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INTRODUCTION
CHILDREN’S WRITING AND CONTEMPORARY CULTURE.
INDO ANGLIAN LITERATURE AND THE PLACE OF ARUNDHATI ROY.
SOUTH AMERICAN MELIEU AND THE CONTRIBUTION OF NELLE HARPER LEE.
Chapter - 1

Introduction

This research is a comparative study based on Indian novelist Arundhati Roy as well as American writer Nelle Harper Lee.

Through this research I want to show how the picture of whole society is brought before the eyes of the world through the fictional novels written by Arundhati Roy, Nelle Harper Lee and various renowned authors. The depictions they give are their own experiences and what they themself feel when the event or incidence happens in their life or surrounding. These incidences couldbe on both, the happier side or on the sadder side. They very beautifully depict their feelings in their works.

(a) Children's writing and contemporary culture:
Children’s writing has its roots in the stories and songs that adult told their children before publishing existed. Although children writings were often a rewriting of the other forms since the 14th century, there has been much literature aimed specifically at children, often with moral and religious message. To some extent the nature of children’s fiction and the division between older children’s and adult fiction became blurred as time went by and tales appealing to both adult and child had substantial commercial success. The study of the infant’s growth in language and of the older child’s creative work with language is important for the light it can throw on the creativity of adult literature. The entry into children’s experience and vision of living are found in books that were written not for children but for adults or usually, rather for “readers of all ages”. Acuteness of touch and smell, recalls of earliest impressions of home, resistance against older oppressors, sense of confusion caused by the absence of mother or father, thrives against the odds, among adult deceit and selfishness, awareness of the battle- lines drawn between father and mother, intense experiences of childhood joys and pain, the
dreams of childhood—its airy fables; its graceful, humane, impossible adornments of the world beyond all comes from the treasure of the life of person he has lived and experienced. This is expressed in their literary works.

Language of any culture even while it derives from the prohibition, will carry the weight of its accumulated experience, customs and forms of domination, marking its specificity in master signifiers that will consequently mark the desire and hence the unconscious material of the culture’s subjects. Children writing anywhere in the world follows same basic path. It begins with spoken stories, songs and poems. Then stories are created specifically for children to educate, instruct and entertain them. This development is influenced by the social, educational, political and economic resources of the country or ethnic group. Children writing could be divided into six categories: 1) Picture book, concept book, pattern books and wordless book. 2) Traditional literature including folk tales, myths, tales legends and fairy tales. 3) Fiction including fantasy, realistic fiction and historical fiction. 4) Nonfiction. 5) Biography and autobiography. 6) Poetry
and verses. All this is seen taking shape of great works of renowned literary writers.

The entire person including the authors and writers who have reached to the top had lived a joyful or struggling life in their childhood. The period of their childhood certainly peep into their world of writing. So their writing contains the whole canvas of contemporary culture and experiences of the writers. It has been said :- "Culture is seen as taking a foremost place in human make up and especially in the development of the child as he moves from play to the language of rich cultural life of the adult".* [David Holbrook Creativity in children’s writing and contemporary culture, page 344). Hence, the investigation of the nature of the child has contributed enormously to our understanding of the relationship between literature and life. The ability to use language, symbols and culture is seen to represent a tremendous and mysterious achievement by the child, in which achievement his mother and family plays a significant part. This achievement is natural to the child. A primary feature of man is his pursuit of meaning through the exercise of symbolic culture. Culture always has a dual aspect, it unites us to all those
who have used language, or have seen the world in their own ways. You never really understand a person until you consider things from his point of view – “until you get into his skin and Walk around it.”

Writers, like Arundhati Roy and Harper Lee have very beautifully depicted the contemporary culture that they both have lived and experienced. Roy captures the children’s candid observations but clouded understanding of adult’s complex emotional lives Rahel notices that “at times like these only the small things are ever said. The Big Things lurk unsaid inside.” Plangent with a sad wisdom, the children’s view is never oversimplified, and the adult characters reveal their frailties. Arundhati’s Novel "The God of Small Things” depict the South Indian culture of her time its social political as well as natural beauty of the town she lives in. In the similar way Nelle Harper Lee in her novel “To Kill a Mockingbird” too depicts the social, political and natural picture of South American town Alabama, where Lee grew up.

Arundhati in "The God of Small Things" has put up her memories of childhood with its intensely close focus on the little
things of the cultural and social life of the sleepy village of central Kerala. She through her egg twins’ character Estha and Rahel brings out the image of circularity, unity and wholeness and cultural aspect as well as its impact on a child. Memory is stitched into the fabric of present consciousness which is a range of recollected experiences. As the tale traces memory, there are innumerable returns, reversals and rewinds. The tale itself begins with Estha's return and then Rahels, Papachi's and Mammachi’s return from Delhi, Chacko's return from London, Ammu’s return from Calcutta with her children and Baby Kochamma's return from Madras. The novel ends with Ammu's broken promise to return. The flash back of memories of the childhood is the main source of this great novel of Arundhati Roy. In it Arundhati Roy reflects her memory of childhood through her novel. **Novels are the fruit of memories as following Para clears our understanding:**

“ But never should I be able to wipe out of my memory that contraction of her face, that anguish of her heart, or rather of my own; for as the dead exist only in us, it is ourselves that we strike without ceasing when we persist in recalling the blows we have death
them. To these grief’s, cruel as they were, I clung with all my might and main for I realized that they were, “The proof that this memory which I had of her was really present with in me.”* [Marcel Proust, Remembrance of things London; Chatto&Windus, 1952] 222. “Memory is a psychological device to light up the dark alleys of the mind hidden in the past.”* [Jancy George "Memory as Theme and Technique in Modern American Drama", University of Calicut 1986: 182]. Thus in similar way Arundhati Roy stitched her memories in her novel through the device of reversals, repetitions, returns and rewinds, Rahel remembers the past totally and with clarity. History repeats itself in the merging of Estha and Rahel, the two egg twins. Pickled memories of taste, smell and colour leak like the escaping oil from the textual frames. The glass of convention and tradition is shattered by the violent upheavals in individuals and in society.

The saga of the tape unspooled by the oil factory observation of Baby Kochamma. "How could she stand the smell?" They have a particular smell those Paravans..(TGOST p257) is totally rewound to read memory backward. The orkunnundo and the orkunilley quips of Comrade Pillai point to the subtle difference of the questions and the
untranslatability of memory. The culture of Kerala, the caste system, untouchability, politics, rallies of the politicians of 60's and 70's is presented by Arundhati Roy in The God of Small Things from the stock of her memories.

Suzanna Arundhati Roy was born on the 24th November 1961, the child of a marriage between a Christian woman from Kerala and a Bengali Hindu tea planter. It was not a happy marriage. Arundhati spent her crucial childhood year in Aymanam. There her mother Mary Roy ran an informal school named Corpus Christi where Arundhati developed her literally and intellectual abilities unconstrained by the set rules of formal education. Arundhati spent childhood in Kerala, had a bohemian time in the middle and later moved to Delhi. Arundhati Roy left home at 16 and then lived in a squatters' camp in a small hut with a tin roof, within the walls of Delhi's Ferozshah Kotla, she made her living by selling empty beer bottles. It was six years before she saw her mother again.

Eventually, Roy joined the Delhi School of Architecture, moonlighting as an architect's artist. She married a fellow architecture student, Gerard Da Cunha. Their marriage lasted four
years. At this stage, neither had a great love for architecture and so they quit. They went to Goa because they decided that they would be flower children. They would make cake and sell it on the beach and make a living that away. Gerard was really an incredible person so they could do it for seven months but then she found that she couldn't take it anymore, she couldn't take the tourists.

Returning with no money, she sold a ring which a friend had given her at a fruit juice shop for 300 and banana shake. She took a job at the National Institute of Urban Affairs, found a barsati near the dargah at Nizamuddin and hired a bicycle, "It cost Rs. 2 a day and it was better than going by bus." The film director PradeepKrishen saw her cycling down a street and offered her a small role in Massey saab - "she played the tribal bimbo" - which she accepted, after initial reservations, more out of curiosity than anything else. But they had barely got to know each other when she got a scholarship to go to Italy for eight months to study the restoration of monuments.

She realized she was writer during those months in Italy. She linked up with Krishen; now her husband and they planned a 26 episode television epic for Doordarshan called the Banyan tree. The
independent production company ITV advanced the money. Unfortunately, they had only short enough footage for three or four episodes when ITV scrapped the serial. "That was a real heartbreak", she says. However, Bhaskar Ghose, then Director General of Doordarshan, met Roy, who told him that she wanted to write but she didn't think anyone would finance her kind of screenplay. "I will," said Ghose. And he did. The result was the film, "In which Annie Gives It Those Ones".

Roy then scripted Electric moon for channel 4 in 1992 and though the movie had its fans, it was not a success. Roy concurs: "The movie I had in my head and different from the one we shot", she explains. "I wanted it to have a more anarchic quality, but I didn't know enough about cinema to make that come through on screen." The film did however lead to Arundhati's first published piece. When she came back after Electric Moon, there were a lot of things that she needed to sort out in her mind. Writing about them was how she coped with it. She was glad when Sunday published the piece. But she didn't write it for people to read, she wrote it for herself.
Her next piece of writing was to result in considerable controversy - being a criticism of ShekarKapur's celebrated film 'Bandit Queen', about Phoolan Devi. The controversy escalated into a court case, after which she retired to private life to concentrate on her writing, which eventually became, The God of Small Things. She herself says, "When I think back on all the things I have done I think from a very early age, I was determined to negotiate with the world on my own. There were no parents, no uncles, no aunts; I was completely responsible for myself". Arundhati Roy has been described as, charming, humorous, strong willed, independent, energetic, creative, with a great sense of fin, 1.55 m of doe-eyed delicateness, a down to earth 'girl next door' to towering intellect with a poetic fluency with words delivered in a soft modulated voice, a dog lover and describes her two favorites pastimes as writing and running. She says, "I think fiction for me has always been a way of trying to make sense of the world as I know it."

Her novel, The God of Small Things, has been described as remarkable for its quality of innocence and originality. It is a playful book, full of poetry and wisdom. Arundhati herself says that it isn't a
book about India.... It is a book about human nature." Set in Kerala in the 1960's. The God of Small Things is about two children, the two egg twins Estha and Rahel, and the shocking consequence of a pivotal, event in their young lives, the accidental death by drowning of a visiting English cousin. In magical and poetic language the novel paints a vivid picture of life in a small rural Indian town, the thought the feelings of the two small children, and the complexity and hypocrisy of the adults in their world. It is also a poignant lesson in the destructive power of the caste system and moral and political bigotry in general.

The novel writers have given the factual references and its effectiveness is more powerful because the audience or the readers are familiar with the facts the writer has referred to in their novel. The novels spoke about the racism, castism, politics and tradition of Kerala and Albama. The supporting evidence used by both these authors is effective because it employs references that are familiar to a reasonably well informed person. Our memory search has a stock of similar material readily available. The historical and contemporary
material is used by both of them. The rhetorical material in all areas of their experience is used very nicely which appeal to the readers.

Nelle Harper Lee the South American writer of the novel "To Kill a Mockingbird" is written in the bildungsroman and Southern Gothic genres. It is based on the author's observations of her family and neighbor’s, as well as an event that occurred in her home town when she was 10 years old. Lee has acknowledged that the character Jean Louise "Scout" Finch, who serves as the novel's narrator is based on herself.

Lee's novel addresses themes such as courage, racial injustice, the death of innocence, tragedy and coming of age, set against a backdrop of life in the Deep South. The novel is dealing with race in America, and its protagonist, Atticus Finch, the most enduring fictional image of racial heroism. Capote who was known as Traumas persons lived next door to her. He had a gift for fascinating stories and they were very good friends. Both Lee and Capote were a typical children: Lee loved to read and Capote was a scrappy tomboy quick to fight, she and Capote acted out and made up stories together.
Down the street from the Lees lived a family whose house was always boarded up. The son of the family got into some legal trouble and the father kept him at home for 24 years. He was hidden away until he was virtually forgotten by everyone he knew. He died in 1952. This person has the character of "Boo Radley" in the novel mysterious recluse.

When Lee was 10 year old, a white woman near Monsoeville accused a black man of raping her. The story and the trial were covered by her father's newspaper. The black man was convicted, sent to prison and eventually was committed to mental institution where he died in 1937. Although the Scottsboro Boys incident occurred when she was six years old and was covered by her father's paper. Lee has stated that she had in mind something less sensational than that, the case served the same purpose in displaying southern attitude about prejudice.

In 1919, her father defended two black men accused of murder. He was inexperienced and they were convicted, hanged and mutilated. He never tried another criminal case. While her father was not initially as liberal as Atticus in terms of racial relations, he
gradually became moreso in his later years. We can easily relate this novel "To Kill a Mockingbird" with the chronicle, of Southern America during 1933-35. The events and incidents in the novel is certainly influenced and shaped by Lee's childhood experiences. Lee was born in Monroeville on April 28, 1926 the youngest child of Amasa Coleman Lee, a Lawyer, and France Finch Harper Lee grew up in the small Southwestern Alabama town of Monroeville. Her father, a former newspaper editor and proprietor, was a lawyer who also served on the state legislature. She had a brother Edwin, four years her senior. A black house keeper comes once a day to take care of the house and family. Her mother was prone to a nervous condition and if not physically absent, was mentally and emotionally absent. As a child, Lee was a tomboy and a precocious reader and enjoyed, the friendship of her school mate and neighbour, the young Truman Capote, who provided the basis of the character of Dill in her novel, To Kill a Mockingbird. Lee's fiction was influenced by the experiences shared with a brother and two sisters and fellow author-to-be Truman Capote, a frequent summer visitor to Monsoeville. Down the street from the Lee's lived a family whose house was always boarded
up. The son of the family got into legal trouble and the father kept him at home for 24 years. He was hidden away until he was virtually forgotten by everyone he knew. He died in 1952.

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"We had to use our own devices in our play, for our entertainment. We didn't have much money.... We didn't have toys, nothing was done for us, and so the result was that we lived in our imagination most of the time. We devised things; we were readers and we would transfer everything we had seen on the printed page to the backyard in the form of high drama.

Lee attended the public grammar school and high school in Monsoeville. She developed an interest in writing during her childhood and continued to write when she attended Hisntigdon College in Montgomery Alabama from 1944 to 1945. In 1945 she
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transferred to the University of Alabama in Tuscaloosa to study law but left in 1949 without completing her degree while at Alabama Lee wrote columns, features stories and satires for the university newspaper and literary publications.

Lee was only five years old in when the first trials began in April 1931 in the small town of Scottsboro surrounding the purported rapes of two white women by nine young black men. The defendants who were nearly lynched before brought to court, were not provided with the services of a lawyer until the first day of trial. Despite medical testimony that the women had not been raped, the all white jury found the men guilty of the crime and sentenced all but the youngest, twelve years old, to death. Six years of subsequent trials saw most of these convictions repealed and all but one of the men freed or paroled. The Scottsboro case left a deep impression on the young Lee, who would use it later as the rough basis for the events in To Kill a Mockingbird. Lee has said that novel is not an autobiography, but later that should write about what he knows and write truthfully. The case served the same purpose in displaying southern attitudes about prejudice.
Lee worked as reservation clerk for Eastern Airlines in New York City until the late 50's, when she resolved to devote herself to writing. Over a period of three years, interrupted by the deaths of her mother and her brother and other responsibilities, she worked on her novel. At school she wrote short stories and pieces about racial injustice, and the themes of her pieces were extraordinarily rare. In 1955 Lee was living in New York City and writing stories about the people in her home town. Lee worked on the book for two and half years, initially titling Atticus. However she changed the title to match the overall themes that went beyond a simple character portrait.

Thus the novel "To Kill a Mocking Bird" is the real treasure from her childhood stock of memories. Both novels reveal the contemporary culture through the characters of "Estha and Rahel in The God of Small Things", and through "Scout and Jem in To Kill a Mocking Bird".

(b) Indian English Literature and place of Arundhati Roy:
Indian English literature undoubtedly exists as a distinctive body of writing and it is likely to grow in volume and vitality. Indian literature
comprises several literatures Assamese, Bengali, Gujarati, Hindi, Kashmiri, Kannada, Maithili, Malayalam, Marathi, Oriya, Punjabi, Sindhi, Tamil, Telgu, Urdu, Sanskrit and Indian writing in English is but one of the voices in which India speaks. It is a new voice, no doubt but it is as much Indian as others.

Indians have written and writing in English for communicating with one another and with outside world, for achieving self-expression too artistically using English, if necessary or necessarily in an Indian way. The Indian English literature is of more recent origin and hence its beginnings could be traced with reasonable certitude. The French literacy historian M. Taine said that literature is the creation of three factors: the race, the milieu, the moment. As regard Indian English Literature the 'race' is the mixed Indian race, a resultant of invasions, conquests and occupations, extending over a period of four or five thousand years, the 'milieu', the variegated Indian subcontinent, comprising extremes of every kind, heir to a geography and cultural heritage all its own; and the 'moment' the meeting of the west and India.
Hicky's Bengal Gazette India's first newspaper came out in 1780 and other followed in due course. Then came the private school imparting English Education. Sir Charles Wood's Despatch of 1854 said the mother tongue would be the base, but English would reign at the higher levels - such was the happy and healthy compromise and in essential this is the position today. English education was a new force-part elixir, part poison- injected into Indian life, but the immediate effects were seen only on the surface. “Our educated men ...belong to the nineteenth century, but their homes belong to the first century,”said Pratap Chandra Mazoomdar. The study of English literature, the adoption of western scientific techniques, gave a jolt to India’s traditional life. “Under English rule in India, the impact of two civilizations produced unrest, but it has also sustained and stimulated life.” writes Arthur Mayew. “The phoenix-hour that bred Indian English literature, sometimes solemn self-consciousness, but sometimes as naturally - oneself consciously - as leaves grow upon a tree - Indians learnt at first to read and speak and comprehend English, and they soon started writing also.”
“Indian writing in English was but one manifestation of new creative urge in India - what is often referred to as the literary renaissance in India. The exhausted, almost sapless, native soil received the new rich fertilizer from the west, and out of this fruitful union - as it happened in Elizabethan England a new literature was born. Bengali led the way, but the others were not slow to follow. The study of English literature resulted in bilingualisms, writing in two languages, English and their mother tongue, with equal facility. Indo Anglian literature has the same origin as the other Indian literatures. The renaissance in modern Indian literature begins with Raja Rammohan Roy a man who was destined to act as bridge between India and England.

The first Indian English writers of verse and prose the Cavally Brothers, Derozio, KashiprasadGhosh, Hasan Ali, P. Rajagopalel, Mohan Lal Michael, MadhusudanDutt, Toru Dutt Indian poet writing in English. Bianca story is dream projection of Toru herself as she lost her brother and sister. Her memories are poured in this story she too died at young on 30th August 1877, after ill health. Rabindranath Tagore, plays chitre, The post office, sacrifice, Sri Aurobindo'sperseus
the Deliverer, Vasavadutta were written in English as original dramatic creation. Modern Indian dramatic writings in English are neither rich in quantity nor on the whole of high quality. Then came Gandhian literature he was not out writer but his 'My Experiments with truth" was acknowledged as a world classic. Jawaharlal Nehru too wrote Autobiography, Discovery of India Glimpses etc.

The 'novel' as a literary phenomenon is new to India. It is only during a period little more than a century that the novel - the long sustained piece of prose fiction has occurred and taken root in India. It was in Bengal that the literary renaissance first manifested itself; but almost immediately afterwards, the signs of 'new life' were to be seen in Madras, Bombay and other parts of India as well. The real beginnings were with the work of the great Bankim Chandra Chatterjee's 'Rajmohan's wife' (1864), Raj Lakshmi Devi's 'The Hindu wife' (1876), Toru Dutt's 'Bianca' (1878), Kali Krishna Lahiri's 'Roshinara' (1881), Khetrapal Chakravarti's 'Sarata and Hingana' (1895). These novels, written in English have for us no more than an antiquarian or historical interest.
Tagore's *Binodini*, R.K. Narayan's *The Dark Room*, Sarat Chandra, Mulk Raj Anand were the complete novelist, Tarasankar, Bibhuti, Manik, NainiBhaumik, Gajendra Kumar Mitra, ManojBasu have been scouring the ocean of everyday life in Bengal. After Independence, however novelists in India have shown themselves susceptible to the influence of American and European models and also models from the oriental countries. After the advent of independence 'the more serious novelist has shown how the joy of freedom has been more than neutralized by the tragedy of the partition', how in spite of the freedom there is continuing corruption, inefficiency, poverty, and cumulative misery, how after all, the mere replacement of the white sahib by the brown sahib cannot effect a radical cure for the besetting ills of India. Communal linguistic, casteist passions were seen to come into the open with accelerated frequency. Social life in a country of the size of India is so full of vagaries and varieties that the novelist with an observant eye and understanding heart will find material spread out before him or her to be literally inexhaustible. Novel like Two Measures of Rice shows the peasants life in the difficult period of transition from the old feudalism
to the new wage economy. The laborers are involved in conflicts-political, social, and economic. He is perforce obliged to make the uneasy passage from innocence to experience.

The novelist is a man and an artist: and hence what he writes can comprehend all that comprises man's life and can exploit all the graces and freedoms of art, but what he writes must neither merely outrage humanity nor totally deny the imperative of art. The novel is a means of expression for the writer, and it is ultimately born of understanding and love. “The novelist’s understanding of man, of nature, of God has to be as total and as integral, as possible, and his love have to be a total power too. Such understanding and power will forge their own appropriate means - language form, technique - for communicating the totality of the vision and the whole power of the love to the readers. Whatever is the subject - a patch of past history, a segment of contemporary life, a problem in ethics or politics a revolutionary eruption in the body - politic - the novelist, understanding and love will make his writing transcendent the merely local and controversial and attain the vitality and dignity of creative literature.”
The novel is a living and evolving literary gear and is trying in the hands of its practitioners, a fusion of form substance and expression that is recognizably Indian, yet also bearing the marks of universality. Modern times Tagore, Mulkraj Anand, K.S. Ventata Ramani, N.S. Phadke, R.K. Narayan, Khuswant Singh. The novelist is not usually attracted to new techniques in plotting, narration or characterization. Norms are changing everywhere and they are changing in India too. The stream of consciousness method of narration again is but rarely tried by the Indian Novelist. Two women novelists Shakuntala Shringagesh and Anita Desai have made intelligent use of the method. They have guarded experimentation is going on zig-zag in narration jumbling the past, present and future to charge the novel with suspense and piquancy, characterization on the basis of purposeful inconsistency and a functionally experimental prose style. Novel in India- and the Indo- Anglian novel, which in many ways merges with the totality- is a rich enough and variegated enough phenomenon.

It is case of more women than men, qualitatively as well as numerically! O Jane Austen, George Eliat, the Brontes and Mrs.
Gaskell, Dorothy Richardson and Virginia Woolf had established their own 'great tradition. Women are natural story tellers even when they don't write or publish. And in India we have seen how the marvellous Torulata (Toru Dutt) wrote both French and an English novel before she died at the age of 21 in 1877. Other women writers too have since made their mark in Indian fiction in English. Raj Lakshmi Debi's 'The Hindu Wife', Mrs. Krupabai Satthianadhan's Kamala, Cornelia Sorobji. It is however only after the Second World War, that women novelists of quality have begun enriching Indian fiction in English. Of these writers Kamala Makandaya, Ruth Prawer Jhabvala are unquestionably the most outstanding. Shakuntala Shrinagesh, Nayantara Sahgal daughter of Mrs. Vijayalakshmi Pandit has published both fiction and nonfiction, Vimala Raina's Ambapali is an ambitious historical novel set in the ancient India of the Buddha's time.

Indian English literature starting from Raja Rammohan Roy and travelling through Cavally Brothers, Derozio, Kashiprasad Ghose, Hasan Ali, P. Rajgopaul, Mohanlal Kashinath Telang, Ranade, Gopal Krishna Gokhale, Toru Dutt, Ramesh Chunder Dutt, Rabinder Nath

Arundhati's Roy's book- The God of Small Things, radically changed perceptions about Indian authors with her commercial success. She won the Booker Prize and remained on the top of the New York Times bestseller list for a long time. With her also started the trend of large advances, hitherto unheard of among Indian writers.

The God of small things published in 1997, it sold no less than four million copies by the end of that year and was translated into more than 25 languages, from French to Spanish. "Roy set a huge trend because she had that rare combination of being both a huge
commercial and critical success internationally". Netenjakob said, "This helped to shed an altogether different light on Indian literature. The current European interest in Indian may not compare to the post - Roy publishing fronzy, but there's no denying that India is the "Flavor of the season." Indeed Europe's surge of interest in Indian writing in English is also an acknowledgement of the country's growing economic clout and its embrace of global capitalism - a fact that has also caused upheaval in its chaotic cities and social fabric.”

Toru Tejpal author and editor of Delhi based weekly paper Tehelka told, "Few countries offer the kind of material that India has to offer. We have a fractured past, a difficult present, which seeps into our writing. "Indian writer NamitaGokhaloe said, it was hard to ignore India any longer."India is a huge paradox - both unchanged and changing. Modern yet rooted in tradition - and our literature has so to say about this radical sense of change." Now India steps up to bask in the spotlight at Frankfurt book Fair the focus is on a new crop of writers in English. One of them is Arundhati Roy the writer of Booker's Prize winning novel. "The God of Small Things"The novel has become an international best seller and in October 1997 won the
coveted Booker Prize. Thus Arundhati Roy has very important place in the literature world.

**South American Milieu and the contribution of Harper Lee:**

Like India South American literature could be very easily divided in two section one before the arrival of European invasion forces. The dividing line comes about 1500 AD or about 500 years ago. In 1500 AD people living in America spoke different languages and none of them were written down. Many of these languages died out in 1500's and 1600's AD because so many people had died of smallpox and measles that hardly anyone was left to speak those languages any more.

In course of 1700's and 1800's Christian missionaries came from Europe and they tried to get people to learn English or French so that they could read the Bible. In late 1700's AD people started using English. By the 1800's people were beginning to write novels or fictional stories. In 1900's for the first time in history most kids had time to go school and learn to read. To supply these people reading habits many people wrote in English poetry, Essays, novels etc. Lots of writers lived in South America like Eulora Welty, Thomas Wolfe.
The panorama of South American writers goes as follows the starting from Nathaniel Ward 1578-1652 upto 1926 Harperlee at 552. She has contributed by bringing into light, the Southern life of America through a child's eyes, racial injustice in the segregated South, courage, bird themes, and lawyers as hero, it focuses the innocence of various victim of injustice like innocent mocking bird who simply provides pleasure with their song.

In its simplest form Southern literature consist of writing about the American south, with the south being defined for historical as well as geographical reasons as the states of south Carolina, Georgia, Albama, North Carolina, Virginia, Tennessee, Mississippi, Louisiana, Texas, Oklahoma, Missouri, Maryland, Delaware, Kentucky, West Virginia and Arkansas. In addition to the geographical component of southern literature, certain themes have appeared because of the similar histories of the southern states in regard so slavery, the American Civil War, and Reconstruction. The conservative culture in the south has also produced a strong focus within southern literature on the significance of family, religion, community in one's personal and social life the use of the southern
dialect, and a strong sense of place. The South's troubled history with racial issues also continually appears in its literature.

During the 17th and 18th centuries, English colonists in the southern part of the American colonies produced a number of notable works. Two of the most famous were early memories of Virginia: Captain John Smith's account of the founding of Tomestown in the 1610s and 1620s and William Byrd 11's Saret plantation diary, kept in the early 18th century. Both sets of recollections are critical documents in early southern history.

After American independence, in the early 19th century, the expansion of cotton planting and slavery began to distinguish southern society and culture more clearly from the rest of the young republic. During this antebellum period, South Carolina and particularly the city of Charleston, rivaled and perhaps surpassed the Virginia as a literary community. Writing in Charleston, the lawyer and essayist Hugh Swinton Legare, the poets Paul Hamilton Hayne and Henry Timrod and the novelist William Gilmore Simms composed some of the most important works in ante bellum southern literature.
Simms was a particularly significant figure, perhaps the most prominent southern author before the American Civil War. His novels of frontier life and the American Revolution celebrated the history of South Carolina. Like James Fenimore Cooper, Simms was strongly influenced by Walter Scott and his work bore the imprint of Scott's heroic romanticism. In the Yemassee, The Kinsmen and the anti-uncle Tom's Cabin novel The Sword and the Distaff, Simms presented idealized portraits of slavery and southern life. While popular and well-regarded in South Carolina - and highly praised by such critics as Edgar Allan Poe.

In the Chesapeake region, meanwhile, Antebellum authors of enduring interest include John Pendleton Kennedy, whose novel Swallow Baron offered a colourful sketch of Virginia plantation life, and Nathaniel Beverly Tucker, whose 1836 won The Partisan Leaderf outold the secession of the Southern stater, and imagined a guerrilla war in Virginia between federal and secessionist armies.

Not all noteworthy Southern authors during this period were white. Frederick Douglass's Narrative is perhaps the most famous first person account of black slavery in the antebellum south. Harriel
Jacobs meanwhile, recounted her experiences in bondage in North Carolina in Incident in the Life of a slave Girl. And another southern born ex-slave Williams Well Brown, wrote Clotel: or The President's Daughter - widely believed to be the first novel ever published by an African - American. The book depicts the life of its little character, a daughter of Thomas Jefferson and his black mistress, and her struggles under slavery.

In the second half of the 19th century, the south lost the civil war and suffered through what many white southerners considered a harsh occupation (called Reconstruction). In place of the Anti-Tom literature, came poetry and novels about the "Lost cause of the confederacy." These writers idealized the defeated South and its lost culture. Prominent writers with this point of view included poets Henry Timrod, Daniel B. Lucas and Sidney Lanier and fiction writer Thomas Nelson Page. Others, like African American writer Charles W. Chesrutt dismissed this nostalgia by pointing out the racism and exploitation of blacks that happened during this time period in the south.
In 1884, Samuel Langhorne Clemens, better known by his pen name Mark Twain, published what is arguably the most influential southern novel of the 19th century, The Adventures of Huckleberry Finn. Ernest Hemingway said of the Novel, "All modern American literature comes from one book by Mark Twain coiled Huckleberry Finn". This statement applies even more to Southern literature because of the novel's frank dealings with issues such as race and violence.

Kate Chopin was another central figure in post-civil war. Her stories offered not only a sociological portrait of a specific southern culture but also furthered the legacy of the American short story as a uniquely vital and complex narrative genre. But it was the publication of her second and final novel The Awakening (1899) that she gained notoriety of a different sort. The novel not only shocked audiences with its frank and unsentimental portrayal of female sexuality and psychology. It paved the way for the Southern novel as both a serious genre and one that tackled the complex and untidy emotional lives of its characters. She is widely regarded as not only one of the most important female writers in American literature but one of the
most important chroniclers of the post-civil war south and one of the first writers to treat the female experience complexity and without condescension.

During the first half of 20th century, Dixon the best known for writing was a trilogy of novels about Reconstruction. Overall Dixon wrote 22 novels numerous plays and film scripts. In 1920's and 30's a renaissance in Southern literature began with the appearance of writer such as William Faulkner Caroline, Tennesse Williams, Thomas Walfe and Robert Penn Warren. Because of the distance the southern Renaissance authors had from the American civil war and slavery, they were more objective in their writings about the south. Writers like Faulkner, who won the Nobel Prize in literature in 1949 also brought new techniques such as stream of consciousness and complex narrative techniques to their writings. For instance, his novel "As I Lay Dying" is told by changing narrators ranging from the deceased Addie to her young son.

The late 1930s also saw the publication of one of the most well-known Southern novel, Gone with the Wind by Margret Mitchell. The novel published in 1936, quickly became a bestseller. It won the
1937 Pulitzer Prize and in 1939 an equally famous movie of the novel premiered. Southern literature became popular across genre.

From 1940s onward Southern literature grew thematically as it embraced the social and cultural changes in the South resulting from the American Civil Rights Movement. In addition more female and African American writers began to be accepted as part of southern literature, including African Americans such as Zora Neale Hurston, sterling Allen Brown, and Dori Sanders, along with women such as Eudora Welty, Flannery O'Connor, Ellen Glasgow, Carson McCullers and Shirley Ann Grace, among many others. Other well-known Southern writers of this period include Reynolds Price, James Dickey, William Price Fox, Davis Grubb and Walker Percy. One of the most highly praised southern novels of the 20th century, To Kill a Mockingbird by Harper Lee, won the Pulitzer Prize when it was published in 1960. New Orleans native and Harper Lee’s friend Truman Capote also found great success in the middle 20th century with breakfast at Tiffany’s and later in Cold blood. Another famous novel of the 1960s is A Confederacy of Dunees, written by New Orleans native John Kennedy Toole in the 1960’s but not published
until 1960. It also won the Pulitzer Prize in 1981 and has since become a cult classic. "It has become a cliché in commentaries on the South, New South, or Sunbelt, that the region has lost its distinctiveness and has been absorbed into the mainstream of America. We are even told that we can no longer speak of southern sensibility. Yet everyone who looks at our literature is immediately struck by differences sometimes subtle but often obvious enough, that set us apart from the rest of the nation. For instance, there is the southern language that colors our fiction or the southern novelist’s emphasis on racial themes and narratives centered around family. Another famous novel of the 1960s is A Confederacy of Dunces, written by New Orleans native John Kennedy Toole in the 1960 but not published until 1980 - won the Pulitzer Prize in 1981 and has since become a cult classic.

Today the American South is undergoing a number of cultural and social changes, including rapid industrialization and an influx of immigrants to the region. As a result, the exact definition of what constitutes Southern literature is changing. The successful crime novels of James Lee Burke are not ashamed of making a point of
their own southernisms and their nationwide popularity has been attributed to their southern appeal. Truman Capote born and raised in the deep South associated is best known for his novel In Cold Blood, a piece with none of the characteristics with southern writing other southern writers, such as popular John Grisham, John Berendt, Tim Gautreauxto, Jesmyn ward, who won the 2011 National Book Award for fiction for her novel, Salvage The Bones. But the novel To Kill a Mockingbird is read by the pupils of high school in their literature syllabus. The University of Alabama in Tuscaloosa each year holds a high school essay writing contest for a piece based on Lee's master work and Lee has quietly attended the award ceremony for the contest mingling with students and staff and talking with their families. This year he spoke to the press only about the students and essay-writing contest.

"They always see new things in it [To Kill a Mocking Bird] and the way they relate it to their life now is really quite incredible, she told the New York Times reporter. She then heaped precise upon the organizers of the contest 'What these people have done for me is wonderful,' she said. The editorial team at Lippincott tried to worn Lee
that she would probably sell only several thousand copies at the most. Instead, Reader Digest and condensed Books published portions of novel which gave it a wide readership almost immediately. Published in 1960 To Kill a Mockingbird won the Pulitzer Prize in 1961. It is now taught is over 70% of schools in United State. A 1991 survey by the book of the north club and the library congress center for the book found that To Kill a Mocking Bird was rated behind only the Bible in books that are "most often cited as making a difference."

To Kill a Mockingbird has now sold over so million copies and been translated into more than 30 languages. Many scholars write about the novel, analyzing its moral sociological, psychological, literary, legal and racial and gender issues and themes. As she desired, Harper Lee left a 'record' of the "rich social pattern" of small town American life. And the wide world has more than confirmed the richness of the literary achievement that emerged from her recognition of "something universal in this little world", she knew in southwest Alabama. In May 2007, Harper Lee was inducted the nation's highest formal recognition of artistic merit. She also was
awarded the Presidential Medal of Freedom in 2007 for her contribution to literature. Harper Lee herself quoted in Newsquist 1964

*I never expected any sort of success with Mockingbird. I was hoping for a quick and merciful death at the hands of the reviewers but, at the same time, I sort of hoped someone would like it enough to give me encouragement. Public encouragement. I hoped for a little, as I said, but I got rather a whole lot, and*
in some ways this was just
about as frightening as the
quick, merciful death I'd
expected.

Her creativity could be depicted in her other works too.

"Christmas to Me" Mc Call's (December, 1961)

"Dear Oprah [A letter to Oprah from Harper Lee]" O,
The Oprah Magazine (July, 2006).

"Loe - In other words" Vogue (April 15, 1961)

"Romance and High Adventure" in clearings in the Ticket:
Alabama Humanity, Reader (1985)

"When children Discover America"Mc Call's (August, 1965).

In 1999, Harper Lee’s novel was voted in “Best Novel of the 20th century” by readers of the library journal. It is listed as # 5 on the modern library’s reader list of the 100 best novels in the English language since 1900 and # 4 on the rival Radcliff publishing course’s 100 best board pick for novel and nonfiction. To Kill A Mocking bird appeared first on the list developed by librarian in 2006 who
answered the question “Which book should every adult read before they die?” followed by bible and the lord of the ring. To Kill A Mockingbird was listed #64 of The Best Gay and Lesbian novel by the publishing triangle.

Thus both novelists Arundhati Roy in Indian literature and Nelle Harper Lee in South American literature have occupied a very important place. Both novelists have contributed their work of literature to the society which has done its function of bringing before the world the various burning issues of the society and the need to remove these drawbacks to make this world a beautiful place of living for our coming generation. Next chapter will deal with the thematic similarities of both novels with comparative study and contribution of innocence by both the women novelist.

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