Language, Style and Technique

A language can be defined as a system of signs intended for communication. Language forms a basis for ethnic, regional, national or international identity and is a means of both individual self expression and social control. In his book *New Language, New World*, W.H. New suggests that, “Language affirms a set of social patterns and reflects a particular cultural taste. Writers who imitate the language of another culture, therefore, allow themselves to be defined by it.” (New, 303)

Salman Rushdie’s *Midnight’s Children*, with its magical realism and style determine the beginning of a new era for Indian English novels, both in India and abroad. It won ‘the Booker of Bookers’, the best novel to have won the Booker Prize for Fiction in the award’s 25 years of history. Rushdie’s unique style is the reason for its immeasurable popularity and thus the novel is being seen as a foundational text of postcolonialism. His linguistic craftsmanship is also obvious in his work towards an audience outside Indian parameters. Hindi words are interspersed within the English narrative, but all such words are explained with their English equivalents, which suggest the intended audience’s lack of acquaintance with them. Roy’s text drew the world’s gaze after winning the Booker Prize in 1997. Roy uses regional touch that makes a universal tale of passion and tragedy told through the eyes of seven-year-old counterparts. She has extraordinary control over the style and language.

*The Inheritance of Loss* by Kiran Desai is a complex novel, which weaves themes of class, family and the experience of living as an outsider into a beautiful story. *The White Tiger* is the story of Balram Halwai, a poor boy in modern-day India who uses crime and his wit to transform himself into a successful
entrepreneur. Adiga does not write a conventional novel, but rather uses the postmodernist narrative technique.

4.1 Language and Style

Language serves as an expression of culture without being synonymous with it. While Style is a tool for writing, a literary work is. Style is the essence of the work, the very soul. The writer weaves magic through his narrative and imparts flavour and spirit to his work of art. The language, the style, the rhythm, the speaker, the technique and the context, all contribute to the totality of this effect.

At the present time, Rushdie is the master of narration and style. His narrative technique is used for the factual rendering in a historical setting. He gives the heightened picture of reality through a realization of the true self and renders this reality with a touch of fantasy. The story of the novel spreads through six decades and almost three generations of India’s pre and post independence history. It is an epic in the sense that it tries to describe or contain “India whose stories are too innumerable to be contained.”(Cuto. Maria, 320)

*Midnight’s Children* has completely transformed the Indian novel in English. He uses a new trend in fiction by the method of collapsing distinctions between the private and the public, to create global fiction. As India is represented by different faiths, communities, religions, beliefs and culture, use of personal narratives becomes the natural device for responding to the plurality and differences in the country.

An important thing about Rushdie’s narrative style is he makes use of the first-person narration in *Midnight’s Children*. Right from the very beginning to the end of the novel, the story is in the first person form; for instance, ‘I was born in the city of Bombay’ (3) ‘I permit myself to insert a Bombay talkie style close-up’
The use of ‘I’ renders the narration authentic and trustworthy. It is through the eyes, and the language, of the narrator Saleem Sinai that various events, turns in history and characters are seen. Rushdie uses a childlike idiosyncrasy to create the character of Saleem. Tabish Khair calls the language which he uses as ‘a stylized staged-cum-spoken-English.’ There is a dramatic element in Rushdie’s prose style, and it contains the flavour of speech.

The narrator of *Midnight’s Children*, Saleem Sinai presents his story as an autobiographical narrative that draws self-conscious parallels between events in his own life and India as a nation. Saleem, born of hybridized Hindu, Muslim, and Christian parentage, gives us his own version of subcontinental history. Rushdie tells story of Saleem and his diasporic Muslim family during their frequent changes in location between Kashmir, Delhi, Bombay, the Sundarbans, Dhaka, and Karachi.

*Midnight’s Children* juxtapose the languages in a deliberately accumulative and expressionistic style. It celebrates the fragmentation of the civil order because it stands for the pluralism of democracy and opposes the dictatorial discourse of Indira Gandhi’s regime. Saleem represents, within his often-unwieldy first person narrative many voices, many languages, many characters, and he struggles to contain them all until the end of the story, where he foresees his imminent disintegration into 600 million separate identities, the population of India. In *Midnight’s Children*, the other language of interaction is Urdu. The transformation of English within an Indian context is well exemplified in the code-mixed Indian English, Rushdie adopts for his character’s speech. An instance of this can be found out in the words of the narrator’s uncle Hanif:

He wallops me in the back, toppling me forwards into Mary’s arms. “Hey little wrestler! You look fine!” “But so thin, Jesus! They haven’t been feeding you properly? You want cornflour
pudding? Banana, mashed with milk? Did they give you chips?”. . . And Hanif booms, “Yes, tickety-boo! The boy is really shipshape! Come on phaelwan: a ride in my Packard, okay?” And talking at the same time is Mary Pereira, “Chocolate cake,” she is promising, “laddoos, pista-ki-lauz, meat samosas, kulfi. So thin you got, baba, the wind will blow you away.” . . . “Your Pia aunty is waiting! My god, you see if we don’t have a number one good time!” (MC, 323-24)

Language emerges as one of the key concerns for Rushdie in writing *Midnight’s Children*. The language of the novel allows Indian English to take centre stage, by dramatizing and highlighting each character’s idiosyncratic Indianisms. Hybridization, a subcategory of code-mixing, entails the use of at least one item of English and one from a native language, as for example the word “Jailkhana” is used in *Midnight’s Children*.

An English translation inevitably precedes or follows a Hindi word in the text. For example, Saleem mentions that he has been called by several names, “Piece-of-the-Moon” (9) being one of them; the Hindi phrase for this is mentioned a little later in the novel. Harish Trivedi claims that most of the Hindi words have an English translation, for “instant intelligibility”:

Rushdie does not risk incomprehension and spells out the meaning of whatever little Hindi he uses. Thus, “the Muslim muhallas” of Chandni Chowk are not left at that by him but specified to be “the Muslim muhallas or neighbourhoods” ... and in the phrase “Godown, gudam, warehouse, call it what you like,” we have an embarrassment of riches, what with Indian English followed by Hindi followed by proper English. (79)

Again, the “Muslim muhallas” are specified as “The Muslim muhallas or neighborhoods” (76). Sometimes Hindi and English words are linked together to shape a phrase or a name like Picture-Singh. Such bilingualism, however, is not
intended at articulating a sensibility that is specifically Indian; rather, it makes the novel not conducive to translate in the Indian languages, because in them it would cause the problem of redundant repetition (11). It functions to evoke for outsiders, what Meenakshi Mukherjee calls, the plurality of India, which cannot be adequately conveyed through any single language. (Introduction, 19)

In *Midnight’s Children*, the speech of the boatman Tai contains examples of code-mixing with Urdu, which is a way to foreground the vernacular element. Here Tai, who is reputedly as old as the hills, tells Aadam of his meeting with the aged Isa (Jesus Christ) when, according to legend, he came to the Kashmir valley:

> Nakkoo, listen, listen. I have seen plenty. Yara, you should’ve seen that Isa when he came, beard down to his balls, bald as an egg on his head. He was old and fagged-out, but he knew his manners. “You first,” Taiji, he’d say, and “Please to sit”; always a respectful tongue, he never called me crackpot, never called me *tu* either, always *aap*. Polite, see? And what an appetite! Such a hunger, I would catch my ears in fright. Saint or devil, I swear he could eat a whole kid in one go. I told him, eat, fill your hole, a man comes to Kashmir to enjoy life, or to end it, or both. His work was finished. He just came up here to live it up a little. (16)

Rushdie makes use of a number of Hindi, Urdu and Hindustani words, phrases and expressions in the novel like ‘ekdum’ (at once), ‘angrez’ (Englishman), ‘dhoban’ (washerwoman), ‘baba’ (grandfather), ‘garam masala’ (hot spices), ‘baap-re-baap’ (o, my father), ‘hai hai’ (exclamatory expression), ‘yaar’ (friend), ‘bhai-bhai’ (brother-brother), ‘it’ (end), ‘zenana’ (harlem), ‘ayah’ (nurse), ‘nimbu-pani’ (lemon-juice), ‘paan’ (betel), ‘khichri’ (mixed food), ‘gur’ (a molasses), ‘rasgullas’ (a kind of sweet), ‘jalebis’ (a variety of sweet), and many others. The use of such expressions provides an amount of authenticity and credibility to the novel. It also
enhances the quantum of reality which is so much needed in an historical novel like *Midnight's Children*.

Rushdie uses slang – mostly Indian – very often in the text for example, ‘funtuosh’, ‘goo’, ‘hubsee’, and proceeds to create new slang words like ‘other pencil’, ‘cucumber’, ‘soo soos’, and ‘spittoon’. Thus, Padma (the heroine) says to Saleem Siani ’Now that the writery is done, let’s see if we can make your other pencil work!’(MC, 39) Here ‘writery’ is used for ‘writing’ and ‘your other pencil’ for male sex organ. The language has become both inventive and suggestive here. Similarly, ‘cucumber’ also refers to the male generative organ, as in the expression ‘the useless cucumber hidden in my pants’ (141). It is quite imaginative and suggestive. Rushdie, occasionally resorts to deliberate misspellings of words. Examples are: ‘unquestionabel’, ‘straange’, ‘existance’, ‘ees’, etc. He also uses some incorrect words, from the grammatical viewpoint, such as ‘mens’, ‘lifeliness’, and ‘informations’. All these deliberate misspellings point to the use of English by Indians in their daily lives. We also discover certain lapses of grammar in the novel, such as in ‘August 15th, 1947’ and ‘June 25th, 1975’, and no use of the article ‘the’ before ‘Emergency’. Such lapses are, probably; deliberate in order to flout the traditionally accepted norms of grammar. Rushdie tries to destroy ‘the notion of the purity of English like: ‘dislikeable’, ‘doctori’, unbeautiful’, ‘sonship’, ‘memoryless’, ‘historyless’, ‘dupatta-less’, ‘chutnification’, etc.

Rushdie linguistic experiments in *Midnight’s Children*, strange and startling at times as they are, have attracted readers and reviewers the world over, and have placed Indian English fiction on a sound footing in the present-day highly competitive literary scene. His style-dense, cryptic, magic-realist, metafictional, metahistorical, is very close to his content. As Timothy Brennan puts it:
He has done what few writers in any tradition have done: recorded the totality of neo-colonialism as a world system, with its absurd combinations of satellite broadcasts and famine, popular uprisings and popularist rant, forced migrations and tourism. One might say he brings British literature up to date; For he occupies more than any other contemporary writer a special place at the crossroads of the English literary scene: the old 'Novel of Empire', which he transforms and which (as he points out) still exists as television special, film and travelogue for the popular magazines; ‘Commonwealth’ literature—that fictional entity created by scholars in the provinces and depending on the imaginary coherence of tea time, the Cambridge Overseas Examinations and the pound note; and the tradition of anti-colonial polemic, richly represented in England for over two centuries by foreign intellectuals more or less permanently based there. (Timothy, 13)

Metaphor, by its nature, colours the presentation of events and lends it a degree of interpretation, by comparing one set of events to something else. The fantastic, exuberant, and fairy-tale feel of *Midnight's Children* comes principally from the literal presentation of historiography’s metaphorical excesses, not from any science-fiction style departure of imagination. As Kortenaar n writes: “*Midnight’s Children* exposes the fictionality, the contractedness, of the metaphors and narrative conventions implied in national history.” (Allegory of History, 51)

The construction of the nation, as its own narration is most explicit when Saleem presents his pre-partum self not only as India, but also as the book he is writing, *Midnight’s Children*:

What had been... no bigger than a full stop had expanded into a comma, a word, a sentence, a paragraph, a chapter; now it was bursting into more complex developments, becoming, one might say, a book — perhaps an encyclopedia — even a whole
language... which is to say that the lump in the middle of my mother grew so large... Amina found herself in a circle first-floor tower room, scarcely able to move beneath the weight of her leaden balloon (133)

Metaphor is seen as the principal structure of language itself, comparing one thing to another in a string of significations that never ultimately reveal a referent. According to Saleem the existence of the “midnight’s children” is real and true although it is metaphorical. Saleem tells Padma that there were 1001 new children born between midnight and one a.m. (271) in India, and that each of these children had magical gifts or abilities, the more powerful the closer their birth was to midnight. Although this certainly deviates from any kind of conventionally verifiable historical record, their functional purpose within the novel’s world has a clear parallel in our own real world. While the 1001 children born in the midnight hour do not exist, the people they metaphorically represent, undoubtedly do exist and carry some of the symbolic weight of the children in the novel. Michael Reder speaks of Saleem's narrative voice, saying that “By allowing Saleem to narrate his own individual history, Rushdie avoids creating a version of history that homogenizes as much as it defines.” (228)

The generation that grew up in a newly independent India carried the hope and optimism associated with new beginnings like those metaphorical children, many of their hopes proved unfounded and many of their lives foreclosed. When Mian “The Hummingbird” fails to form an Islamic Convocation it creates a secular India and resists the Muslim League’s efforts at Partition, Saleem invokes the “legend” surrounding this event to point its importance and suggests sometimes legends make reality, and become more useful than the facts. The details of Abdullah’s assassination by six men in black with crescent knives and the supernaturally high-pitched humming that Abdullah unleashes, gathering 8,420 pie-
dogs to avenge Abdullah, leaving the killers “so badly damaged that nobody could say who they were.” (MC, 58)

The role of Muslims in Indian political history as separatist became important, particularly with the increasing power of Hindu nationalism. Rushdie’s invention of the Hummingbird and his Convocation illustrates the broader truth of the historical marginalisation of moderate Islam. Saleem says, though the portray of Abdullah and his Convocation are not historically accurate, they nevertheless keep alive the truth of contemporary existence of a substantial part of the Islamic community that is not ardently anti-Hindu or anti-India. Thus, Metaphor provides a bridge between living experience, ideas, and images, and migrants are metaphorically the same as metaphor.

In the novel metaphor is a gateway to truth as much as it is an obfuscation of it and is not necessarily that which leads us astray. The Pakistani government use lies and untruths as a means of political and social control and perhaps the most significant instance of lying is when Saleem first admits to an intentional falsehood:

To tell the truth, I lied about Shiva’s death. My first out-and-out lie — although my presentation of the Emergency in the guise of a six-hundred-and-thirty-five-day-long midnight was perhaps excessively romantic, and certainly contradicted by the available meteorological data. Still and all, whatever anyone may think, lying doesn’t come easily to Saleem, and I’m hanging my head in shame as I confess ... Why then, this single barefaced lie? (MC, 619)

Again, the large-scale political and social commentary accomplished through the distinction between fictions/metaphors and lies, is through the comparison of India and Pakistan. Saleem proposes India to be a land of metaphor,
narrative, and excesses of figural representation, while Pakistan is seen to be the land of lies, falsehoods, and intentional attempts to mislead. In *Midnight’s Children* India, thus becomes the land of infinite possibility. On the other hand, the unrealities or falsehoods embodied in Pakistan are precisely those things which are not true, even if they are asserted by those in power. As such, metaphor and narrative, literally in the world of the novel and metaphorically in our own, open up possibilities and opportunities, political, social and otherwise, while lies and falsehoods foreclose those opportunities.

The children in the novel are meant to be seen as a metaphorical microcosm of India as a whole. Their initial number, one thousand and one, reflects the number of Scheherazade’s in Arabian Nights. Saleem initially is able to see into the minds of all of his Indian countrymen, after his bulging temples crash into the hollows in Sonny Ibrahim’s forehead, he is able to not only see and hear the surface noise of many minds, but can also access the “pure language” beneath the confusing Babel of languages of only the 1,001 midnight’s children (232). Rushdie’s capacity to imagine the coming together of those linguistically separated is contrasted with the inability of politicians to imagine such communication. The revelation that Saleem is only one of many children born simultaneously with their nation spreads his metaphorical connection to India more diffusely.

The Midnight’s Children Conference (M.C.C) provides a much broader cross-section of race, caste, and class than Saleem ever could on his own, providing a microcosm of the nation as a whole. So, while Saleem is, himself, a metaphor for India, he is only one possible India, while the other midnight’s children are likewise opportunities for the nation. The 1,001 midnight’s children are representative of an abundance of imaginative and metaphorical possibilities for the
nation as a whole. The remaining members of M.C.C are seen as the hope for the future of India as “a thousand and one possibilities, even if these possibilities are, by real world standards, impossibilities: children who can step into and out of mirrors, multiply fish, become werewolves, change their sex, divine water, inflict damage with words, eat metal, fly, perform alchemy, and predict the future. From the beginning, it is established that either there are no similar children in Pakistan or that Saleem is incapable of seeing them.

The notion of the imaginary nation becomes literal as arbitrary political borders also become the metaphorical limits of imagination, and beyond these borders imaginative national possibilities are both currently absent and denied for the future. While on the Indian side of the border, Saleem communes with the magical M.C.C, on the other side he discovers that:

> Midnight has many children; the offspring of Independence were not all human. Violence, corruption, poverty, generals, chaos, greed and pepper pots... I had to go into exile to learn that the children of midnight were more varied than I... had dreamed. (405)

In this passage, the real offspring of partition is associated with Pakistan, while the imagined and the magical (M.C.C) inhabit India. Like India, Saleem’s sister is divided into two distinct pieces, the “Brass Monkey” of India, and the Jamila Singer of Pakistan, with the former being preferred to the latter, although Saleem does fall in love with her second incarnation. “Brass Monkey” of India is associated with storytelling and imagination, and the latter Jamila Singer with both the real and the false.

Rushdie in the novel uses birth metaphors indirectly suggesting the birth of a new nation. Parvati’s thirteen days of labour pain coincide with the thirteen days
of political turmoil when Indira Gandhi refused to resign after the verdict of Allahabad High Court:

Come on Parvati, push push push, and while Parvati pushed in the ghetto, J. P. Narayan and Morarji Desai... forcing Mrs Gandhi to push,... the Prime Minister was giving birth to a child of her own… my son was coming, coming coming, the head is out, the triplets screeched, while members of the Central Reserve Police arrested the heads of the Janata Morcha...suspension of civil rights, and censorship of the press, and rarest of subversive elements. (MC, 584)

Another important part of Rushdie’s narrative technique is his building up a sense of suspense. He casually mentions a person before that person is appeared in actuality. The identity of Mrs. Branganza is not revealed until the end of the story when we find that she is no one else but Saleem’s own nurse Mary Pereira whose chutneys he remembers. Similarly Indira Gandhi is portrayed quite early in the novel as a widow at Saleem’s tenth birthday, but we move to know that widow is no one else but Indira Gandhi. As the novel progresses, Prime Minister Indira declares Emergency, imprisons and surgically removes their magical powers, and sterilizes all of the members of the M.C.C only Shiva escapes. Indira Gandhi and her son, Sanjay are symbolically held responsible for the demise of M.C.C members. It is at this moment that the members of the M.C.C are deprived of their magical powers.

The sterilization of the midnight’s children that follows is then largely a symbolic resolution of something that has already occurred. It is perhaps for this reason that Saleem, who represents the former nation so clearly, begins to disassociate himself from his homeland. There are series of magical metamorphoses in the novel like; Saleem’s bald head is metamorphosed into a
hairy one with the help of Parvati’s sorcery. At the subconscious Sunderban, Salem regains his lost memory being bitten by a snake. Moreover, Saleem’s kissing of Parvati in the dark changes the latter’s face into Jamila’s, filled with ‘the dreadful cankers of forbidden love’ (MC, 553). Rushdie in *Midnight’s Children*, explores the use of sub-plots (Brass Monkey, Picture Singh, Evie Burns, etc.), political digs (Nehru, Indira Gandhi, Morarji Desai, etc.), situational changes of characters (Nadir Khan changes to Quasim Khan, Mumtaj to Amina and Parvati becomes Laylah) Rushdie adopts the structure of Bombay film industry in broad perspective, which provides him perfect model for the novel. The famous Bollywood theme of sons being exchanged at the birth in Dr. Narlikar’s nursing home by the nurse Mary is similar to the scene of Hindi films.

In the novel, metaphor and narrative provide hopeful possibilities for political and social change, imagining worlds beyond the one in which we live, worlds which may have some connection to the future world which lies ahead of us, but which is only fiction to our present. Saleem meets Durga, the new wife of Picture Singh and the nurse of Saleem’s adoptive son during his imprisonment. When Picture, the snake-charmer and Magician introduces Saleem to Durga, he is less than happy to make her acquaintance: “It is with the greatest reluctance that I admit her into these pages. Her name, even before I met her, had the smell of new things; she represented novelty, beginnings, the advent of new stories events complexities, and I was no longer interested in anything new” (622-23). Durga represents the power of narrative, of new possibilities, and new directions, which the protagonist has lost.

Rushdie uses chutnification of History in his novel. He uses pickling and preservation—of fruits, vegetables, vinegar, spices, and Herbs—as a metaphor for
the conservation of memory, an attempt to immortalize his magical stories and recollections through the “chutnification” of history. Saleem has one pickle jar for each chapter. Each jar of chutney has a special blend of “memories, dreams, ideas, so that once they enter mass-production all who consume them will know” what he has lived through, what he has seen, and how it felt. He has pickled his past in the form of narrative. Saleem reminds us “the future cannot be preserved in a jar; one jar must remain empty...” (645)

Midnight’s Children is an ironic commentary on the major political events that took place between 1947 and 1978. Like a historian, Rushdie records major historical events and like an artist he reaches history. We get the story of the narrator as well as of the Indian subcontinent. To make his language more effective, Rushdie employs certain linguistic devices, which make the novel more appealing and powerful. The city-riot’s in Amritsar is quite geographic.

Amritsar dung was fresh and (worse) redundant. Nor was it all bovine. It issued from the rumps of the horsen between the shifts of the city’s many tongas, ikk as and gharies, and mules and men and dogs attended nature’s calls, mingling in a brotherhood of sheet. (Cuto Maria, 238)

Language is regarded as a cultural, not biological phenomenon and is a guide to social reality. Arundhati Roy has used Ayemenem as its setting because she believes that one can never find a better location anywhere in the world. Through the character of Rahel, the personality of the novelist in all aspects is also revealed. Rahel narrates about how she had to study architecture. Her narration actually brings out the educational background of Roy herself and her unexpected study of architecture in a college after her entrance examination. Arundhati Roy remains omniscient in the character of Rahel. Each chapter has been given a separate chapter heading and all the chapter headings bring out the real strength of
the characters. Madhu Benoit explains about Roy’s art of storytelling as: “She is not telling a story, but she is using a story, raising readers expectancies.”(85)

Roy’s humour and feel for the language brings out the irony and pathos in the novel. To suit her own storytelling, she twists the language, which is full of literary allusions. She has invented new idiom and vocabulary to tell the story of Mammachi, Sophie Mol, Estha, Rahel, Ammu, and Velutha. The Syrian Christians community of Ayemenem and Kottayam have a liking and a quest for the English language and have tried to master the language and send its children to proper English colleges in Chennai-like the characters in the book.

*The God of Small Things* brings a major breakthrough in the conventional way of writing. Roy’s writing style appropriates into the Indian context and is different from the one, used by other Indian novelists. She breaks and subverts the accepted and so-called standard conventions of the language. The book is a satire on politics, public administration; it is a protest novel, which is radical, subversive and taboo-breaking.

According to Jason Cowley, one of the five Booker judges, “Roy’s achievement...is never to forget about the small things in life, the insects and flowers, wind and water, the outcast and despised.” He also says that Roy” fulfils the highest demand of the art of fiction: to see the world, not conventionally or habitually, but as if for the first time.”(India Today, 28)

The novel begins with an elaborate description of Ayemenem, the sleepy town of Kerala where much of the novel is set. Arundhati uses prose that is poetic and imaginative in nature:

May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dust green trees. Red bananas ripen. Jackfruits
burst. Dissolute bluebottles hum vacuously in the fruity air. Then they stun themselves against clear windowpanes. (GOST, 1)

Arundhati Roy is a novelist of a different taste and it is seen in the way of her writing. Her difference lies in her experimentation with the English language and its poetic attributes, and mingling of the events of life, both the past and the present during the narration of her story. Like a painter, Roy portrays colourful images and a beautiful account of the landscape of Ayemenem during the month of May. The reader simply gets carried away by the ‘audible’ images created by the author. The major characters are introduced and the theme is touched upon:

In a purely practical sense it would probably be correct to say that it all began when Sophie Mol came to Ayemenem. Perhaps it’s true that things can change in a day. That a few dozen hours can affect the outcome of whole lifetimes. And that when they do, those few dozen hours, like the salvaged remains of a burned house – the charred clock, the singed photograph, the scorched furniture – must be resurrected from the ruins and examined. (GOST, 32)

The plot of the novel has a non-linear narrative and shifting back and forth, it seems to be encrypted till the end. The novel begins with the future and ends with the past. In the beginning, Rahel comes to her maternal uncle’s place in Ayemenem after twenty-three years. Both Estha and Rahel relive what they went through in childhood. Much of the story has been unfolded from the point of view of Rahel along with her dizygotic twin Estha. The two twins are emotionally entwined. They seem to be one mind separated by two bodies:

Esthappen and Rahel thought of themselves together as Me and separately, individually, as We or Us. As though they were a rare breed of Siamese twins, physically separated, but with joint identities…. Now, these years later, Rahel has a memory of waking up one night giggling at Estha’s funny
dream…. She has other memories too that she has no right to have. (GOST, 2)

Roy uses words, phrase or sentence equivalents of what the twins go through at a given time like the ‘octopus’ inside Estha or the ‘cold moth’ in Rahel’s heart. She has devoted some sections of the novel completely to the fears, frustrations and secret passions of Ammu. Her deprivations in life, a broken marriage, the void and vacuum created therein have been sensitively dealt with. However the point of view shifts to other characters as well. The story revolves around the visit of Sophie Mol, the daughter of Chacko, the maternal uncle of the twins. The sudden, accidental death of Sophie Mol changes the course of the lives of the twins for all times to come. The themes chosen by Arundhati are the same old conventional ones: serrated relationships, love, betrayal, the wonderful world of children, men verses women, the sad plight of untouchables and outcasts.

The laws that make grandmothers grandmothers, uncles uncles, mothers mothers, cousins cousins, jam jam, and jelly jelly. It was a time when uncles became fathers, mothers lovers, and cousins died and had funerals. It was a time when the unthinkable became thinkable and the impossible really happened.” (31)

Roy has picked up strands of reality and juxtaposed them together. In a way here themes are universal. Her uniqueness lies in the way she plays with space and time and renders an oblique kind of representation of her memories. The novel definitely has autobiographical overtones. Roy undoubtedly represents Rahel, one of the twins. Ammu is Mary Roy, Arundhati’s mother who married a Bengali man. Arundhati herself admits that while the texture of the book is autobiographical, the incidents are not. She has focused over minute details giving elaborate description. She is at her best when she deals with the fluidity of children’s thoughts. In the
secret world of children there are dark, secret, mysterious places. We also find locked windows and swollen cupboards. The thought-process of children is quite peculiar:

> The baby bat flew up into the sky and turned into a jet plane without a crisscrossed trail.” (6)
> “Margaret Kochamma told her to Stoppit. So she Stoppited. (GOST, 141)

The strength of Roy lies in her pictographic style of writing: the haphazardly layered, circuitous narratives, the audio-visual images concurrently created by deftly chosen words are a virtual delight for the literary palate. Segments of sounds stitch together life’s secrets; words bubble up to the brim, creating sound and visual imagery. Chapter 1 is titled “Paradise Pickles & Preserves” which is an example of alliteration. There are a lot many other examples of assonance as well as consonance throughout the novel:

> Boundaries blur as tapioca fences take root and bottom… Boats ply in the bazaars. And small fish appears in the puddles that fill the PWD potholes on the highways. (GOST, 1)
> “She remembers the taste of tomato sandwiches–Estha’s sandwiches, that Estha etc–on the Madras Mail to Madras.” (3)
> “dark blood spilling from his skull like a secret.” (6)
> “a rushing, rolling, fishswimming sense.”(30)
> “Rain. Rushing, inky water. And a smell. Sicksweet. Like old roses on a breeze.”(GOST, 32)

The novel has many onomatopoeic words – typical compound words coined by the author to impart a certain effect to the narrative. Words like *furrywhirring*, *sariflapping*, *dullthudding* etc lend sound to the narrative. Frequently rhyming words and phrases run throughout the novel like lexical leitmotifs, binding its lopsided narrative with subtle strands.
Not old. Not young. 
But a viable die-able age. (3) 
Brass handle shined. (4) 
The time was ten to two. (123)

Roy has taken liberty with her choice of symbols and words in the novel. Pappachi’s moth, History House and Heart of darkness, etc. are the various symbols used in the novel. She has made abundant use of compound words and quaint phrases: “Love-in-Tokyo” (37), “Made-in-England go-go bag” (4), “Orangedrink Lemondrink Man” (10), “rereturned” (13), “longago” (97), “pigeontoed” (95), “Lay. Ter” (146) and the list are endless. Roy uses nouns and adjectives almost always used in combination, as a single word e.g. ‘dustgreen’, ‘dullthudding’, ‘greenmossing’, ‘mossgreen’, ‘coaldust’, ‘fishswimming’ etc. This technique leads to a forced visualization of the scene.

Similarly, Roy creates an atmosphere where one can smell the ‘sicksweet’ roses and experience the ‘sourmetal’ smell of bus rails. Here readers are transported in a bus, can smell the steel of the rails and experience the perspirated odours. ‘Dullthudding’ reminds of something falling in mud; ‘fishswimming’ takes us floating in the blue of an ocean. Since Arundhati Roy deals with long descriptions of nature, she uses personification very often. Meenachal river in Ayemenem is often personified. Roy also makes use of oxymorons in the novel, for example ‘Sicksweet’, ‘dirty blessing’, Beautiful, Ugly Toads etc. The title of the novel is metaphorical. Velutha, the untouchable is the God of Loss and the God of Small Things. Small insignificant things bring about big changes in life:

Little events, ordinary things, smashed and reconstituted. Imbued
With a new meaning. Suddenly they become the bleached bones
of a story. (32-33)
At times, being a trained architect, Roy uses parallel words with similar sound in the beginning, in the middle, and at the end. “Big Man the Laltain, Small Man the Mombatti, (89). There are innumerable metaphors and similes in the novel. Her text does not follow conventional rules of the English language. For example,

“Heaven opened and the water hammered down, reviving the reluctant old well, greenmossing the pigless pigsty, carpet bombing still, tea-coloured puddles the way memory bombs still tea-coloured minds.”(10)

“Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge.”(GOST, 18)

“Her (Baby Kochamma’s) eyes spread like butter behind her thick glasses.”(20)

“The sound of a thousand voices spread over the frozen traffic like a Noise Umbrella.” (65)

“A sourmetal smell, like steel bus-rails…” (72)

“The silence gathered its skirts and slid, like Spiderwoman, up the slippery bathroom wall.”(93)

Roy has made ample use of capital letters to depict the importance children give to little things. We also find elliptical sentences at a lot of places. There is a deliberate sprinkling of italics at many places. Then we also find the use of anaphora:

The red sign over the door said EXIT in a red light. Estha EXITED. (101)
Where transluscent lizards lived behind old paintings.
Where dreams were captured and re-dreamed.
Where an old Englishman ghost, sickled to a tree, was abrogated by a pair of two-egg- twins (GOST, 306)

Roy is a painter and in her palette she has lots and loads of words to paint within the canvas of her book. She has inserted in it shapes and patterns along with
sound effects with much precision. Reading it is like going through an actual experience. Excessive use of non-finite verbs makes the text more interesting. Few examples are,

“his aching eyes glittering like glass, his burning cheek against the bare skin of Ammu’s trembling, hymnbook-holding arm.” (5)

“Someone watching. Looking out of the window at the sea.” (19)

Yet another novel device used by Roy is phanopoeia which is a figurative or verbal device by which the writer conveys the image of the object to the visual imagination.

“Automobile islands in a river of people.” (65)

“A gossamer blanket of coaldust floated down like a dirty blessing and gently smothered the traffic.” (86)

A cold moth with unusually dense dorsal tufts landed lightly on Rahel’s heart. Where its icy legs touched her, she got goosebumps. Six goosebumps on a careless heart.” (112)

“The moth on Rahel’s heart spread its velvet wings, and the chill crept into her bones.” (113)

“It was warm, the water, Greygreen. Like rippled silk.
With fish in it.
With the sky and trees in it.
And at night, the broken yellow moon in it.” (GOST, 123)

Arundhati Roy narrates through stream of consciousness technique; sometimes a single word may replace the thought-process of a whole sentence. At times thoughts are expressed through a couple of noun-phrases or noun-clauses grouped together:

The slow ceiling fan. The sun behind the curtains.
The yellow wasp wasping against the windowpane in a dangerous dzzzz.
A disbelieving lizard’s blink.
High-stepping chickens in the yard.
The sound of the sun crinkling the washing. Crisping white bedsheets. Stiffening starched saris. Off-white and gold.” (GOST, 201)

Roy reveals a child’s vision of the adult world. The world of children is secret and strange, fanciful and fantasy, replete with childish aphorisms. She describes with a child’s perspective. While playing, the children take a word apart just to savour the enjoyment:

Nictitating
ictitating
titating
itating
tating etc. (GOST, 189)

In another incidence, as a serious thing a funeral is taken in a totally different way by a child. The mechanical repetition of the priests and Ammu’s words gives us a new insight.

Inside the earth Sophie Mol screamed, and shredded satin with her teeth. But you can’t hear screams through earth and stone. Sophie Mol died because she couldn’t breathe. Her funeral killed her. Dus to dus to dus to dus to dus. On her tombstone it said A Sunbeam Lent To Us Too Briefly. Ammu explained later that Too Briefly meant For Too Short a While. (7)

When Ammu was really angry, she said Jolly Well. Jolly Well was a deeply well with larfing dead people in it. (148)

The narrative also mixes its fictional elements with factual elements on a larger scale. Some of the novel’s “imaginary” episodes occur in the real town of Kottayam (about 2 miles from Ayemenem/ Aymanam, across the river) and in the historic port-city of Cochin. The novel’s political discussion frequently blends fictional characters and organizations with real politicians and political parties: Comrade Pillai, for example, is an invented figure, but E.M.S. Namboodripad, the
Communist Party, and the Congress Party are historical entities. Several other Malayalam words used in the novel are Wrack (35), Keto (277), Enda (287), Madiyo and Madiaayirikkum (310), Naaley (340). When Velutha is first introduced in the novel we see him, holding a red flag and with angry veins in his neck, is shouting the slogans for his right: Inquilab Zindabad! Thozhilali Ekta Zindabad! (66). There is Malayalam folk songs in the novel Lines like: Enda da Korangacha, Chandi ithra thenjadu? (196) Comrade Pillai generally talks in English but when he, in a confiding, conspiratorial voice advices Chacko, he also uses Malayalam language: Oru Kaaryam parayattey? (277)

Roy adopts in her novel is the use of italicized words, phrases and sentences. The first italicized word is used in page three of the novel: She remembers the taste of the tomato sandwiches – Estha’s sandwiches that Estha ate… (GOST, 3) The repetition of determiners also appears in several places in the novel. For example, there is a description, “One corner for cooking, one for clothes, one for bedding roles, one for dying in”. (206-207). In the Chapter-14 we see there is a Marxist Party song whose theme is Unemployment. The chorus sings-

No vacancy! No Vacancy!
Wherever in the world a poor man goes,
No no no no no vacancy! (269)

Roy also uses words in a peculiar way. There are several occasions where we see words run into each other. Some of these are:

“Yesthesyesyesyesyes” (86),
“whatisyourname?” (127)
“finethankyou”, (145)
“bluegreyblue eyes” (147).

There are several other places where Roy uses brackets in the novel:
(Whom nobody recognized), (p, 4)
(and Sophie Mol’s) (5)
(more or less) (9)
(Food Products Organization) (30)

Roy makes an extensive use of brackets in the novel as a device to offer authorial comments and to provide necessary information to the readers. She uses subjectless sentences in the novel. She even goes to the extent of using just one single word in the place of a complete sentence. Roy makes fun of the Indian pronunciation of English of which we get plenty of examples in the novel. When Rahel told Comrade Pillai that she was divorced, he pronounced the word as “Die-vorced” (130). The word “pronunciation” to Baby Kochamma is, “Prer NUN sea ayshun” (154). Certain words are deliberately spelt wrong. “America” is “Amayrica” (129), “always” is “OrIways” (154), fatal is “fatle” (158), “infinite” is “infinnate” (301), “exactly” is “eggzackly” (324) etc. Another important device is the reversal of the order of letters in certain words, phrases and sentences. At the Kottayam police station Estha had read aloud the words “Politeness”, “Obedience”, “Loyalty”, “Intelligence”, “Courtesy” and “Efficiency”. They appear as: ssenetiloP, ecneidebO, ytlayoL, ecnegilletnI, ysetruoC, yeneiciffE. (313)

Roy has skilfully exploited the language. She breaks and even discards the conventional rules and makes anew for her own purpose. The linguistic experiments add a new dimension in the conventional way of writing and there lies the credit of Arundhati Roy.

Kiran Desai, in The Inheritance of Loss recaptures the colourful picture of Kanchenjunga and Nature’s beauties and bounties in the first paragraph of chapter one. The description of natural scenery at the beginning of the novel brings freshness of thought and metaphor in the novel. Kiran Desai writes:
All day, the colours had been those of dusk, mist moving like a water creature across the great flanks of mountains possessed of ocean shadow and depths. Briefly visible above the vapour, Kanchenjunga was a far peak whittled out of ice, gathering the last of the light, a plume of snow blown high by the storms at its summit. (IHL, 1)

Desai is an excellent observer of men and plenty of metaphors reveal manners and the goings-on of the world in the novel. Metaphor is the imaginative use of the words or phrases to describe something else and to show that two have the same qualities. When Jemupai Patel came out of school as a knowledgeable, promising young boy even his father had some difficulty to recognize his son because, “in the X-ray flashes of his imagination did he see the fertile cauliflower within his son’s skull” (IHL, 59) (emphasis added). Desai uses metaphors like “India is a sinking ship”, “a perturbed harem of sulphurous hens being chased by a randy rooster” and “a messy map” (IHL, 316). When the judge orders the GNLF activists to leave his property at once, they laugh aloud “a movie laugh” (5) shouting “Gorkhaland for Gorkhas” (7).

*The Inheritance of Loss* illuminates the rich and powerful nuances of the English language. Her use of Indian vocabulary, metaphors and imagery, etc. is quite effective in the context of her narrative skill. Her use of Hindi language and songs and mention of Indian actors gives a touch of authenticity to the characters. She uses both gentle (Namaste, Dhanyawad, Shukria etc.) and sometimes vulgar (behenchoots) colloquial, vernacular expressions in Hindi. The use of popular slangs, abuses of various regions, and frequently used Indian expressions are: nakhara, huzoor, mia-bibi, mithai, pitaji, Angrezi Khana, salwars, Baapre! ladoos, dhotis, Budhoo, Neps, Namaste, atta, srikhand, kundan, peepal, phata phat, Bilkul
Bekar, Jai Gorkha, Saag, bhai, fucking oil, jamun, gadhas, parathas, tamasha, chappals, desi, etc.


Indian imagery and metaphors are also used:

“cheeks like two Simla apples” (IHL, 262);

Use of capital letters in the novel runs like this:

“But I don’t NEED to go.” “Oh, but you MUST”. (154)
“Except us. EXCEPT US. The Nepalis of India”. (158)
“BECAUSE I’M BORED TO DEATH BY YOU, THAT’S WHY” (IHL, 163).

Whenever Desai tries to emphasise an expression, she adopts different methods like the size of the letters go on increasing or decreasing:

“paaaaawww! (IHL, 49).

Kiran Desai uses a device in which he skips the punctuation marks: “Cups plates beds chairs wiring light fixtures...” (IHL, 43) Kiran Desai’s language is marked by precise and pithy expressions. The other innovations of Kiran Desai’s include use of Hyperbaton:

“Muttoncurrymuttonpulaovegetablecurryvegetablepulao...” (IHL, 207)

There are hundreds of similes in the novel. These similes express the creative potentiality of Desai. Simile is a term that races its origin to the Latin root word, which means ‘like’. The teacher lends a helping hand by illustrating few examples to sort the word by similes from the text as: The Nepali insurgents who come to take the judge’s hunting rifles are described as screaming “like a bunch of
school girls” (IHL, 4) (emphasis added), When Jemubhai was a school kid his mother gave him a tumbler of fresh milk sequined with golden fat. His mother held the tumbler to his lips so, “he re-emerged like a whale from the sea, heaving for breath” (58) Mom Ami’s vegetable patch is described as a “hut (that) come up like a mushroom on a newly cut gash (240) (emphasis added).

Various word sorting activities such as sort the words by parts of speech, sort the words by nature, sort the words by immigration, sort the words by politics etc. are other reliable activities to hone linguistic competence through the fictional text. Desai’s uses sarcasm from the first to last page in the novel, a type of modern narrative technique. For Instance, when Biju buys a ticket to India from Mr. Kakkar, the latter advises him in the typical Indian fashion:

“Going back?” he continued, “don’t be completely crazy - all those relatives asking for money! Even strangers are asking for money - may be they just try, you know, maybe you shit and dollars come out. I’m telling you, my friend, they will get you; if they won’t, the robbers will; if the robbers won’t, some disease will; if not some disease, the heat will; if not the heat, those mad Sardarji’s will bring down your plane before you even arrive”. (IHL, 269)

Language reveals man’s identity. It embodies and expresses the culture, the very world of our minds and society. Adiga has interwoven the English language with the cultures, but on different levels and for different purposes. The White Tiger tells a story about the transformation of a driver into an entrepreneur in Bangalore. The novel is not narrated chronologically, but Balram, the protagonist takes every freedom to move from one event to another. Flashback method is used like Hindi movies as the protagonist writes letter to Chinese premier when he is already established as an entrepreneur in Bangalore. Thus the story of ‘Munna’ becoming
Balram, and finally to *The White Tiger* and an entrepreneur is told in simple style yet full with wit, Panache and dark humour. Adiga’s use of irony, combining with his witty remark is the essence of his narrative art. Before he starts the story, the protagonist calls it ‘The Autobiography of a Half-Baked Indian’:

> Me, and thousands of others in this country like me, are half-baked, because we are never allowed to complete our schooling. (TWT, 10)

The chapter “Rooster Coop” begins in the old market of New Delhi, where hundreds of roosters are slaughtered every day. The other roosters watch them, but make no attempt to escape. In Balram’s view, the very same thing is done by servants in India. A handful of men have trained the other 99.9% to exist in perpetual servitude. This keeps people trapped in the Rooster Coop. He announces to the Chinese Premier, “Here in India we have no dictatorship. No secret police. That is because we have the coop.” (TWT, 175) Adiga says, the coop works successfully in India making people exist in perpetual servitude.

One of Balram’s powerful metaphors captures the paradox of an urban poverty that is simultaneously ‘there’ and ‘not there,’ depending on point of view: While driving his master through Delhi, Balram perceives the car as a shell that protects the people inside from an outside which the rich do not wish to be aware of. Balram, however, has an epiphany when the simultaneous existence of two cities suddenly reveals itself to him:

> We were like two separate cities—inside and outside the dark egg. I knew I was in the right city. But my father, if he were alive, would be sitting on that pavement, cooking some rice gruel for dinner, and getting ready to lie down and sleep under a streetlamp, and I couldn’t stop thinking of that and recognizing his features in some beggar out there. So I was in some way out of the car too, even while I was driving it. (TWT, 138-39)
It is poverty and rich people’s ignorance that enrages Balram so much that he eventually kills his master. But he also raises his voice to give vent to his anger at being pushed around and humiliated by people who do everything to crush his sense of agency. Balram’s narrative in *The White Tiger*, works without comparable tricks upon the reader, but it does assert the narrator’s sense of power. Balram’s confidence in his voice is apparent, for instance, in his audacity to address, once more with rhetorical aplomb, the Chinese Prime Minister—eye to eye as members of Asian nations that have inherited the power of the West:

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

Balram has a megalomaniac streak that makes him appear ridiculous at times. However, the attributes which he ascribes to himself at the novel’s beginning, “A Thinking Man,” “a self-taught entrepreneur,” “a man of action and change” (5-6) are justified by his actual achievements, even if the money he gained through his crime was a major catalyst for his final success.

To satirize the political and social systems in India, Adiga use a series of binary cuts in Indian society— the contrast of Darkness and Light, people with big bellies and those with small bullies, Foreign liquor and Indian liquor etc. The difference between the rich and the poor is revealed in a better way using metaphor and binary opposition. Adiga uses powerful metaphor in his novel, *The White Tiger*: 
See, the poor dream all their lives of getting enough to eat and looking like the rich. And what do the rich dream of? Losing weight and looking like the poor. (TWT, 225)

Socioeconomic difference is presented in an interesting style. The soft body of a rich man is projected by the side of the hard body of a poor man, “A rich man’s body is like a premium cotton pillow, white and soft and blank. Ours is different... The story of a poor man’s life is written on his body, in a sharp pen.” (TWT, 26-27). The most pinching satire in the novel is perhaps done by the binary of Big bullies and Small bullies, which is preceded by the binary of Zoo law and jungle law. Balram admits: “In the old days there were one thousand castes and destinies in India. These days, there are just two castes: Men with Big Bullies and Men with Small Bullies. And only two destinies: eat—or get eaten up.” (TWT, 64)

Adiga frequently uses verb-less sentences which cannot be accounted grammatically correct, but they convey complete meaning without any ambiguity. Like, ‘Working in a tea shop. Smashing coals. Wiping tables.’ (TWT, 38) He uses grammatically fragmentary components nevertheless, they convey the meaning. Again the fragmented components ‘that my lips widen into devils rictus?’ (TWT, 45), ‘About city girls again?’ and ‘Huh?’ (202) cannot be called interrogatives according to the standard of grammatical code. Adiga uses English language which is spoken in his surroundings.

‘Would you like some paan ...’ (167)

‘... American tourist comes each year to take photographs of naked sadhus...’ (TWT, 15)

Social variation of language in the novel is depicted as: ‘Maroon colour sandals’ (22), ‘Black burka’ (40) etc. Adiga at the same time is aware of his international readers. He refers to the Birla Temple in New Delhi as “the Birla Hindu Temple” (46). In the same paragraph he talks about the deities in the temple
such as Rama, Sita and ‘the servant-god-Hanuman.’ He deliberately mentions KamaSutra and Bollywood, since half of the western world recognizes India as a land of the Kama Sutra. Thus the novel seems to strengthen the already existing Western stereotypes about India.

4.2 REALISM

Realism is a style of writing that gives the impression of the recording or ‘reflecting’ faithfully an actual way of life. Realism is nothing but an acute observation of life as it is. It is a simple recording process from which any deviation is voluntary. In the early twentieth century, Realism and realistic trend in literature began in places such as Britain, France, Germany, Japan, Italy, China and India. ‘Realism’ is a term widely accepted according to need and time. Thus Realism is the basis of all arts.

Rushdie’s *Midnight's Children* is a magical realism cum historical novel about India and its partitioning. *The Oxford Concise Dictionary of Literary Terms* defines magic realism as a “kind of modern fiction in which fabulous and fantastical elements are included in a narrative that otherwise maintains the reliable tone of objective, realistic report”. Magic realism mixes everyday reality with strange, impossible and miraculous episodes and powers. The term Magic realism is used to describe everyday life reality with supernatural events.

Rushdie’s use of magical realism in *Midnight’s Children* became not only a new literary technique, but a necessary one, vital to communicate the new problems and struggles associated with Indian postcoloniality. The narrative technique of magic realism is used to blur the distinction between fantasy and reality. He fuses lyrical and, at times, fantastic writing with an examination of the character of human existence and an implicit criticism of society, particularly the elite. Rushdie
captures the reader’s attention by playing with pathos and emotions. The narrator starts the story saying:

And there are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumours, so dense, a commingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me, you’ll have to swallow the lot as well. (Beatrice, 1985)

In *Midnight’s Children*, Rushdie shows how history revolves around Saleem Sinai, the narrator, protagonist of the story and ten thousand children born in the midnight of India’s independence. There is a direct relationship between the time of a child's birth and the strength of the powers he or she receives. In the novel, there are several instances of preternatural, surreal, or otherwise “magical” happenings. The first appearance of magic realism in the novel is the character of Tai. He adamantly asserts to being so old that he has watched the mountains being born and seen emperors die. Tai represent the India of old, “I have watched the mountains being born; I have seen Emperors die... I saw that Isa.” (13)

Tai claim of being of ancient origin, because of his symbolical representation of the traditions of pre-colonial India. A second instance of magic realism that sticks out is the story of “The Hummingbird” Mian Abdullah’s assassination. Not only was Abdullah able to hum at such a high pitch that thousands of dogs across Agra came rushing to his aid, but he also seemed to be highly resistant to the assailants knives. It is said of Abdullah that “His body was hard and the long curved blades had trouble killing him; one broke on a rib” (58).

Rushdie uses magic realism as a means for finding truth. The factors he uses to find the truth, give an element of magic throughout. Events in the novel are endowed with a sense of mystery by the way they are described. For example, in
Midnight's Children, a crowd celebrating India’s independence is called the monster in the streets. In the novel Salman traces Bombay and India of his own childhood not as autobiography, but as cultural history constructed around individuals and their involvement in the historical process. There are many instances of magic realism. Saleem’s gift of having an incredible sense of smell, allowing him to determine others emotions and thoughts, stems from his grandfather Aadam, who also had the same large nose and magical gift. His sensitive nose ultimately saved him from being killed in the Jallianwala Bagh Massacre:

As the fifty-one men march down the alleyway a tickle replaces the itch in my grandfather’s nose… Adam Aziz ceases to concentrate on the events around him as the tickle mounts to unbearable intensities. As Brigadier Dyer issues a command the sneeze hits my grandfather full in the face. “Yaaakh-thoooo!” he sneezes and falls forward, losing his balance, following his nose and thereby saving his life. (MC, 41)

Saleem Sinai, the narrator of Midnight’s Children, is gifted with special powers. He uses telepathic power, bringing hundreds of geographically disparate children into contact, to convene the Midnight Children’s Conference. Saleem himself has given “the greatest talent of all—the ability to look into the hearts and minds of men.” Shiva of the Knees, Saleem’s evil nemesis, and Parvati, called “Parvati-the-witch”, are two of these children with notable gifts and roles in Saleem’s story. The midnight’s children had mysterious, magical powers. A boy could step into mirrors and emerge from any reflecting surface, another could eat metal; a girl could inflict physical wounds with words, another’s finger was so green that she could prize aubergine’s in the Thar Desert are a few examples. Rushdie’s use of magic realism makes Midnight's Children the more appealing.
Realism in literature is the theory or practice of fidelity to nature or to real life and accurate representation without idealization of everyday life. Arundhati Roy presents the nature and socio-culture of Kerala authentically in *The God of Small Things* and at the same time, it raises a great awareness of people’s humanity. The novel shows that, whether it is communism or religions, that teach people how to cope with human equality, in a social way or through the perspective of God, it does not change the system of looking at the human being, discriminatively or patriarchy, which has been existing for many centuries among society.

Indira Bhatt and Indira Nityanandam point, precisely about the use of magic realism by Rushdie:

Another important aspect to which Rushdie draws our attention is the interaction of historical and individual forces. In the 1930s, the Indian English novelist was more concerned with national and political and social problems but the novelists of the 1960s shifted the focus to the individual’s quest for personal meaning and his existential problems and social relationships. In the 1980s there is a further discernible change. With Rushdie’s *Midnight’s Children*, novelists were inspired to take up the relationship between national issues and the individual. (Bhatt, 2001)

Realism became popular as it presents the emotion of mass and every member of the mass relate the subject matter with himself. Roy has tried to present a realistic picture of the contemporary Keralite society. Abhilash Talkies, The doctor’s clinic, Vendors in the bazaar, detailed description of The Paradise Pickle factory, Satellite T.V and the various programmes are beautifully and realistically portrayed by the author. The novel portrays a realistic picture of life. The relationship between Ammu and Velutha is condemned by all because Velutha is a Paravan, an untouchable and she is the daughter of an upper caste Christian.
Equality remains a distant dream to most of low caste, even in converted Christians. Velutha, which means white in Malayalam, was christened so because he was black. They were known as Rice-Christians and were made to have separate churches, with separate services, and separate priest. He was paid less than the other upper class carpenter, but more than his own class and Mammachi thought. “He ought to be grateful that he was allowed on the factory premises at all and allowed to touch the things that touchable touched. She said that it was a big step for a paravan” (GOST, 77).

The God of Small Things projects all those people who are victimized by the forces of history dead convention, false pride, the tyranny of the slate and politics of opportunism. The novel portrays confrontation and combating between the Lanteen and the Mombati (the terms coined by the author to denote the big and the low in society). Cold and indifferent society norms dominated by patriarchy cruel and corrupt police, administration, selfish and cynical politicians. Exploitation of Dalits, desertion of devastation of down-trodden, failure and frustration of untouchables like Vellya Paapen and his son Velutha or the ostracized like Ammu. The God of Small Things also presents simple, natural life of children and innocent creatures. “They all broke the rules. They all crossed into forbidden territory. They all tempered with the laws that lay down who should be loved and how. And how much” (GOST, 31)

Roy is a blatant realist and has the audacity to pen the forbidden. The twins complete full circle. After all, “they had known each other before life began.” (327). It also alludes to the symbolic reunion of Ammu and Velutha: “Anything is possible in Human Nature… Love. Madness. Hope. Infinite Joy. (118). Through Chacko and Aadam, Roy and Rushdie demonstrate an adaption to a Western
lifestyle, to a certain degree, and that the characters are the hybrids Macaulay describes as “Indian in blood and colour, but English in taste, in opinion, in morals and in intellect” (Bhabha, 124). However, Chacko does not fully internalize the alien culture, which Aadam does. It is through this adaptation and imitation that Aadam becomes criticised by his family and his community. Aadam does things, and sees things, in a different way compared to his fellow Indians, and this causes him to be looked down upon, whilst Chacko is respected by the family due to them being Anglophiles and being trained to like the British. It is also through examining how the characters view these hybrids that one can suggest that some Indian characters, in the novels, have preconceptions of Westerners.

*The Inheritance of Loss* is written in a down-to-earth, everyday language and gives a realistic picture of the various events which are described. Desai tells the story of Sai, who lives in Kalimpong, with her grandfather, a retired judge. At the same time, she reveals the life of Biju, the cook’s son in the judge’s household, who works as an illegal immigrant in New York and Gyan who introduces the reader to some of the history of Nepal. Desai gives vivid, realistic descriptions of multicultural societies of the whole world. The novel portraiture the Indian society as poverty-stricken, having illiteracy unemployment, cultural conflicts, customs, traditional values, practices, multiple languages, faiths, religions, etc. Kiran Desai presents two classes: upper middle class consisting of Jemubhai Sai, Mrs. Sen, her daughter Munmun who is green card holder in America, and lower class consisting of cook, his son Biju who is illegally staying in America, Gyan the tutor of Sai.

Adiga has created Balram, a unique and unforgettable character: part philosopher, part entrepreneur, part psychopathic killer, and one who can be incredibly funny with a sharp eye for irony. The novel, *The White Tiger* is in the
form of seven letters written by Balram to the premier of China, Wen JiaBao who is coming to India to listen the success stories of some of the Indian entrepreneurs. The protagonist takes responsibility for educating him on “entrepreneurship” before the start of an official visit to India. The Protagonist tells story of his life.

See, when you come to Bangalore, and stop at a traffic light, some boy will run up to your car and knock on your window, while holding up a bootlegged copy of an American business book, wrapped carefully in cellophane and with a title like:

**TEN SECRETS OF BUSINESS SUCCESS!**

or

**BECOME AN ENTREPRENEUR IN SEVEN EASY DAYS!**

Don't waste your money on those American books. They're so yesterday.

I am tomorrow. (TWT, 6)

Adiga proves himself as a new breed Indian writer who does not shy away from presenting his poignant views on the Indian democratic system. He claim - the whole country is symbolically divided into two: India of Dark and India of Light. Balram was born in Laxmangarh, the area along the Ganges River, which is described as “the Darkness.” Adiga demarcates the poor and rich people of the country by their living standard and lifestyle. The people of darkness with their dark bodies, filthy faces and animal-like living under the bridges are easily distinguished from the rich with soft body sitting in air conditioned cars.

In the novel, Adiga sarcastically remarks on various evil systems like election, corruption, poverty, unemployment, educational system and misuse of welfare schemes. He writes about elections in his village:

Now that the date for the elections had been set, and declared on radio, election fever had started spreading again. These are the three main diseases of the country, sir: typhoid, cholera, and
election fever. The last one is the worst; it makes people talk and talk about things that they have no say in. (TWT, 98)

Balram’s father who has seen twelve elections and cast his vote in every one of them is yet to see the inside of a voting booth. Balram calls the leading politician the “Great Socialist” as a mockery of the corrupted politics of the time. Adiga boldly pictures the internal affairs of political parties, bribe, blackmailing and corruption, etc. He observes the politicians, who received bribes from Mr. Ashok to exempt from the taxes of Coal Mines, which is obviously the wealth of nations. The rich people always visit to Delhi to settle their black money, but the deprived, goes in the search of light for a better life.

The protagonist, Balram is a selfish type of person who sees wealth as the only symbol of success. He is not ready to die as a servant, and haunts for the identity, he finds a way to be out of cage to become The White Tiger. To become a rich and successful entrepreneur, he decides to commit a crime of killing Mr. Ashok. He describes:

*I was looking for the key for years
But the door was always open.* (TWT, 267)

Balram does not show any respect for non-material things such as religion, values, beliefs and morals and satirises the Hindu religious rituals and practices. He shows as much disrespect to Hindu gods as to the Christian god, his Son and the Holy Spirit or the Muslim Allah. The satirical tone is obvious in these lines from the novel:

The number 786 would flash against the black screen—the Muslims think this is a magic number that represents their god—or else you would see the picture of a woman in a white sari with gold sovereigns dripping down to her feet, which is the goddess Lakshmi, of the Hindus... See, the Muslims have one god. The
Christians have three gods. And we Hindus have 36,000,000 gods. Making a grand total of 36,000,004 divine arses for me to choose from. (TWT, 8)

According to Balram India is two countries, one is an India of light and another India of Darkness. It is a Darkness where he was born and raised. It is just away from the technologies, roads and light; in the face of Delhi and I.T. City, Bangalore. But the protagonist Balram, in the end of the novel emerges as a hero by becoming a successful entrepreneur. The novel as described by the Booker judges is an “extraordinary” work that paints a searching portrait of Indian poverty and brutal injustice prevailing in the society. It exposes a big gap between educated, wealthy bourgeois class and the rural, rustic illiterate proletarians. Like Rushdie and Roy, Adiga attempts to throw light on the lesser known and lesser seen India. As Balram says, in his usual wary sense of humour, “take almost anything you hear from the Prime Minister and turn it upside down and then you will have the truth about that thing.” (TWT, 15)

Style is always closely connected to the language. In the Booker Prize Winning novels of Rushdie, Roy, Desai and Adiga, we see a conscious decision to use English as a means of expressing the experience of the individual in contemporary India. They each show an understanding of the power and integrity of language, and the character it can occupy in access to a new identity.

Rushdie uses the narrative style of magic realism in which myth and fantasy are blended with real life and is one of the greatest magic realists ever. Without the ‘magic’ elements, *Midnight’s Children* could have been ended up as another historical documentary. Rushdie’s protagonist is an allegorical representation of the nation, but, as Ashutosh Banerjee writes, “From the beginning Rushdie maintains a
continuous effort at synchronizing national and domestic life, so that the odyssey of the Azizes and the Sinais also become the odyssey of the nation” (126).

*The God of Small Things* is a masterpiece which contains an innovative blend of language. Roy has demonstrated an innovative narrative technique in the novel. The most outstanding feature in a novel is the linguistic innovation in her debut novel. The story is told by an intrusive third person narrator ostensibly, but behind the third person the reader can sense the perception of Rahel. The Booker citation describes *The God of Small Things* as one written with extraordinary linguistic inventiveness. ‘With extraordinary linguistic inventiveness Roy funnels the history of South India through the eyes of a seven year old twin.’ (Week, 1997, 47)

Kiran is unsure that she would actually desire to surrender her Indian citizenship. She has been unwilling to embrace the American style of writing, since they demand to write a certain way because you have to present your work in half hour instalments. She does not hesitate, “I would like to be in India”.

Adiga uses italics, extravagant capitalization, and bold style for words, clauses and sentences either to shoe emphasis or different tongue or fulfilling ‘paralinguistic elements’. He has enriched the language in *The White Tiger* by a variety of artistic devices appropriate to the demand of the situation. His images are hard and dry which presents’ an intellectual and emotional complex in an instant of time. The chapter ahead will explore the man-woman relationship in the Indian Booker Prize winning novels.
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In an interview with B.B.C., Rushdie affirms his belief in a supernatural world.

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