1. Booker prize:

The Man Booker Prize for Fiction, also known in short as the Booker Prize, is a literary prize awarded each year for the best original full-length novel, written in the English language, by a citizen of either the Commonwealth of Nations or Ireland.

The winner of the Booker Prize is generally assured of international renown and success. Hence the prize is of great significance for the book trade. It is also a mark of distinction for authors to be nominated for the Booker long list or selected for inclusion in the shortlist. In 1993, the Booker of Bookers Prize was awarded to Salman Rushdie for *Midnight's Children*. The most recent recipient of the Booker Prize is Aravind Adiga, for his debut novel *The White Tiger*.

The prize was originally known as the Booker-McConnell Prize after the company Booker-McConnell began sponsoring it in 1968. When administration of the prize was transferred to the Booker Prize Foundation in 2002, the title sponsor became the investment company Man Group, which opted to retain "Booker" as part of the official title of the prize. The prize money awarded with the Booker Prize was originally £21,000, and was subsequently raised to £50,000 in 2002 under the sponsorship of the Man Group.

The selection process for the winner of the prize commences with the formation of an advisory committee which includes an author, two publishers, a literary agent, a
bookseller, a librarian, and a chairperson appointed by the Booker Prize Foundation. The advisory committee then selects the judging panel, the membership of which changes each year, although on rare occasions a judge may be selected a second time. Judges are selected from amongst leading literary critics, writers, academics and notable public figures. The winner is usually announced at a ceremony in London's Guildhall usually in early October.

2. Preliminaries

Main purpose of present study is to read into Arundhati Roy’s *The God of Small Things*, Kiran Desai’s *The Inheritance of Loss* and Aravind Adiga’s *The White Tiger*. I am aware of the fact that these writers have written novels, short stories and essays. I have taken reasonable cognizance of all of them in dissertation. Arundhati Roy shifted her attention to social work after the publication of *The God of Small Things*. Her writing later on is non-literary in which she comments on the conditions of unprivileged and underprivileged people in the world. Kiran Desai had written *Hullabaloo in the Guava Orchard* before *The Inheritance of Loss*. I have included this novel in my study. Aravind Adiga’s *The White Tiger* is followed by *Between the Assassinations* and *Last Man in Tower*. I have included both these books in my study. Focus of this dissertation is the novels that have got The Booker Prize.

Indian writing in English is more than hundred years of age. India is a wonderful land of many religious, casts, cultural traditions and geographical variations. India has rich heritage of writing. Its epics *The Ramayana* and *The Mahabharata* are as old as any other epics in the world. All regional languages are resplendent with literature.
In spite of all this, except the honorable exception of Rabindranath Tagore’s Gitanjali which got The Nobel Prize of Literature in 1913, Indian literature was kept away from international awards up to 1996. This raised my curiosity about the three novelists who got Booker.

Three novelists under purview are young in their forties. Along with India, they are citizens of the world. In fact they are netizens. I firmly believe that they would serve literature in India in the times to come.

3. Statement of the Problem

Statement of the problem is “A Critical Study of The Recent Booker Prize Winning Indian Novelists”. The word “Recent” in the statement refer to the last decade of the previous century and the first decade of this century. I am aware of Salman Rushdie’s Booker Prize for his novel Midnight's Children in 1981 but I wanted to write on the most recent Booker Prize winning Indian novelists. He is not allowed to come back to India even to attend a literary seminar in Jaipur due to his anti-Islam writing. Four writers from India have got Booker Prize so far. Rushdie is the oldest. The remaining three are recent.

Present study analyses characters, plot, narrative techniques and the language of the three Booker Prize winning novels in detail. Most of these characters came from broken families. We came across husbands and wives like Ammu and Babu, Chacko and Margaret, Jemubhai Popatlal and Nimi, Ashok and Pinky Madam, but the relationship between the two is of estranged type. We have lovers like Ammu and Velutha, Sai and Gyan, but it has a tinge of frustration and disappointment. Master servant relationship
between Jemubhai and Cook or Ashok and Balram is based on hostility rather than affection. Nothing seems to be going right in their way.

Three novels follow three different narrative techniques. *The God of Small Things* is narrated by Rahel, *The Inheritance of Loss* is narrated by the writer herself and *The White Tiger* by Balram. Two parallel narratives in *The God of Small Things* and *The Inheritance of Loss* elucidate one another.

One of the most remarkable things of the language of these novels is its freshness. Use of British and American English along with Indian words seems natural outcome of internationalization of English language and Indian writers as well. We find utterances rather than sentences in the conversation between characters.

I spent some pages of this dissertation on the Sahitya Akademi Award winning novels. Idea is to place the best in India with the best outside India. I believe this has enriched the dissertation.

4. Hypothesis

The present study hypothesizes that Arundhati Roy, Kiran Desai and Aravind Adiga, the winners of The Booker Prize for *The God of Small Things*, *The Inheritance of Loss* and *The White Tiger* respectively are worthy of analysis. These novelists have added a feather in Indian factional cap. The Booker Prize was a stamp of its acceptance at the international level.

Indian writing in English has its appeal in Indian subcontinent for a long time. Though drama did not flourish in this literature, poetry, autobiography, short story and novel
gained firm ground in the Indian soil. Vast population of India, long literary tradition here and new interests in English, soon made Indo-Anglian literature a home ground reality.

This study has additional dimension. Because this is done by a foreign student, it became dispassionate and unbiased. Study reveals to me that the novels and other writings by these novelists contain the quality of trans-national standards.

5. Aims and Objectives

The research is aimed to:

1. Read the three Booker Prize winning novels i.e. *The God of Small Things*, *The Inheritance of Loss* and *The White Tiger* critically.
2. Read other works by Arundhati Roy, Kiran Desai and Aravind Adiga.
3. Compare and contrast these novelists with other novelists in Indo-Anglian fiction.
4. Place them in proper perspective of Indian English fiction tradition.

6. Methodology and Technique

The research has been planned on the following lines:

1. Close reading of the relevant material on Indian fiction in English. I had to get acquainted with the history of Indo-Anglian fiction.
2. Detailed and patient reading of the three selected novels *The God of Small Things*, *The Inheritance of Loss* and *The White Tiger*. 
3. Reading of other works of these three novelists Arundhati Roy, Kiran Desai and Aravind Adiga.

4. Reading of various related books and research articles in reputed journals.

5. Verifying my understanding of the novels with the comments in these articles.

6. Drawing some observations, inference and conclusion from the study.

7. Making suggestions regarding further possibilities of research emerging out of the study.

8. Preparing rough draft and final draft.

7. Data Collection

I have utilized the following data in the study:


The above books are easily available in India. I could purchase them all without difficulty.
I went through the research articles in various journals, which are available in abundance in India. I read these articles time and again in order to comprehend the source material in proper way.

There are web sites that give latest information on the writers and their writings. I made use of some of these sites for updating my reading into these writers.

I have taken into consideration the art of characterization, narrative techniques, language and plot of these novels. I selected relevant passages, expressions and dialogues to support my arguments. I am aware of the fact that these works are replete with quotable materials. I could select only some because of the limitation of time.

8. Data Analysis

Literary works of the three novelists is the seed data of this research. As mentioned earlier primary sources were easily available. I analyzed the data on the following lines:

- Plot construction of the novels,
- Characters and their characterization in the novels,
- The narrative technique adopted by the novelists,
- Linguistic variations in the novels.

Unlike the novelists of the first generation, these three novelists are exposed to the various developments in the art of writing in India and abroad. They are acquainted with modern technological devices which help them communicate with a large population
either orally or through writing. Their competence and capabilities are reflected in the settings they choose and also the language they employ.

The study analyzes the data keeping in view the above observations on the writers selected for the study.

9. Scope and limitations

The study is based mainly on the works of Arundhati Roy, Kiran Desai and Aravind Adiga. Primary focus of the study is the three novels that have brought Booker Prize to them. Arundhati Roy’s articles on socio-political issues, Kiran Desai’s *Hullabaloo in The Guava Orchard*, Aravind Adiga’s *Between The Assassinations* and *Last Man in Tower* are also studied. Yet the emphasis is on the Booker Prize winner novels.

Indian fiction in English is a century and a half old. Novelists have published enormously during these years. There are novelists like Amitav Ghosh, Arun Joshi, Chetan Bhagat, Kiran Nagarkar who have been writing continuously. I could not pay as much attention to them as was desirable. This has certainly limited the study.

10. Significance of the study

Indian fiction in English has a widespread appeal in the twenty first century. Almost all Indian universities include Indo-Anglian writings in their syllabus. Hundred of researchers have selected Indian writing in English as their research topics. This study will be of immense help to them.
Indian English writing has a significant output over the years to have its own history. It has acquired prestigious international awards recently. This research will stress their appeal outside India as well.

Some students from my country, Iran, have come to India for research. Both the countries share common background on many anthropological and cultural aspects. This study will certainly help the people of both the countries to revive their past interest in literature.

Culture and literature of the nations are the two sides of the same coin. Research on literature necessarily means the study of the culture of that nation. This study has enlightened me on many cultural aspects of Indian people. Significance of the study in my life and in the life of my people can hardly be overstated.

**Conclusion**

This study has simultaneously satisfied my curiosity and aroused my interest in literature and language. Arundhati Roy, Kiran Desai and Aravind Adiga represent new generation of writers in India and abroad. They have handled the themes of international dimensions in the language of international appeal. Indo-Anglian literature has expanded its base with the writings of these three writers. Their writings certainly will encourage and guide other writings in the countries where English learned and not inherited.