ABSTRACT

Major part of this study is based on the critical analysis of the three novelists and their Booker Prize winning novels namely Arundhati Roy’s *The God of Small Things*, Kiran Desai’s *The Inheritance of Loss* and Aravind Adiga’s *The White Tiger*. The study also takes into consideration other works by these three novelists. The study is focused on different aspects like plot and story, characters, themes, narrative technique, point of view, language, setting and structure.

I was attracted towards the rich treasure of writing in English in India. I wanted to read Indo-Anglian fiction. Hence I decided to select a topic based on this fiction. Even though I wanted to read all the landmark novels in English in India, time at my disposal was not much. It was obligatory on my part to return to my mother land, Iran within a visa stipulated time. Hence I restricted my study to the writing of these three novelists.

It’s not that I am not aware of Salman Rushdie’s Booker Prize for his novel *Midnight's Children* in 1981. First that I wanted to write on the most recent Booker Prize winning Indian novelists and secondly I did not include a chapter on him for some patriotic reasons according to my government policy on Rushdie and his anti-Islam writing.
Chapter I:

This chapter has been devoted to aims, objectives, scope, limitations and methodology of the present research. The main aim of this study is to read sample novels in depth. My objective is to read some Sahitya Akademi Award winning landmark novels in the next phase. I would like to read different forms of literature in Indian English writing.

The scope of the present study is the writings of Arundhati Roy, Kiran Desai and Aravind Adiga. This in fact describes its limitations as well. The study is based on the in-depth reading of the primary sources. Reading of the commentaries on these works may have provided insight to me. Yet the final draft of the dissertation is based on my comprehension of the texts.

Chapter II:

This chapter traces the brief history of Indian English fiction. Idea behind this exercise is to place this study in proper perspective. Indo-Anglian fiction over the years has changed in theme, plot construction, characterization, narrative technique, and language. The study has taken into consideration only the landmark novels like The Guide, Untouchable, Coolie, Kanthapura etc.

One of the most noticeable development in this literature happened in the area of theme. The old novelists dealt with the themes that looked akin to the themes in regional novels in India. Today the novelists have crossed national boundaries. That is why the Booker Prizes are conferred on the Indian novelists.
English used by the novelists in the first phase followed traditional grammatical rules and were too descriptive. When I compare that language with the language used in *The God of Small Things*, *The Inheritance of Loss* and *The White Tiger*, I notice a remarkable differences.

**Chapter III:**

This chapter is devoted to the critical analysis of Suzanna Arundhati Roy with a special emphasis on *The God of Small Things*. The novel is looked upon as a work that deals with the themes like caste and class conflict. Velutha had a lot of talent and mechanical skills. He was a committed political worker. He was a lovable boy. In spite of these qualities, he was hated, ignored and finally killed simply because of his birth in lower caste.

Chacko exploited women workers in Pickle factory because he was a neo-capitalist. Those who raised their voice against Chacko were heavily punished. Novel also deals with the deplorable condition of women from all walks of life. Ammu suffers at the iron hands of her father, husband, brother and relatives.

The novel is narrated by Rahel. Ammu had given birth to Estha and Rahel after her love marriage with Babu in Calcutta. The narration of the happenings in Ayamenem house by a member of the family provides authenticity to the story.

One of the remarkable aspects of this novel is its language. It is the English of international register. The words and the sentences seem to flow from mouth and not from the pen. Roy created a narrator and also gave her a voice.
Chapter IV:

This chapter is a study of Kiran Desai with a special emphasis on *The Inheritance of Loss*. As the title of the novel suggests, it is about the final outcome of human struggle. Jemubhai Popatlal frowned at everything that was Indian. He disliked his own wife for he thought her rustic. The ultimate result was that he had to lead a lonely life in secluded Himalayan ranges.

Biju returns from America without a single dollar in pocket. His father’s efforts to make his son NRI ended disastrously. The pitiable picture of the cook and Biju tears the hearts of the readers. Love affair between Sai and Gyan weaves another strand of the story.

One of the characteristic features of this novel is its picturesque descriptions. Kiran Desai had lived in Darjeeling and Kalimpong in her childhood. The beautiful nature must have left everlasting marks on her mind. It comes alive in this novel.

Setting of the novel fluctuates between New York and Kalimpong. Both Biju in New York and Sai in Kalimpong carry hopeless future throughout their life. Setting does not only work as background to the action but actually adds to it.

Chapter V:

This chapter is a critical analysis of Aravind Adiga with a special emphasis on *The White Tiger*. Main theme of the novel is the radical reaction of the boy from have not class. Balram experienced that money was the essence of life. One should try to accumulate it
by various means. Morality must be relegated to the background in an attempt to gain money. Balram killed his own master Ashok without the least feeling of shame and guilt.

Narrative technique that Adiga uses is ultra modern. He has chosen Chinese Premier Wen Jiabao as the first reader of his narrative. It means that the writer does not expect much involvement of his compatriots in the novel. The mechanical device is the mediator between the two.

Adiga has been acquainted with the newspaper writings. His career as a reporter helped him choose the exact language for different events and characters. Delineation of rural India and urban India in the novel presents life of the beings there vividly. Though one does not agree with the message of the novel, it remains with the readers even after finishing the reading of it.

Chapter VI:

I have divided this chapter in two sections. First section is based on the observation. The three novelists under study have elevated the image of Indian English literature. The themes, the setting, the language and characterizations of these novels have novelty in them. The traditional story telling with binary characters and moral tag in the end has been replaced by new methods of narration, characterization and amoral messages.

Second section is on the pedagogical significance of this study. Indian English literature is read and studied by Indians and non-Indians in the world. It has become inseparable part of the university syllabus in almost all Indian universities. People have been talking about multicultural studies, diasporic experiences and globalization of literature. This study claims to cater to their needs.