosophy till now is rightly described by Avadesh Kumar Singh as follows:

Post-modernism is a consequence of change in the West's understanding of man and the world. The West understands man and the world in its three discourses: metaphysical discourse of the ancient world, the theological discourse of the medieval world and the scientific positivistic view of man. These three ways of perception or discourses went through the state of disintegration leading to an unprecedented state in which the West seems to have no clear way of understanding the nature of man, his position in the universe or the purpose of his life.

To put simply, post-modernism as a philosophical movement is a form of scepticism about authority, received wisdom, cultural and political norms, etc. - and that puts it into a long-running tradition in Western thought that stretches back to classical Greek philosophy. It is obvious that scepticism is essentially negative form of philosophy, and postmodern philosophy as an alter ego of scepticism manifests itself in undermining other philosophical theories claiming to be in possession of ultimate truth, or criteria for determining what counts as ultimate truth.

C) The Rise of Post-modernism from Modernism in Literature: There are numerous labels to indicate the various forms, levels and movements in the
study of literature from its beginning to the present. Thomas Docherty puts them in a nutshell as follows:

In terms of western history at least, 'modernism in its nascent state' has not been constant; rather, only three such moments properly advance themselves for consideration. First, there is the moment of the Renaissance; second, that of the eighteenth-century Enlightenment; third, that of the artistic experimentations of the early twentieth century. In all three cases, there is an explicit appeal in the tendency to modernity to a tradition of sorts: the renaissance is a rebirth of some ancient values; the enlightenment rediscovers and revalues some other classical models; and modernism, of course, was profoundly traditional, at least in Eliot's sense of that term.27

The late modernists were uncompromisingly preoccupied with the tradition - the knowledge of the ancient masters in literature - as a pre-condition for the creation of literary works. They took pride in extensive quoting of the Greek legends, mythology in the name of allusions. According to Bijay Kumar Das, "... it has achieved remarkable progress in the direction of revaluation of the past writers".28 Thus the modern literature is characterized by its inclination to tradition.

The modern literature contains the elements of tension. The reason for the tension, as observed by Richard Sheppard is that: "... it also developed out of a complex of socio-historical experiences, of which the shocks caused by the modern megalopolis and the Great war was simply the most violent".29 As a result, a sense of anxiety and alienation came to prevail, which happens to be the theme of many works of modern age.

The modernists, especially in criticism, had a strong inclination to the scientific attitude and ignored the life of / personality of the writer altogether in the work of art. Instead, they encouraged 'objectivity' as the proper form of art. Ian F.A Bell comments regarding that: "Tradition and depersonalization was figured as a chemical catalyst".30 This gave birth to the category called cosmopolitanism. Joseph Conrad is a suitable example for this.
The scientific and classic temper of the modernists replaced emotion with the principles of classicism which is stated by R.B. Kershner as: "Both Joyce and Eliot at times called themselves "classicists". In place of what seemed to them emotional sloppiness, they set an intense concern for form, a characteristic ironic tone, and a "distancing" of the author that they often claimed was "objective" as opposed to the romantics' "subjectivity"."\(^{31}\)

The modernists explored the interiority by means of externals and interested in the irrational, the unconscious, the primitive and the myth and not in one but in many directions.

Such characteristics as noted above added obscurity and complexity to the works of art. Indeed, it was just not a coincidence, but the writers deliberately made the works obscure and complex the evidence for which is found once again in Kershner's who says:

Modernist art is most notorious for its difficulty, even obscurity. when Edward Albee(b.1928) titled his play Who's Afraid of Virginia Woolf?(1962) he was pointing jokingly to the intellectual challenge of Woolf's writing. "We can only say that it appears likely that poetry in our civilization, as it exists at present, must be difficult," wrote T.S.Eliot. Pound insisted that a serious book of poetry could sell no more than five hundred copies - and, indeed Wallace Stevens's (1879-1975) Harmonium(1923), one of the most important volumes of modern poetry, initially sold less than a hundred copies. Asked why he had written Finnegans Wake in such an obscure manner, Joyce replied, "To keep the critics busy for three hundred years" With a smile he told the American Writer Max Eastman "The demand that I make of my reader is that he should devote his whole life to reading my works".\(^{32}\)

It projected them as elites and created a wide gap between literature and art as if literature was confined to the academic readership.

As they were least bothered about the reader's social position, formal education, gender or race, the work of art became highly academic. It bred the distinction between works of art as high and low art. The modern age fell prey
to two World Wars and the hope, prosperity, power, it cherished once, were shattered due to the impact of such wars. The west suffered from the sense of irrecoverable loss, chaos and despair. Therefore the modernists attempted to rectify it by a process called totalization. Sheppard identifies this as: "In The Waste Land, Eliot came to the conclusion that the modern world was an arid desert full of broken images and that all he could do about it was to put his own lands in order". \(^{33}\) Realism is yet another characteristic of modernism. Their realism, according to Bell, is: "... a literature in which the visible world is no longer a reality, and the unseen world no longer a dream". \(^{34}\) The modernists attempted to represent the realities in their typical way, by deploying symbolism and imagery. They tried to reassert the human existentialism.

To sum up, modernism is identified with its relation with tradition, alienation, experimentation, scientific objectivity, obscurity, complexity, superiority, totalization, canonization and realism. All these were adored by modernists because, as Kershner states: "... they believed that only a nation's best art can save its soul". \(^{35}\)

**Periodization of Post-Modernism:** The very idea of periodizing post-modernism is disqualified as anti-post modernistic by postmodern theories. However, to obtain a glimpse of evolution of post-modernism, its chronology is traced here.

Its beginning is recognized by many theorists. As Richard Harvey Brown identifies it, "The term “post-modernism” was first used in the 1960s by literary critics such as Leslie Fiedler and Ihab Hassan, who noted the entropy of the modernist movement and tried to characterize what was coming next. During the early and mid-1970s the term gained a much wider currency" and as Frederic Jameson says “The case of its existence depends on the hypothesis of some radical break or rupture, generally traced back to the end of the 1950s or the early 1960s. As the word itself suggests, this break is most related to notions of the waning or extinction of the hundred-year-old modern moment”. \(^{37}\) Waugh Patricia opines that: "Interestingly, by 1990, although ‘post-modernism’ as a concept has emphatically spilled out of boundaries of literary critical debate, it still carries with it, wherever it goes, the idea of ‘telling
As Jean Francois Lyotard says, "our working hypothesis is that the status of knowledge is altered as societies enter what is known as the postindustrial age and cultures enter what is known as the postmodern age. This transition has been under way since at least the end of the 1950s, which for Europe marks the completion of reconstruction" and lastly as R.B. Kershner identifies it: "Most accounts of post-modernism locate a break in sensibility following World War II, and some critics point to the dropping of the atomic bomb in 1945 and the commencement of the "nuclear age" as a defining moment".

The stretch of post-modernism is so wide that no area of discipline remains untouched by post-modernism. Post-modernism is found in Architecture, Sociology, Anthropology, Philosophy, Linguistics, Fine Arts and what not. Hans Bertens says that it has proliferated in all directions: "Since its cautious beginnings in the late 1950s and 1960s, critical discussion of the so-called "postmodern" movement has, especially in the last ten years, proliferated in practically all directions".

It is argued that there are many aspects of post-modernism, since the concept called post-modernism is used by various persons, for various purposes in various fields. But for the sake of brevity, post-modernism is divided into the early and the late post-modernism.

The early post-modernism comprises Irwing Howe, Leslie Fielder, Susan Sontag, Ibab Hassan, David Antin, William Spanos Charles Alteri and others. To them, the concept of post-modernism remains complex, moot and yet to be solved. Post-modernism is neither monolithic nor mono-logic. It is a critical construct basically. It is associated with 'surfiction'. It is generally linked with Heidegger's existential philosophy. Heroic conflicts and heroes, in the novels, are considered unnecessary, whereas shapeless and fluid form of the experience of the writers is important for fictionalization.

It signifies a total break with elitism of modernist writers. It is identified with pop art, like science fiction, detective novel, fables etc. The postmodern novel draws upon pornography and other sub-literary forms in order to close the gap between elite and mass culture. The pop novel is also anti-
artistic, anti-serious, anti-modernist anti-intellectual as against the modernists whose nature is described by Dr. Mohit K. Ray as: "... serious concern for literature and their religious devotion to the vocation of an artist".  

It disapproves meanings and prefers sensuousness to hermeneutics. It resists interpretation but recommends 'experience' as a mode of approaching the novel. It does oppose any practice to conceal meaning in literature and presents a work of art only as a surface, not as an artefact. In other words, post-modernists are not interested in dwelling upon deeper aspects of life unlike the modernists who penetrate deep various of aspects of life. The post-modernist are interested in depicting what life is rather than in knowing why life is so. In the characteristics of post-modernism summed up above, the departure of literature from modernism to post-modernism is self-explanatory.

The late post-modernists are those who are recognized as path-breakers by Probal Dasgupta who says: "Postmodern and post-modernism are key terms in a domain that was opened up by path-breaking work in the sixties and seventies by major scholars like Derrida, Foucault, Lyotard and Spivak".

A few more authoritative personalities in post-modernism are there. However, in order to understand the concept of post-modernism in its various forms, a close study of the four mentioned above may suffice.

Jacques Derrida's *Structure, Sign, and Play* and *Of Grammatology* are outstanding texts on post-structuralism, which shares the phenomenon of post-modernism.

Derrida has attacked the concept 'LOGO CENTRISM' of Saussure by using his own concept. It is considered, still, the most insightful criticism of structuralism, from Derrida. Derrida's lean towards post-modernism is described by Thiher as: "... a central impulse of Derrida's thinking is the desire to complete the rejection of the metaphysics of modernism and its theological underpinnings". He resists the metaphysics because it would obviously project a single truth which is against post-modernist temper. What Derrida ultimately proposes in the place of logocentrism is the concept called "non-concept-of arch-writing as the locus for the play of meaning".
Derrida refuses to accept 'writing' as the centre of constructing meaning. Hence he proposes to deconstruct the writing because he denies the argument that words are already loaded with fixed meaning. His hypothesis that words are open to multiple meanings is the replica of post-modernism.

Michael Foucault's *The Order of Things* and *What is Enlightenment* are some well known texts in the post-modernist context. What Christopher Norris notes about Foucault is worth noting: "Many commentators have noted a marked change of emphasis in Foucault's later thinking about issues of truth, ethics, and social responsibility". This change in his thinking is reflected in his text *The History of Sexuality*. He is of the opinion that the notion of heterosexuality is a human construct and it is imposed on the individuals as a virtue without providing scope for the individuals to choose their own mode of sex. Hence he subverts the popular support for heterosexuality. It indicates that all notions of truth, enlightenment, self-understanding or effective political agency are excluded.

He also rejects all the versions of humanism that prevailed during the period from the renaissance era to the modern era. He suspects them to be biased, and to adhere to their own respective ideology. Patricia indicates that: "... what is called humanism has always been obliged to lean on certain conceptions of man borrowed from religion, science, or politics". It means that Foucault does not acknowledge the forms of history of humanism available in books and charges that they are inadequate. Instead, he suggests New Historicism as the reliable process of tracing historical events.

New Historicism deploys the sources such as the folk form, archaeological form etc. It is explained by Patricia as: "Archaeological - and not transcendental - in the sense that it will not seek to identify the universal structures of all knowledge or of all possible moral action, but will seek to treat the instances of discourse that articulate what we think, say, and do so as so many historical events". Foucault's post-modernist impulse is located in his disapproval of heterosexuality and metahistory and its continuity.

Jean Francois Lyotard is a highly reputed theorist in post-modernism. His *The Post-Modern Condition: A report on Knowledge, and Toward the Post-
modernism are praiseworthy texts in the field of post-modernism. Bill Readings comments on the texts of Lyotard as follows: "Jean - Francois Lyotard's work may be understood as a thoroughgoing rejection of the place of theory or critique, of the project of enlightenment, of the commodification of knowledge". The reason for Lyotard's rejection of the theory of enlightenment is given by himself as: "I will use the modern to designate any science that legitimates itself with reference to a metadiscourse of this kind making an explicit appeal to some grand narrative, such as the dialectics of Spirit, the hermeneutics of meaning, the emancipation of rational or working subject, or the creation of wealth".

Lyotard's inclination towards post-modernism is thus very clearly expressed in his denial of meta and grand narrative because it exercises domination over the other forms of narrative and provides only a singular meaning at the end. It is viewed as modernist attitude. Instead, he recommends little narratives and intertextuality because they would produce multiple meanings. Hence his attitude is hailed as post-modernist.

Gayatri Chakravorty Spivak is a leading personality in the area of post-colonialism with special interest in subaltern and feminist studies. Though a Professor of English in Pittsburgh University, she is a major resource person in cultural studies combined with literature. She addresses the international audience on the issues like Third World and Feminism as a subaltern study in the context of post-colonialism. Besides her extensive tours to deliver lectures on the subjects mentioned above, she has also written books entitled In Other words; Essays in Cultural politics and Imperialism and Sexual Difference. Her post-modernist stance can be seen in her concern for the so called 'margins or marginalized'. Leela Gandhi rightly recognizes her contribution when she says: "Gayatri Spivak deserves mention here for her relentless challenge to all those specious knowledge systems which seek to regulate the articulation of what she calls the 'gendered subaltern'".

Derrida, Foucault, Lyotard and Spivak are considered post-modernists because they have resisted the legitimation of hegemony, center and authority over the minor entities in their own field through explicit subversion of such
phenomena. Their post-modernist sensibility is seen, more explicitly, in their rejection of the traditional, modernist notions of knowledge and of access to reality. To sum up, they all come under the purview of post-modernism which is defined by Jeffrey T. Nealon as: "vexing problem that has led to widely varying critical positions on the matter".52

However, the one thing that various post-modernisms and post-modernists seem to have in common is their assertion that there is no stable, knowable, transcendental ground of truth. The contrast between modernism and post-modernism in literature is as follows:

<table>
<thead>
<tr>
<th>Modernism</th>
<th>Post-modernism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grande Histoire</td>
<td>Petite Histoire</td>
</tr>
<tr>
<td>Finished work</td>
<td>Process</td>
</tr>
<tr>
<td>Design</td>
<td>Chance</td>
</tr>
<tr>
<td>Purpose</td>
<td>Play</td>
</tr>
<tr>
<td>Closed form</td>
<td>Open form</td>
</tr>
<tr>
<td>Interpretation</td>
<td>Misreading</td>
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<tr>
<td>Lisible</td>
<td>Scriptible</td>
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<tr>
<td>Work</td>
<td>Text</td>
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<tr>
<td>Literature</td>
<td>Writing</td>
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<tr>
<td>Heirloom</td>
<td>Genre</td>
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The new sensibility that came into being thus around 1950s is found to have vaulted into the international status now. Though popular, it is also criticized very bitterly as Singh does: "Of all these 'isms' in the later half of our century, "one of the meanest, cruelest, bloodiest in human history".53 So it is to be borne in mind that post-modernism contains both merits and demerits.

Before ending this section a brief account of the postmodern novelists is given. Dr. D.K.Bhatnagar provides a tentative list of postmodern novelists as follows: "Consequently, the late twentieth century has seen in post-modernist writings a revival of the fantastic on an unprecedented scale. The fantastic in the novels of Thomas Pynchon, John Fowles, Iris Murdoch, among others and the almost routine deployment of magical realism in the works of Salman Rushdie, Gabriel Garcia Marquez, Mario Vargas Llosa and Isabel Allende assumes significance in this context".54

Thomas Pynchon is an American novelist. His novels are The Crying of Lot 49,(1966) and Gravity's Rainbow(1973). John Fowles is a British novelist and
his novels are *The French Lieutenant's Woman* (1969) and *Daniel Martin* (1977). Iris Murdoch is also a British novelist and her novels are *Under the Net* (1954), *A Severed Head* (1961) and *The Black Prince* (1973). Gabriel Garcia Marquez is a Latin American novelist. His *One Hundred Years of Solitude* (1970) is a landmark in deploying magic realism as a postmodern technique. As the list of postmodernist appears to be inexhaustible, the above brief account should suffice presently.

**Major Devices of Post-modernism:** The authors selected for study have employed several subversive devices in their novels dealing with subversive themes. Though some of them are old they have been modified so as to suit post-modernism. Since frequent reference will be made to some of the concepts like Intertextuality, Multidisciplinary Pursuit, Mixed Genres, Magic Realism, Metafiction, Hybridity and Chutnification pertinent to post-modernism in the forthcoming chapters, they are explained briefly here.

**Intertextuality:** The concept of Intertextuality is not altogether new. It is argued that an individual text is read in a manner determined by its relations with other texts with any content of other texts in the individual texts. This is with reference to reading a text. Thus reading of the *Mahabharata* keeping *Iliad* as a model in mind amounts to intertextuality. According to Linda Hutcheon: "... intertextuality replaces the challenged author-text relationship with one between reader and text, one that situates the locus of textual meaning within the history of discourse itself. A literary work can actually no longer be considered original; if it were, it could have no meaning for its reader. It is only as part of prior discourses that any text derives meaning and significance".55

But intertextuality within the context of post-modernism is not only different but also overt. A text of intertextuality is the text in which other texts reside or echo their presence. Intertextuality indicates a more diffuse penetration of the individual text memories, echoes, transformations of other texts. Hutcheon uses another term for intertextuality and explains it further as: "In many cases, intertextuality may well be too limited a term to describe this process; interdiscursivity would perhaps be a more accurate term for the collective modes of discourse from which the Postmodern parodically draws."
literature, the visual arts, history, biography, theory, philosophy, psychoanalysis, sociology, and the list could go on".56

In the post-modernist context, intertextuality is not the sign of the influence of other texts but it is the conscious attempt of the author to oppose the notion of the novel as a single text. The device of intertextuality has, in other words, to be seen as a form of parody and travesty. Jeremy Hawthorn observes the relationship between Intertextuality and subversion: "The intertextuality strategy is a phrase which has been used to describe the process of rewriting classic or CANONICAL texts so as (normally) to subvert or APPROPRIATE their ideological force".57 All the novels in this study employ the post-modernist device of Intertextuality, and the following chapters will show how Intertextuality is used in subversive themes and technique.

**Multidisciplinary Pursuit:** This refers to the device of incorporating the disciplines other than literature into the novel such as anthropology, history, economics, socially, medicine and others. Though every work of literature embodies the elements of other subjects, the distinction between the post-modernist literature and the rest is that while the incorporation of other discourses in literature is deliberate on the part of the author for he considers that the novel is not an art but a discourse and wants to distort the established notion of the novel in the former, the same is spontaneous in the latter. Thus the post-modernist novel reads as philosophy, anthropology, medicine etc.

**Mixed Genre:** It is needless to say that literature is classified broadly into three forms such as poetry, prose and drama. They are called genres of literature. What determines a genre is its medium. Generally it is agreed that the medium of poetry is verse with certain norms to the effect of musicality, the medium of prose is a plain language with the diverse sentence patterns and the medium of drama is physical acting. It is true that there are works which can be called prose poem, poetic prose, poetic drama and dramatic poem etc. It indicates that that mixture of literary forms has been prevailing since long, time and is quite common in literary outputs any intention to break the norms of form. But post-modernist mixes these genres with the sole intention of dismissing the notion of pure poetry or novel or drama. They insist that a form collapses at every
moment of writing. This state of writing is called 'border blur' because the border, among the genres becomes blurred and vanishes in the process of writing. No genre is exclusively made up of its own components. Robert Wilson describes the fluid state of form in an effective manner as “Literary forms, ideas, movements, inspirations, even very humble techniques cross frontiers with immense ease”.

While the modern literature closed boundaries, the postmodern literature reacts against it by breaking these boundaries. Postmodernist celebrate the new form in which genres overlap. Hence postmodernist text exhibits its disregard not only for conventional forms of writing but also conventional expectations of readers.

Magic Realism: There prevails no consensus among the scholars about the exact date of the origin of Magic Realism. There are diverse opinions about its actual commencement. While scholars like Angel Flores' argue that the works of Franz Kafka contained the basis for Magic realism, some others trace the basis in Jorge Luis Borges' work *A Universal History of Infamy*. Borges held that there was an unbridgeable gap between language and reality. So he proposed to close the unbridgeable gap with the Magic Realism which had indeed gained momentum after his work *A Universal History of Infamy*. Luis Leal turns down these two assumptions and asserts that Arturo Uslar Pietri was the architect of Magic Realism. Ian Ousby ascribes the discovery of the Magic Realism to "Rabelais and Kafka" who are "the precursors of the magic realist idiom".

But it is agreed upon that the term was first introduced by a German art critic Franz Roh, whose German phrase Magic Realism is *Magischer Realismus*, in his *Nach-Expressionismus (Magic Realismus): Probleme der neuesten europäischen Malerei* published in German in 1925. Roh's work was translated and disseminated into Spanish which has cast a great influence on Latin American writers who coined the term Magic Realism in their version as "Marvelous reality". Alejo Carpentier has translated Magic Realism into his language as *real maravilloso*. Dr. Naik calls it the modern cousin of surrealism. According to Stephen Slemon, the magic realism:

is an oxymoron, one that suggests a binary opposition between the represented code of realism and that, roughly, of fantasy. In the
language of narration in a magic realist text, a battle between two
oppositional systems takes place, each working toward the
creation of a different kind of fictional world from the other. Since
the ground rules of these two worlds are incompatible, neither can
fully come into being, and each remains suspended, locked in a
continuous dialectic with the ‘other’, a situation which creates
disjunction within each of the separate discursive systems,
rendering them with gaps, absences, and silences”.60

Roh has discovered this Magic Realism to schematize the differences
between expressionism and post-expressionism. On the basis of Roh’s
conceptualization, Scott Simpkins gives a table of distinction between Realism
and Magic Realism as:

<table>
<thead>
<tr>
<th>Realism</th>
<th>Magic Realism</th>
</tr>
</thead>
<tbody>
<tr>
<td>History</td>
<td>Myth/Legend</td>
</tr>
<tr>
<td>Mimetic</td>
<td>Fantastic /Supplementation</td>
</tr>
<tr>
<td>Familiarization</td>
<td>Defamiliarization</td>
</tr>
<tr>
<td>Empiricism/Logic</td>
<td>Mysticism/Magic</td>
</tr>
<tr>
<td>Narration</td>
<td>Meta-narration</td>
</tr>
<tr>
<td>Closure ridden/Reductive</td>
<td>Open ended/Expansive</td>
</tr>
<tr>
<td>Naturalism</td>
<td>Romanticism</td>
</tr>
<tr>
<td>Rationalization/Cause and Effect</td>
<td>Imagination/Negative Capability.61</td>
</tr>
</tbody>
</table>

At the initial stage the term arose from an effort to account for the
narrative that could simply be considered fantastic. In addition, there was a
widespread assumption that the language alone is inadequate to represent
reality and the language alone brings about too static and exclusive vision of
reality owing to which magic realism was made use of. In other words, the
purpose of Magic Realism is to render a new perspective on life and to extend
the scope to perceive reality. Simpkins summarizes the Marquez’s contention in
these terms: “that magic text is, more realistic than a “realistic” text”.62
After the advent of Gabriel Marquez’s *One Hundred Years of Solitude*, a host of writers have begun to practice magic realism, the chief among them being Milan Kundera, Italo Cavino, Angela Carter, Graham Swift, Peter Carey and Salman Rushdie.

The events with which the employment of Magic Realism is associated are such as flying carpets, living dead, accurate portents, telekinesis, mass amnesia and Nabokovian butterflies as in Marquez *One Hundred Years of Solitude*, Saleem’s sniff, sinus, his grandmother’s telepathy, Parvati’s magic basket in Rushdie’s *Midnight’s Children* etc. This list can be lengthened. In a way, the textual strategy of magical supplementation seems to include everything. Though these elements are bound to cause an overwhelming sense of disbelief, the magic realists have found a way out of this fix. They present familiar things in an unusual way to stress their innately magical properties.

This, in turn, brings about what the Russian formalists called ‘defamiliarization’ to radically emphasize common elements of reality, elements that are often present but have become virtually invisible because of their familiarity. This reminds us, in a way, of William Wordsworth who undertakes the task of presenting the familiar in an unfamiliar way in the *Lyrical Ballads*. His *Leech Gatherer* is a suitable example for the magical strategy of defamiliarization.

Oubsy observes Magic Realism as “one manifestation of POST-MODERNISM”. Magic Realism, in the post-modernist texts, is set in a normal, contemporary world with authentic descriptions of humans and society. It is also aimed to subvert the received notion of actual reality. This subversion should not be viewed as a suggestion of destruction of realism but rather as a reaction to the blind alley of photographic realism because magic realism helps to expand the vistas of realism. It also undermines a text as an end in itself. With its poly– scenic stature, it appears to produce an infinite text as it portrays more accurately an important aspect of reality, for there are always very many different viewpoints of something at a given moment.

**Metafiction:** Metafiction assimilates intertextuality, hybridity, magic realism and all the perspectives of criticism into fictional process itself because
metafiction is what Hawthorn calls "literally, a fiction about fiction". The characteristics of metafiction include renunciation of content, tendency towards formalism, lack of suppositions about human nature and preference of method to metaphysics. In a way, it amounts to no interpretive criticism which is also known as metacommentary because the novel of metafiction does the function of criticism without actually interpreting any particular text.

The principle apparatus of metafiction for expanding the horizon is irony which is different from normal denotation of irony. This irony is a replica of the irony of Soren Kierkegard who sees irony as an escape, as a means of achieving subjective freedom. This irony permits a speaker to separate a phenomenon from its essence – that is, to tell an untruth without betraying his subjective authenticity. It helps an individual to profitably put on many guises as long as he avoids living completely hypothetically and subjectively. This stature is synonymous with that of a fabulator.

Irony of metafiction is realized in the deployment of as many narrators as possible as against an omniscient narrator because the omniscient narrator is regarded as an obvious impossibility. Hence, to avoid monotony and egocentricity, one or more unreliable narrators are used, each still capable of conveying the subjective aspect of the truth of their creator. Irony permits the individual to negate the actual, to put himself above it, to distance himself from himself, and to reflect upon himself as if he were a third person. This written irony should do the same for the reader. Kierkegaard calls this 'self distancing' - 'subjectivity of subjectivity. But Nietzsche holds a different view of the irony of metafiction. According to him, the irony of metafiction lies in distancing one self from oneself as against the traditional concept of self-distancing. According to Nietzsche, a narrator is manifold in his being subject and object, poet, actor, and audience

Metafiction is proliferate with archetypes, stereotypes, Freudian symbols and the forms of fiction which, in turn, serve as the material upon which further forms are imposed. At the same time, metafiction encourages the individual to cut himself off from the popular culture which surrounds him, from the folk tales and motifs which have been handed down through the
centuries from the myths and archetypes which supposedly reside in the collective consciousness. It amounts to saying that every man is unique and alone.

Metafiction involves games. In these games levels of narrative reality are confused. It includes the reader's perception of narrative reality. While doing so, the traditional realist conventions governing the separation of mimetic and diegetic elements are flouted and thwarted. Metafictional strategies abound in all the novels chosen for the present study. Metafiction’s kinship with post-modernism is identified by Hawthorn who says that “The term (Metafiction) is generally used with reference to relatively recent POST-MODERNIST writing”.

Hybridity: The concept of Hybridity has got currency at the advent of post-colonialism. Hybridity is born of the union of two or more opposed factors. Monik Fludernik uses syncretism as synonymous with hybridity. It refers to person, nation, language, literature, culture, and anything that has a mixed identity. Hawthorn describes a hybrid text precisely as “one formed by cutting two other texts together – in either a planned or a random manner. A term hybrid text can also be used to describe a text in which two separate, and often opposed, elements can be detected, on a thematic or an IDEOLOGICAL level”.

In this sense it is akin to intertextuality.

Hybridity is classified into various types dependent upon the source of the background. Thus there are biological hybridity, cultural hybridity, and linguistic hybridity etc. based on the synthesis of two or more opposed phenomena. In the present study of post-modernist texts, all these kinds of hybridity are discernible.

Chutnification: It refers to the process of making the diction suitable to present the narrative which is an amalgamation of several cultural social regional factors appropriately. The formation of a new brand of Indian English is similar to the process of 'chutney' making. As various ingredients, spices, grains and flavours etc are ground into powder or paste for final dish called 'chutney', various national and regional languages, registers, speech acts, rumours, jokes, etc are dissolved into the narrative medium called diction. It is a mixture of
several linguistic categories like the mixture of several flavours in Chutney making. Chutnification is originated in India to refer to the Indian English into which have entered new vocabulary of Indian words, the rhythms and sound patterns of Indian English. This is a result of the conviction of the new generation of novelists about which Radha Ramaswamy writes appropriately: “The use of Indian English provides a release from the artificial structures of a language which cannot embrace their entire Indian experience. Every writer has evolved his/her own method of handling Indian English in his/her novels. The brand of Indian English he/she is using is again subject to the peculiarities of the local Indian language in which it is rooted”. Therefore, Chutnification is typical of Indian English exclusively.

It refers to the language and linguistic styles of recent Indian novelists in English. Though this process is traceable in the novels of Rao, Anand and Narayan, it became popular only after the publication of Rushdie’s *Midnight’s Children*. Though Rushdie is the first to introduce the term chutnification with reference to his diction in *Midnight’s Children*, he has acknowledged the influence of Desani’s diction in his novels. Therefore it sounds just to ascribe Chutnification to Desani’s *All About H. Hatterr*. All the novels in the present study are impregnated with chutnification which is an explicit sign of Indian post-modernism going native because chutnification is a major tool of subversion of the notion of English as a meta-language. The study is aimed at exploring the various dimensions of chutnification and throwing more light on the adoption of chutnification in the novels of Desani, Trishanku, Cowasjee, Rushdie, Ghosh, Tharoor and Roy. Such post-modernist devices as Kudchedkar identifies – “the rendering of the past as present, the use of parody, interrogation, collage, play, mime and song” are also abundant in the novels selected for the present study.

The Indian Novel in English-An Overview: With Nobel prize for the novels of V.S.Naipaul, Booker of Bookers prize for the novel of Salman Rushdie, Booker Prize for Arundhati Roy, Indian novels in English have crossed the buck of the international standard in creative writing. It is, indeed, a matter of great pride to
see the great strides the Indian Novel in English has made. But it must be borne in mind that it is not achieved over night.

The beginning of the Indian Fiction in English was not that glowing. As a colony, using the colonizer's language as a medium, the struggle at the beginning was obvious and nothing uncommon. It was not only struggling at the infancy, it was also late in taking birth. M.K.Naik notes this point clearly: "Though its growth in later years far exceeded that of most other forms, fiction was actually the last to arrive on the Indian English literary scene".69

During this phase the creative works were rather tales which appeared only in serial forms in journals. Even Bankim Chatterjee's *Rajmohan's Wife*, though appeared in the book form later, also was circulated in the serial form in the Calcutta weekly, 'The Indian Field' in 1806. This condition came to an end when *Rajmohan's Wife* was published as a full-fledged novel in 1935. It is not far from truth that the foundation of the Indian Novel in English was laid by *Rajmohan's Wife* about which Mulk Raj Anand writes as follows: "the Indian Novel in English was born with the emergence of Bankim Chatterjee as a novelist. It was the impact of an English novel, namely, Wilkie Collins' *The Women in White* that influenced Bankim, the first graduate of Calcutta University and father of Bengali fiction, to write his first novel, *Rajmohan's Wife* (1864) in English. Till then, there had been no novel but for the great recitals, *The Ramayana* and *The Mahabharata*".70

Up to the end of the 19th century the novels written in English in India are grouped under the so called stray novels because they were not of any great significance with regard to size, style and theme. They lacked originality as they seemed to be modelled on, and imitations of, the nineteenth century British fiction.

But the emergence of women writers like Toru Dutt, Krupabai Sathianandhan and Shevantibai M. Nikambe, brought about some change in the literary scene. A few more novelists had also written novels but with no marked improvement. Most of them were rather provincial stories written under the influence of the British novels.
The writers, like Romesh Chunder Dutt, Sarah Kumar Ghosh could bring in some notable improvement by incorporating the social reform in the novels, as in the *Lake of Palms: A story of Indian Domestic Life*. The theme of East-West relationship was also dealt with in the *New Krishna*. And this theme, as Dr. Naik aptly comments, was: "an oft-repeated theme in the Indian English novel".\(^7\)

This phase was followed by a set of three novelists, Madhaviah, T.Ramakrishna Pillai and Sirdar Jogendra Singh. *Thillai Govindan* and *Clarinda* by A. Madhaviah are recognized as prominent. The first novel *Thillai Govindan* deals with the recovery of faith which has been lost in the impact of Western education. The recovery is attained through the Gita. *Clarinda* is a historical romance. T.Ramakrishna’s *Padmini* and *A Dive for Death* are also historical romances. The novels of Scott seem to have served as models for these novels.

Sirdar Jogendra Singh has contributed four novels -- *Nur Jahan, The Romance of Indian Queen* (1909) which is a historical novel of Mughal age. *Nasrin, An Indian Medley* deals with the decadent aristocratic life in North India. His last pair *Kamala* (1925) and *Kamini* (1931) are regarded as social novels.

Then followed a host of novelists from the Bengal and Madras presidencies, but their novels are once again termed 'as stray'. They had not added any new charm to the Indian English novel.

During this phase of creative writing the most characteristic feature of the creative sensibility is that the novelists could distance their novels from the Western influence considerably. But the overall impression they created is not very encouraging.

At this point, it is important to acknowledge the dispute S.R.Ramamurthy has raised, with the comments of the scholars like M.K.Naik, K.R.S.Iyengar and Metha, on the formative period of the Indian English novel. He refutes the observation of the authors who say that the novels of the early period were only imitation of the 18th century British novels. On the other hand, he recognizes those novelists as the real precursors of the Indian English novel.

S.R.Ramamurthy justifies his stance by saying that "... the social conditions as well as the intellectual climate which favoured the rise of the
novel in eighteenth century England had not been very much different from those which were the phenomena in nineteenth century India".72

What he argues in his defense is that the events of social reformation such as the abolition of 'Sati', and others, were incorporated in the making of novels, and hence they are not just blind imitations of the 18th century novels. So he considers that very period 'modern' in the Indian English novel.

The next phase is generally acknowledged as the Gandhian Era. K.R. Srinivasa Iyengar writes about this period very enthusiastically: "Life could not be the same as before and every segment of our national life - politics, economics, education, religion, social life, language and literature acquired a more or less pronounced Gandhian influence on our language and literatures both directly through his own writings in English and Gujarati and indirectly through the movements generated by his revolutionary thought and practice".73

K.S. Ventramani belongs to this significant period. He has contributed two novels, Murugan the Tiller and Kandan the Patriot and both of them represent Gandhism. Murugan is an exponent of Gandhian economics, as Kandan is a exponent of Gandhian politics.

K. Nagarajan is another important writer who has also written two novels in the same Gandhian trend. They are Chronicles of Kedaram (1961) and Athawar House. The first is the story about two sects of Iyengar, namely, the 'tengalai' and the 'vadakalai'. Finally the solution is found in the principles of Gandhism. It seems that the influence of Gandhism has gone beyond the political sphere to the social sphere.

Then occurred the 'WONDER' in the Indian English novel with the arrival of the Trio - Mulk Raj Anand, R. K. Narayan and Raja Rao whom Dr. Naik fondly addresses as "major trio".74 It is not far from truth to call this period 'Renaissance' in the Indian English novel, for they have added a new aesthetic grace to the novels through their originality, novelty and variety.

Mulk Raj Anand as a novelist came under the influence of Gandhism and the western philosophy of humanism. He is very often described as a socialist and communist. This tendency is well reflected in his novels for his novels deal with one or the other problem of the depressed, under privileged communities.
Throughout Anand was pre-occupied with the issues of the downtrodden. His first novel *Untouchable* indicates his concern for the life of the outcaste. He depicts the struggle the scavenger undertakes in the miserably poor condition. The novel also reveals the hypocrisy of the upper caste with regard to practice of untouchability, when it comes to enjoying (enslaving) woman. To me, this seems to be the first realistic novel in the tradition of Dalit novel, though 'Nanda the Pariah' was already there with Dalit theme. His next novels, too, deal with the problems of the working class. *Cooie* shows the difficulties of an underprivileged coolie who suffers constantly and *Two leaves and a Bud* exposes the condition of the workers in the tea estate in Assam against the colonial background.

His *Village, Across the Black Waters* and *The Sword and Sickle* deal with the boyhood, youth and manhood respectively of Lalu Singh. His childhood experiences in his village Nandpur, his service in the Army in France, his return from the war, the loss of his family, beloved, and property are vividly narrated in the triology. Though he marries Maya, the widow whom he had loved before leaving his village, the reunion does not last. Gandhism is also deployed in the novel, as Lalu meets Gandhi and is convinced by Gandhi in the land dispute. Anand has introduced a number of innovations in the diction, plot and theme.

R.K.Narayan, a household name among of the lovers of short story, has adorned the Indian English novel by contributing a number of novels. Iyengar's assessment of Narayan is that "He is one of the few writers in India who take their craft seriously, constantly striving to improve the instrument, pursuing with a sense of dedication what may often seem to be the mirage of technical perfection". His first work *Swami and friends* introduced for the first time his imaginary and ideal land Malgudi. He has written, *Bachelor of Arts*(1936), *The Dark Room* (1938), *The English Teacher*(1945), *Mr. Sampath*(1949), *The Financial Expert*(1952)*, Waiting for the Mahatma* (1955), *The Guide* and *My Dateless Diary*(1960).

The thesis of his novels seems to be that he dreams of, and longs for, the ideal Hindu India, which is symbolized by Malgudi. It appears that the plots, the characters and events in his novels are repetitive. About Anand and
Narayan, Paranjape makes a bitter comment: “But from a civilized long-range perspective, it is at once clear that both Anand and Narayan are not really great writers”.76 But one can never deny the truth that his novels entertain the readers more than the novels of any of his contemporary.

The last only in the chronology, of the trio, not the least in any sense, is Raja Rao. His Kanthapura follows the narrative tradition of the Home called 'Harikatha'. The plot is woven around the Gandhian Freedom struggle as a National Movement, reaching the far end of the country like Kanthapura which is a small village on the coastal line of South India. This is a story about the protagonist Moorthy who is an alter ego of Gandhi. The Serpent and the Rope, though autobiographical, is cast in a powerful philosophical mould of Indian 'Maya', Nirvana concept. The East and the West encounter has clearly been manipulated so as to suit the desired theme.

The Cat and Shakespeare', the third novel of Rao, is also a philosophical novel. The Sage-disciple system is depicted in the modernized set-up. His last work Comrade Kirillov is rather a long short story than a novel. M. K. Naik sums up the work succinctly: "Set in the nineteen thirties and forties in London, the novel mainly comprises the garrulous Kirillov's opinions on communism, the British, the War, the Indian Freedom Struggle etc all viewed through expectedly bright red spectacles".77

During the hey day of the 'trio' only G.V.Desani's All About H.Hatterr(1948), which is popular among critics presently, was published. Unfortunately it was not paid sufficient critical attention for decades except a brief note by Iyengar in his The Indian Writing in English, a few remarks by Dr.Meenakshi Mukherjee her The Twice Born Fiction and a few more remarks by Dr.M.K.Naik in his History of Indian English Literature. This novel is a path-breaker in respect of sensibility in the Indian Fiction in English. All About H.Hatterr is an experimental novel which makes its departure from the trend of Gandhian Whirl wind and moves towards post-modernism. It is a perfect example of what Shirin Kudchedkar calls postmodern enterprise - "is one of engaging sub/versions and contra/dictions".78 It is so because the novel is an embodiment of several versions and dictions, which are contrary to the nature
of the traditional novel. Since All About H.Hatterr is taken up for a detailed discussion with regard to its theme and technique, it is not further elaborated now.

This phase, which is known as The Nationalist Era in the history of Indian Literature in English, is followed by what Makarand Paranjape calls “The Modernist Interlude”. This phase comprises the notable writers like Kamala Markandaya, Nayantara Sahgal, Anita Desai, Sudhin N. Ghose, Khushwant Singh, Manohar Malgaonkar, Arun Joshi, Ruskin Bond, Chaman Nahal, Ruth Prawer Jhabvala, Attia Hosain, Santha Rama, Nergis Dalal, Jai Nimbkar, Bharati Mukherjee, Shashi Deshpande, and Raji Narasimhan etc. Since the details of their works are not useful for the proposed topic of this thesis, it may suffice to take their sensibility into account. These writers are divided in their attitude towards the notion of realism. While writers like Kamala Markandeya, Khushwant Singh, Chaman Nahal, Nayantara Sahgal and Attia Hosain opted to dwell upon social realism, the others, Anita Desai, Arjun Joshi, Nergis Dalal and the like, showed their inclination towards the psychological realism. It must be stated now that the realist mode of depicting the theme of Partition pursued by Nahal and Singh has been reverted by the writers like Rushdie, Ghosh, and Tharoor.

There is an adjacent phase called New literature which includes Salman Rushdie, Amitav Ghosh, I.Allan Sealy, Shashi Tharoor, Rohinton Mistri, Boman Desai, Firdaus Kanga, Anurag Mathur, Upamanyu Chatterjee, Amit Choudhri, Richard Crasta, Rukun Advani, Mukul Kesavan, Vikram Chandra, Vikram Seth, Bharati Mukharjee, Namita Gokhale, Gita Hariharan, Nish da Cunha, Gita Mehta and Arundhati Roy. These writers belong to the phase from 1980. The distinction must be made between the new writers and post-modernists for the present research is pivoted on the latter and also for clarifying the false notion that all new novelists are post-modernists. While the tag ‘New Novelists’ is applied to all the writers writing in the 1980s, the tag ‘post-modernists’ is applied to only those writers whose literary sensibility is characterized by ‘subversion’.

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Even the writers like R.K. Narayan and Malik Raj Anand are regarded as new novelists also because they continued to write in the 1980s too, but cannot be called post-modernists because their sensibility is marked not by the subversion of the traditional notions of reality but by their espousal of traditional notions of reality.

Many are the children of *Midnight's Children* but all of them do not take after their parent. For example, I Allen Sealy's *The Trotter - Nama* and Mukul Kesavan's *Looking Through Glass* are novels in which the unconventional mode has been employed to rewrite history. While the narrative of the former is woven around the Anglo Indian history from the 17th century, the narrative of the latter is woven around Indian history from 1940 to 1980. The mode of magic realism has been deployed in *Looking Through Glass* in the portrayal of the nameless protagonist to revisit the world of the past. They are excluded for two important reasons. Firstly, their themes are similar to that of *Midnight's Children* i.e. Sealy's *The Trotter - Nama : A Chronicle*, like *Midnight's Children*, is a family chronicle blending history, legend, digressions and humour etc. And Kesavan's *Looking Through Glass* is again a re-writing of Modern Indian history in the magic mode. Since the purpose of the present study is to trace more variety of subversive themes, the exclusion of these works will not make any qualitative difference for they do not resemble *Midnight's Children* in the true spirit. Dr.Naik and Ms. Shyamala rightly point out: "they do not ultimately come to constitute a thematic whole, as in *Midnight's Children."* Secondly, in order to confine to the scope of the study which is mainly on the subversive themes and technique, the selection is limited to the major novels only which comprise the subversive themes in the post-modernist fashion. But adequate care has been taken in the selection to cover up major the authors and works. The present study with its emphasis on the subversive themes and technique will represent post-modernism in Indian Fiction in English.

At this point of the thesis it is pertinent to make certain things very clear before proceeding to analyse the novels as post-modernist in the forthcoming chapters. They are:
1. The Tradition, Modernism, Post-modernism in the Indian context are not the replica of the Tradition, Modernism, Post-modernism of the West.

2. Hereafter Post-modernism is viewed in its dispute with the notions of reality/truth about the life, tradition, nationalism, history, art (epic) etc. Because the notions of the realities of religion, history, nation are treated as 'human construct'. The dispute is enacted in the form of subversion as the alley of post-modernism.

(i) **Chapterization:** The whole thesis is divided into eleven chapters. Chapter I is entitled Introduction. The study following is divided into three parts namely 'Towards Post-modernism', 'Post-modernism' and 'Post-modernism Continues'. Further, each part is divided into three chapters and each chapter studies one novel. Thus Part One comprises Chapter II, III and IV, Part Two Chapter V, VI and VII, and Part Three Chapter VIII, IX and X. Chapter XI is entitled Conclusion.

Chapter I is followed by **Part One of the Study** with a sub title as **Novels Towards Post-modernism.** The explanation for the sub title is given in the following section. Part One is further divided into three chapters and one novel for each chapter is selected. Thus in Chapter II, G.V.Desani's *All About H.Hatterr*(1948), in Chapter III, K.M.Trishanku's *Onion Peel*(1973), and In Chapter III, Saros Cowasjee's *Goodbye to Elsa* are studied. In Chapter II, *All About H. Hatterr* is analyzed aiming at exposing the subversive themes and technique in the novel. With regard to the themes, the novel is presumed to embody at least two subversive themes. The first is about the notion of Guru-Shishya tradition. The study is aimed at discovering that the treatment of this theme is a parody of the system of Guru-Shishya which has been prevailing in our culture from time immemorial. An attempt is also made how *All About H.Hatterr* is contrary to the novels that have dwelled upon the same theme in conventional manner. The second theme is about the notion of truth. The study is aimed at showing the tendency of the novel to negate the received notion of single truth. It is against the notion of philosophy itself. The technique of the novel is undertaken for examination to prove that post-modernist devices are employed in the construction of structure, characterization and diction.

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In Chapter III, Trishanku's *Onion Peel* is undertaken to study its subversive themes and technique. In this novel, three subversive themes are assumed to be present. The first subversive theme is about the notion of the Buddhist enlightenment. The study is aimed at showing how the depiction of this theme in *Onion Peel* is contrary to the received notion of the Buddhist Enlightenment. The second subversive theme is about the notion of ethic and the study is intended to highlight how this theme in *Onion Peel* is different from the popular notion of ethic. And the third subversive theme is about the notion of Indian Cultural Heritage with special emphasis upon the virtue of 'chastity'. The study is directed towards highlighting how this theme is contrary to the traditional knowledge of Indian Culture. Then the Technique is examined to detect how the structure, characterization and diction in *Onion Peel* are contrary to the traditional notion of structure, characterization and diction.

In Chapter IV, Cowasjee’s *Goodbye to Elsa* is chosen for the probe. In this novel, two subversive themes are located. The first theme is about the notion of 'Reproduction,' and the study’s purpose is to evince that this theme is antithetical to the popular theme of evolution of mankind. The second theme is about the theory of 'High-Art'. At the advent of modernist literature, some sort of cleavage has been created between art and entertainment. Creative writing has become an exclusive practice of academic scholars and literary works have been projected with self-inflated image that these works belong to a class called 'High Art'. The post-war works contested this theory with incorporating the popular themes in their texts. *Goodbye to Elsa* manifests its kinship with this sensibility. The objective of the proposed study is to prove how the second theme is incompatible to the theory of 'High Art'.

Part Two of the study is named *Post-modernism Proper* and is divided into three chapters respectively and one novel of Rushdie is allotted to each chapter in this part. This part is called 'Post-modernism Proper' because Salman Rushdie has been unanimously hailed as a post-modernist for the first time in Indian Fiction in English. With his second novel *Midnight's children*, Salman Rushdie has erected a mighty fort of post-modernism on the footing which was introduced by Desani, Trishanku and Cowasjee. Since Rushdie, with his
Midnight's Children, has conformed not only to post-modernism in the Indian Fiction in English but has also bred a cult of post-modernists in the immediate succession this part, which is allocated to the three novels of Rushdie exclusively, is called Post-modernism Proper. Midnight's Children is regarded as a determining factor of post-modernism in Indian Fiction in English. But the critics have lost sight of some more novels, which too have kinship with post-modernism. Three novels, which are included in the proceeding section, belong to that group. Since Part One is allocated for the study of those three novels, which were published a long time prior to the publication of Midnight's Children, it is called 'Towards Post-modernism'.

In Chapter Five Midnight's Children is chosen for the investigation of its subversive themes and technique. This novel is assumed to dwell upon two subversive themes. The first theme is about the belief of Indian Nationalism and the study purports to make it plain that this theme is not in compliance with the traditional understanding of Indian Nationalism. The inherent mockery of the conventional meaning of Indian Nationalism is expected to be unfolded. The second theme is about the concept of History and in the analysis of this theme the author's violation of the norms of history and historiography is exposed.

Then, the technique in the making of the structure, characterization and diction is examined. The study unearths the post-modernist devices that are employed in the form of the novel. The same method is adopted in the study of the technique in the next two novels, which are selected for study in the second and third part of this section respectively.

In Chapter VI, Shame is picked up for examination and three subversive themes are observed in this novel. They are about the notions of Pakistan as a Land of the Pure, Holy, and God. The proposed study works towards exposing the tendency in the narrative which is contradictory to these prevailing notions of Pakistan.

In Chapter VII, The Moor's Last Sigh is included for the study of subversive themes. Three subversive themes are presumed to be present in this novel. The first theme is about the conviction of the 'Mother Image of India'. The purpose of the study is to show how the narrative dismantles the
conventional conviction of the ‘Mother Image of India’. The second theme is about the idea of ‘Serious Art’ and the probe is in the direction of discovering how the narrative contests the notion of serious art by installation and subsequent negation of this art form. The third theme is about the corporal punishment for artist for his free will in his art. Obviously, this is the reflection of personal fury of Rushdie on Khomini’s declaration of fatwa on Rushdie for his controversial novel *Satanic Verses*. The study is intended to show how the narrative rejects the proposition of punishment for artists.

**Part Three** of the study is given a subtitle *Post-modernism Continues*. This part is named so because these three novels, which are called ‘the children of *Midnight’s Children*’, by Dr. M.K.Naik are included in this part. These novels have helped post-modernist novels, the seed of which was sown by *All About H. Hatterr* and which was given birth and nursed by the novels of Rushdie, to persist till today. This part is also divided into three chapters and one novel is allotted to each chapter.

In Chapter VIII, Amitav Ghosh’s first novel *The Circle of Reason* is chosen. There is no second opinion to the assertion that Amitav Ghosh is the foremost heir of Rushdie’s fashion. His *The Circle of Reason* reads like the amalgamation of *All About H. Hatterr*, *Midnight’s Children*, *Shame* and *The Moor’s Last Sigh* despite the fact that *The Circle of Reason* is written prior to the last novel in the above. There are two subversive themes in *The Circle of Reason*. The first theme is about the notion of nineteenth century science and reason and the study aims at proving that the narrative contests the notion of science and reason with suitable illustrations and supporting materials. The second theme is about the notion of religion with special reference to the norms of Hindu rituals. It purports to substantiate the assumption that the narrative rejects the impracticable norms of Hindu rituals.

Then the technique in the making of the structure, characterization and diction in *The Circle of Reason* is taken up for interrogation. The objective of this enquiry is to expose the fact that the devices, which are employed in these novels, are not as prescribed by the grand-narratives but are contrary to such norms. An attempt is also made to show its kinship with post-modernism and
to show how there is a process of making post-modernism go native. The same approach is adopted in the study of technique in the next two novels too. The study of technique is not repeated again in their respective part.

In Chapter IX, Shashi Tharoor's *The Great Indian Novel* is chosen for the study of its subversive themes and technique. There are two subversive themes in this novel. They are about the notions of ancient epic (*the Mahabharata*) and the modern political history. Since these two themes are intertwined tightly with one another, two separate studies are not required. Therefore the study is more confined to the notion of the epic and the purpose of the study is to show how the narrative distorts the epic story irreverently. However the subversion of the theme of Modern political history is also touched upon.

In Chapter X, Arundhati Roy's *The God of Small things* is examined. There are three subversive themes under the notion of Endogamy. The first theme is about the belief of Patriarchy and the study at hand is working towards proving that the narrative is opposed to this system. The second theme is about the notion of Holy marriage and the purpose of the study is to show how the narrative is opposed to this notion. And the third theme is about the age-old notion of Impurity, (Untouchability) and an attempt is made to evince that the story objects this notion.

After the study of subversive themes and technique in the three novels, an effort is made to recapitulate the discussions of the subversive themes and technique in all the three chapters, which is followed by a brief note that these novels emerge not only as post-modernist novels but also how post-modernism has gone native in these novels.

Chapter XI forms the Conclusion of the thesis. In this chapter, the explorations of the subversive themes and technique in all the nine novels are arranged part wise followed by a justification as how the first part with its subversive themes and technique forms the first phase of post-modernism - Towards Post-modernism, the second part with its subversive themes and technique forms the second phase of post-modernism - 'Post-modernism Proper' and third part with subversive its themes and technique forms the third phase - 'Post-modernism Continues'. This is followed by a detailed account of the rationale behind the assertion that post-modernism has gone native.
NOTES

14 Jameson, *Post-modernism, or, The Cultural Logic of Late capitalism*, 2.
15 Jameson, *Post-modernism, or, The cultural Logic of Late Capitalism*, 45.
16 Jameson, *Post-modernism, or, The cultural Logic of Late Capitalism*, 16.
20 Kroye, *An anthology of philosophy from Western Masters*, xxi.
21 Kroye, *An Anthology of philosophy from Western Masters*, xxii.
22 Kroye, *An Anthology of philosophy from Western Masters*, xxii.
23 Kroye, *An Anthology of Philosophy from Western Thinkers*, xxiv.
24 Kroye, *An Anthology of philosophy from Western Thinkers*, xxiv.
27 Docherty, “Post-modernism” *After Theory Post-modernism/Postmarxism*, 17.
34 Bell, “Critic as Scientist” The Modernist Poetics of Ezra Pound 1-2.
37 Jameson, Post-modernism, or, The Cultural Logic of Late Capitalism, 1.
45 Thiher, Words in Reflection Modern Language Theory and Postmodern Fiction, 86.


53 Singh, “Post-modernism post colonialism and post-(IN)dependent India Images and Alternatives” *Contemporary Indian Literature Positions and Expositions* ed. Santosh Gupta, 71.


61 Stephen Slemon, "Magic Realism As Post-Colonial Discourse" Canadian Literature, No. 116 (Spring) 1988, 10-11.


63 Simpkins, "Magical Strategies: The Supplement of Realism" Twentieth Century Literature, A Scholarly and Critical Journal, 73


65 Hawthorn, A Glossary of Contemporary Literary Theory, 205.

66 Hawthorn, A Glossary of Contemporary Literary Theory, 206.

67 Hawthorn, A Glossary of Contemporary Literary Theory, 155.


70 M.K. Naik, A History of Indian English Literature (Delhi: Sahitya Akademi, 1997) 106.


72 Naik, A History of Indian English Literature, 108.


75 Naik, A History of Indian English Literature, 155.

76 Iyengar, Indian Writing in English, 359.


Indian critics are unanimous in the proposition that Salman Rushdie's *Midnight’s Children* is the herald of post-modernist novel in Indian Fiction in English. Yet Rushdie has admitted that G.V. Desani's *All About H. Hatter* is one of the major influences on him. This gives room for the assumption that there are a few predecessors to Rushdie. They are G.V. Desani, K.M. Trishanku and Saros Cowasjee. To begin with, Desani's *All About H. Hatter* is examined and the examination has revealed that *All About H. Hatter* can be read as a post-modernist novel since it contains subversive themes and technique. In the hunt for subversive novels, two more novels are also traced. They are K.M. Trishanku's *Onion Peel* and Saros Cowasjee's *Goodbye to Elsa*. These three novels were published much earlier to *Midnight's Children*. By virtue of being predecessors to *Midnight’s Children*, these novels may be called the precursors of post-modernist Indian novels in English. Since these novels make a departure from the sensibility of the traditional novelists like Raja Rao, Mulk Raj Anand and R.K. Narayan and move towards the one which is to be termed as post-modernism in 1980s, this part which studies these three novels is called ‘Towards Post-modernism’

In Chapter II, G.V. Desani’s *All About H. Hatter* is selected for the interrogation of subversive themes and technique whereas in Chapter III and IV Trishanku’s *Onion Peel* and Cowasjee’s *Goodbye to Elsa* respectively are undertaken for examination.