



**Dr. M.G.R. Educational and Research Institute**  
**(University with Graded Autonomy Status), Chennai**

**Papers Presented in**  
**In-House Seminar on Changing Contours of**  
**Contemporary Indian Writing in English**

**Editors: Dr. R. Pushkala, Dean, English**  
**Dr M. Chandrasena Rajeswaran, HoD, English**

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**Contents**

Editors' Foreword	
Dr. R. Pushkala, Dean, English and Dr. M. Chandrasena Rajeswaran, HoD, English	1-3
D. Deepa, M.A., M.Phil.	
Identity Empowerment as Feminist Assertion in Manju Kapur's <i>Home</i>	4-8
S. Magdelene Percy M.A., M.Phil.	
Current Style and Developments in Indian English Fiction Writing	9-16
N. Saranya, M.A., M.Phil.	
Reviving the History Through Literature – <i>Empire - The Story of the Cholas Told Like Never Before</i>	17-22
Sowmiya S.	
The Vortex of Violence and the Aftermath in Anuradha Roy's <i>Sleeping on Jupiter</i>	23-28
P G. Viswapriya	
Cultural Issues in Chetan Bhagat's <i>2 States: The Story of My Marriage</i>	29-35
R. Priyanka M.A., M.Phil.	
An Overview of Contemporary Indian Novels in English	36-42

G. Abirami, M.A. English II year Political Violence, Religion and Gender Identity in Arundhati Roy's <i>The Ministry of Utmost Happiness</i>	43-47
Devika. L, II M.A. English Anita Desai as a Feminist with Reference to <i>Cry, The Peacock</i>	48-50
Dharshini C, II M.A. English Non-Violent Resistance Against Socio-Cultural Norms – A Study on the Short Story 'The Remains Of The Feast' by Githa Hariharan	51-57
Gowshi Sanchanaa J, II M.A. English Concept of 'Indian Dharma' Revealed in Aravind Adiga's Novel <i>The White Tiger</i>	58-62
Suman Raj.K, II M.A. English Familial Relationship in Sudha Murty's <i>Grandma's Bag Of Stories</i>	63-65
Vinothini, R, II M.A. English The Plight of Women in Arundhati Roy's Novel <i>The God of Small Things</i>	66-70
Blessy R, M.A. (English) I yr. A Study on the Concept of Identity in Jhumpa Lahiri's Novel: <i>The Namesake</i>	71-75
Deborah, M.A. I Year <i>In Custody: An Onward Journey to Utopia with Black-hole Pessimism</i>	76-78
M. Jayaselvi, I M.A. English Celebration of Culture and Myth in Salman Rushdie's Novel <i>Midnight's Children</i>	79-82
K. Naveena, I M.A. English The Clash of Class in <i>Inheritance Of Loss</i> by Kiran Desai	83-87

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**EDITORS' FOREWORD**

Indian writing in English dates back to early nineteenth century. The writings of the period were inspired by nationalism, patriotism, etc. Bankim Chandra Chatterjee, an eminent writer of the period is known for his novels which were exciting with their historical but imaginary patriotic tales of sannyasis, dacoits, gruesome Tantric rites, etc. His Nationalism and Hinduism were merged in his lyric 'Bande Mathram'. Raja Ram Mohan Roy was carried away by the Hindu joint family sentiments and progressive English civilization.

The early twentieth century woke up to a new generation of writers like Tagore, who rediscovered the ancient wisdom and introduced himself as a mystic, Sri Aurobindo Ghose, who was into civil services first and a religious recluse later to rediscover Indian religion and philosophy, while being immersed in translating regional literature into English and Sarojini Naidu, who imitated the English Romantics.

The postcolonial writers moved away from the colonization, to think Indian and to reflect as Indians that their writings showed social idealist's vision (Anand), the caste inflected

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ruminations of Indian culture (Raja Rao) and everyday life of ordinary Indians (Narayan). The twentieth century as it advanced brought in Arun Kolatkar, Jayanta Mahapatra and AK Mehrotra in whose poetry we see a parallel of these novelists while Nirad Choudhary, Nizzim Ezekiel and Ruskin Bond wrote on Indians and their culture with their stories in the backdrop of Indian Metros like Bombay or like Dehradun and Simla.

A.K. Ramanujan, Jayanta Mahapatra and Gieve Patel were bold and decisive in their new thinking and dealt with contemporary political, cultural and social issues, and some writers like V.S Naipaul, Jeet Thayil, Amitav Ghosh, Shashi Tharoor, Salman Rushdie, Rohinton Mistry, Vikram Seth, Jhumpa Lahiri set their scenes of action beyond the Indian shores in the form of diasporic writing. The common themes of discourses of nationalism, colonialism, and modernity in the literature produced by Indian writers in the earlier period started to show a script that was making a transition from the public to the private in an increasingly global way.

During 1990's and after, several women authors made their debut in women's writing. In fact, the works by women writers constitute a major segment of the contemporary Indian writing in English thus establishing their identity in almost all walks of life and have heralded a new consciousness in the realm of literature. Kamala Das wrote poems to explore the female anxiety and sexuality. Anita Desai and Kamala Markandaya strove to show the struggle of middle-class women and their private world to the global audience.

Kiran Desai, Arundhati Roy, and Jhumpa Lahiri wrote for both Indian and international readers. Chitra Banerjee Divakaruni, Suniti Namjoshi and Anuradha Marwah Roy, Namita Gokhale or Shobha De and Arundhati Roy are outspoken and bold in their expression when they wrote on class distinction and women's issues because they were quite convinced that their writings could be a powerful medium of modernism and feminist statements. The last two decades have witnessed phenomenal success in feminist writings of Indian English literature.

Twenty first century witnesses a global awareness in the contemporary Indian writing scenario with its borders expanding and with an in-depth exploration of the Indian mind and its experience in all the genres of literature. As the adventures of writers have advanced in literary stylistics and insertion of modernity is so vivid that we find the national boundaries shrinking and fail to distinguish indigenous from diasporic Indian writers.

We feel happy to present here, an insightful analysis of the contemporary Indian English writers by our faculty members and by the students of our M.A. English program. Our students are our budding literary critics and creative writers. Their papers were presented in our In-House-Seminar to critically analyse the works of contemporary Indian Writers in the light of their understanding of the present-day challenges in socio-political and the economic and ecological issues that bog down our nation.

We are thankful to the Online International Journal **Language in India** [www.languageinindia.com](http://www.languageinindia.com) for the opportunity and encouragement given to our faculty and students to publish their research.

**Editors**

**Dr. R. Pushkala**

**Dr. M. Chandrasena Rajeswaran**



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**Identity Empowerment as Feminist Assertion in Manju Kapur's  
*Home***

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**Abstract**

Feminist theory has become a way of looking at the social world through the lens of gender inequality. One of the significant focuses in feminist philosophical work on the self has been reclamations of female identities. Empowerment presents the transition from a state of powerlessness to more control in life and as a change in both human activity and the social structure. Women empowerment may be considered as a personal process and identity as an essential component in asserting the self. Losing one's identity in any of the domain that a woman may be seriously engaged in, creates a sense of disempowerment. The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated women. Although Manju Kapur has written six full length novels to this date, this paper aims at analyzing one of her novels, *Home* (2006). The present paper aims to make an analysis of the female protagonists and their experiences on the basis of *Identity Empowerment as a Feminist assertion*.

**Keywords:** Manju Kapur, *Home*, Identity, Women Empowerment, Feminist Assertion, Marriage, Motherhood.

**Introduction**

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Feminism had its beginnings in England and has now become more or less a worldwide phenomenon. In its course, feminism has taken on, so many political, cultural and deeply personal meanings. As a result feminism may be defined in many ways but the most common understanding of the term is that it denotes emancipation of women, politically economically and socially.

Empowerment has become an essential part of feminist theory and, as such, seeks to increase the personal, interpersonal and political power of oppressed and marginalized populations for individual and collective transformation.

### **Identity Empowerment**

Identity empowerment theory is a recently developed clinical sociological theory that has been built on documented patterns and predictabilities in interpersonal, family, and group behavior (Hall, 1990). It describes and begins to explain critical clinical and social processes that increase the probabilities and possibilities of women's well-being and optimal functioning. The theory is grounded in the assumption that empowered women make meaningful commitments and undertake effective, goal-oriented activities that they choose for themselves.

Identity empowerment can be initiated in many different ways. Women heighten their awareness of how values and goals influence their lives at varied level of experience and interaction. Identity empowerment enhances women's capacities to take value stands in their own interests in personal and public negotiation. Women are able to scrutinize the impact of social structures and other social influence on their self-concepts and life experiences by deliberately focusing on each concept of Identity empowerment theory. The structure of this frame of reference allows women to reflect on their lives more objectively than free-wheeling discussion allows, and the end-product—their identity empowerment—is a clarification and strengthening of their perceptions of themselves and society.

### **Modern Indian Women's Writing**

A major development in modern Indian fiction is the growth of a feminist or women centered approach, that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility. Many Indian women novelists have explored female subjectivity in order to establish an identity. Women writers have moved away from traditional portrayals of enduring self-sacrificing women, towards conflicts, female characters searching for identity; no longer characterized and defined simply in terms of their victim status.

The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers. This subject matter is often considered superficial compared to the depiction of the replaced and oppressed lives of women. Indian women writers like Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal, Kamala Das, Anita Desai, Shashi Deshpande, Githa Hariharan, Bharati Mukherjee, Shobha De, Namita Gokhle, Jhumpa Lahiri, Kiran Desai, Arundhati Roy, Anita Nair, Manju Kapur and others have chosen the problems and issues faced by the women as their main thematic concerns.

### **Manju Kapur and Her Novel *Home***

Manju Kapur is a contemporary novelist having six novels to her credit with a high degree of both critical as well as popular success the world over. She is one of the most admired novelists of Indian writing in English. She is one of the prolific women writers today, whose realistic and remarkable images of the urban middle class women has thrown light upon an

emerging class of women who are eventually taking charge of their lives.

“*Home*” (2006) is her third contribution was described as glistening with details and emotional acuity in “The Sunday Times”. Home is a story of a family tied up in the busy schedule of the metros. The traditional Delhi based cloth merchant Banwari Lal. With the advent of technology, contemporary fashion becomes the in thing and the old trend is left far behind.

Thus, Home is not only the story of Banwari Lal family, it seems to be the most common and wonderful tale of many homes altogether. This is not an imaginative story. It has the real incidents of human life, human relationships and human experiences. Love, life, marriage and conflicts travels together in the novel with humour, pathos and compassion. Tradition, convention, culture and human values are observed here with human feelings and human experience.

There are eight marriages in the novel belonging to three generations. There are more than twenty people living together with their different ideologies, different ambitions and different dreams. They all aspire towards a common motto. That is happiness. Lala Banwari Lal, his wife, his two sons—Yashpal and Pyarelal, two daughters-in-law—Sona and Sushila, three grandsons—Ajay and Vijay by Pyarelal and Raju by Yashpal, only one grand-daughter Nisha by Yashpal—all share the values of the joint family although there are some conflicts among them.

Manju Kapur seems outstanding in terms of portraying female characters. There are many female characters in the novel—Sona, Sushila, Rupa, Rekha, Pooja, Nisha, Asha, etc.—all these female characters maintain their individual identity in the novel without any sense of repetition. All of them understand the values of joint family also. They know how to sacrifice individual interest for the sake of family in which people belonging to many generations live together.

In her novel Home, Manju Kapur tries to represent Nisha in the context of modern generation in which each and everything has been viewed in different modern perspectives. Nisha is a typical product of modern generation for whom liberty and freedom is everything. The real meaning of education in her life is to achieve liberty and freedom.

### **The Portrayal of Women characters in Manju Kapur’s Novel**

Manju Kapur is successful in portraying her females as absolute rebel to that of timid, oppressed and suppressed women. Her women characters are awakened souls who know how to lead their life on their own terms. She never blamed her female characters nor did she portray them in a meek circumstance. Although they had to compromise to a great deal, but it was by their choice and not by force either of the family or of the society. All her women characters are trend setters in almost all fields, be it education, their free lifestyle, their choice of life partner or even their extra-marital affairs. A very revolutionary image of women has been portrayed by Manju Kapur in the setting of pre- and post-independence, a time when women were not allowed even to cross the threshold of their houses or even raise no voice of their own. She dares to make them more vociferous to find their own grounds. When asked in an interview by *Random Reads*, about her characters, she said,

“These are the lives I observe around me. Women’s lives - at least here – I can’t



really speak with authority about other places – are complicated and a source of endless interest. In Indian women are often caught between the traditional and the modern, caught between the family and their individual desires. As a novelist this is where I place my stories” (Random Reads).

Her female characters are always caught in between the traditional and the modern, their personal desires as well as their familial expectations. Manju Kapur in almost all her novels has tried to bring forth one or the other female-centric issue although she had never acclaimed to be a feminist writer but feministic tradition is very much apparent. She, through her female protagonists has tried to unfold the hidden secrets which only a woman can probably find affinity to, which these traits normally do not find easy acceptability.

### **Motherhood in *Home***

Manju Kapur takes us through a brisk and strangely captivating account of three generations of the Banwaris, a typical north Indian joint family. It may be pointed out that the entire premise of the novel is based on a woman’s fertility to bear a child, preferably a male child and each daughter-in-law of the Banwari family finds an identity in the family only according to her status in fulfilling this requirement.

One of the main concerns of the female world is the curse of barrenness. Here the curse of barrenness initially overtakes both Sona and Rupa (real sisters). Atharva vedha says: “Woman’s main occupation is to procreate. Therefore, an infertile woman is an object of contempt” (G. Sharma, 52). Thus the concept of womanhood in Indian society is inseparable from motherhood and the responsibility and honour that follows it, is entirely hers. The cultural construct promotes a feminine mystique which associates women’s identity with her maternal role.

Motherhood is traditionally venerated in the Indian culture. It is perceived that motherhood is the main purpose of women’s lives. In such a scenario, Rupa epitomises a break from the old traditional myths regarding motherhood. Through Rupa, Kapur portrays the change that is seeping in our social and familial values. Barring indications of slight prick and passing pain, Rupa as well as her husband have no regrets for not having children, nor do they feel themselves misfits in a society which treats women with hostility for being childless. Through Rupa’s character Kapur portrays the emergence of new woman in her novel.

### **Identity Empowerment in *Home***

Nisha, in the novel says that she wants to study fashion designing because she doesn’t want to stay at home being an English graduate. Now she wants to find a new identity as an independent individual woman and so, she thinks about career-oriented courses. By this time, she suffers from the problem of skin eczema. Her skin disease brings to light her inner tremors which splits her personality and blemishes her fair skin.

Loneliness compels Nisha to feel that she would go mad sitting inside the house. She wants to work in a shop like her brothers. So she requests her father Yashpal, “If only you could take with you, Papaji”, she pleaded in a rush; “I have seen girls working in shops. Why should it be only Ajay, Vijay and Raju? There must be something I too can do” (268). This reveals her inner quest for independent existence. It also seeks equality of sex, that is Nisha and her brothers belong to different genders.

Nisha feels lost in her own home and her search for home doesn't end till the end of the novel. Meantime she gets an idea to start business of salwar suits. She demands a year from her father to prove her ability with this innovative idea. She pleads him, "Give me a chance to show you what I can do" (287). In her life, "A journey of businesswoman begins from this point" (Ashok Kumar, 82). This behaviour reveals her inner quest for independent existence. It also seeks for equality of sex.

Manju Kapur wants to have a complete liberation and identity to woman in socio-cultural India. In India, 'home' is the center of every family, and the importance of home cannot be neglected. But home is the site where conflicts take place. A lot of women accept these conflicts, compromise with the situation only because the idea of going against the family is unheard of and this influences women's silence. Though Kapur has portrayed the character of Nisha as an educated, confident, self-assured, bold and independent new woman, she, pays honour to the Indian tradition, like Ezekiel, who believes 'Home is where one has to gather grace'.

### Conclusion

Manju Kapur's *Home* explores the complex terrain of the Indian family and reveals many issues that are deep rooted within the family viz. revolt against the old traditions, struggle for survival, quest for identity and of course woman's unending struggle to survive and to break the silence against her own suppression.

Manju Kapur narrates important issues of women in her novels and conveys that it is only through self-assertion that a woman can empower her identity or regain her lost identity. Manju Kapur's *Home* encapsulates the idea of women's identity empowerment and liberation and the protagonist Nisha, connects them to the emerging sense of female identity. Manju Kapur's protagonist in the present novel lives within the sphere of reality and successfully finds her 'Home'.

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**Current Style and Developments in Indian English Fiction  
Writing**

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**Abstract**

There are many recent trends and advancements in the humanities and writing. Indian English Literature is not the exemption for this. There are numerous new abstract developments in Indian English Fiction. We have an exhibition of authors who are composing, making an interpretation of and transcreating into English. Imagination, interpretation, transcreation, Dalit Literature, Diasporic composing, postcolonial composing, postmodern and feministic compositions are arising rapidly in Indian English Fiction. Today, we can find a ton of technocrats, the board experts particularly from abroad making smash hits in India. The credits can be given both to promoting abilities and experimental writing skills. The informal communication Medias are likewise helping in advertising. Many writers like Chetan Bhagat, Shobha De, Anita Desai, Kiran Desai have Facebook fan pages and the scholars are additionally dynamic in Twitter and Blog. This assists them to find out about the needs of the crowd and

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helps roundabout cooperation. Indeed, even books are accessible on e-perusing. Many writers distribute selections of their books online for empowering deals. Today, the habit of reading is diminishing. So the writers should keep up more to the tendencies of group and their fast lives. The group needs most outrageous entertainment in least time and effort. In any case, the Indian English notable fiction portrays the tendencies of Indian researchers and therefore can be taken apart as a social report material.

### **Introduction**

Writing is the reflection of society. Writing mirrors the social, cultural, efficient and recorded existence of human creatures. Writing no longer remaining parts restricted to specific topographical, public or social conditions. The worldwide worries and moving standards illuminating different works of art have changed the nature and the comprehension of writing. The variety of the perusing material accessible in the market has changed the cravings and assumptions of the perusers too. There has been a spray of works that not just imprint interdisciplinary nature of writing yet in addition give an impulse to rivalry under absurd tensions to develop. It has come about in a type of works that challenges arrangement in view of generally acknowledged artistic standards.

As indicated by the 1965 'National Foundation on the Arts', furthermore, the Humanities Act, the expression "humanities" incorporates, however is not restricted to, the investigation of the following: language, both current and old style phonetics, writing, history, law, theory, relative religion, morals, the set of experiences, analysis, and hypothesis of artistic expression, those parts of social sciences which have humanistic substance and utilize humanistic techniques, the review and use of the humanities to the human climate with specific thoughtfulness regarding mirroring our assorted legacy, customs, what's more, history and to the importance of the humanities to the ongoing states of public life.

As focused by Monika Fludernik: The humanities improve our experience through cross-cultural examination and educated analysis regarding current creed or gotten assessment, and by utilizing various points of view on occasions and circumstances, particularly in the space of morals. (2005: 59)

The 21st century has demonstrated to the world that English writing is presently not the sole territory of the majestic Britain. Albeit English writing began and thrived in England, it has proceeded to plant the seeds of inventiveness in English in different regions of the planet. Curiously, the English nation themselves cleared the way for the unforeseen advancements that we witness today Indian English Literature. Indian English fiction generally

been receptive to the progressions in material reality and hypothetical viewpoints that have affected furthermore, administered its review since the hour of its beginning. At the prior stage, the imaginary works of the significant Indian English scholars like Mulk Raj Anand, R. K. Narayan and Raja Rao were chiefly worried about the oppressed of the general public, the Indian working class life and the statement of customary social ethos of India. At that time, even to a lot later stage when scholars like K. S. Venkataramani, Kamala Markandaya, Bhabani Bhattacharya, ChamanNahal, Ruth Praver Jhabvala, Nayantara Sahagal, Arun Joshi, and Khushwant Singh composed, Indian English fiction focused on the portrayal of social truth of the times.

### **Background Study of Twentieth Century**

The appearance of the twentieth century denoted a huge outlook change in practically varying backgrounds. The 100 years have seen remarkable fundamental happenings wherein life itself got reclassified. Writing, which has consistently been the file of different shades of life, excessively saw turning points. Subsequently, there is an irrefutable interrelationship between life, writing, thought and language. The steadily changing ideal models of the worldwide world have offered writing not just a chance to return to its own hypotheses and practices however sanctioned a course for new ones to arise. The issues of society, culture, legislative issues, orientation, and so on should be arranged and investigated regarding the changing necessities of the general public. Additionally, the ascent of a worldwide world has made the mode of impersonation a mind-boggling peculiarity as the phonetic varieties have prepared for a multilingualism that coincides with the consistently expanding region of a solitary Global Language, English, which in turn accompanies its own arrangement of transformations and "englishes". (2007: 66) Indian English writing (IEL) imply to the assortment of work by authors in India who write in the English language and whose local or co-local language could be one of the various dialects of India. Its initial history started with crafted by R.K. Narayan, Mulk Raj Anand, RajaRao who added to Indian fiction during the 1930s. It is additionally connected with the works of individuals from the Indian diaspora, like V.S. Naipaul, Kiran Desai, JhumpaLahiri, Agha Shahid Ali, RohintonMistry and Salman Rushdie, who are of Indian drop. It is often alluded to as Indo-Anglian writing. Indo-Anglian is a particular term in the sole setting of composing that ought not to be mistaken for the term Anglo-Indian. As a classification, this creation goes under the more extensive domain of postcolonial writing – the creation from recently colonized nations like India. A significant pattern is the first exploratory writing in English in the Indian subcontinent, among others.

After the threesome of Raja Rao, R K Narayan and Mulk Raj Anand in the center of the twentieth 100 years, we have a huge number of authors all kinds of people from various strolls of life on different topics. While monetary and social advancement was vital for political pioneers like Mahatma Gandhi and Jawaharlal Nehru, the mental and humanistic outcomes of improvement turned into a significant distraction for authors like R K Narayan and Kamala Markandaya as in *The Painter of Signs* and *A Handful of Rice*, individually.

They managed a less muddled and generally provincial life in a relaxed style. Their obviously political and social subjects required a sluggish space for contemplation at each stage. The changed insight advising an alternate nature regarding the connection between the creator and his work has likewise affected the contemporary Indian English fiction composing. Rather than being the maker or the maker of a scholarly work, his job gets approximated to that of the producer of a show-stopper. The authors settled abroad and the ones who split their time among India and abroad have contributed a lot to this quickly creating Indian Literature, subgenre of English writing. Presently Indian English writing no longer remaining parts restricted to the compositions essentially of the "children of the dirt". It has expanded the extent of fictitious worries of these journalists from absolutely Indian to the worldwide and transnational.

### **Current Style in Indian English Writing**

Today Indian English as well as Indian writing in English has its own character. Various late Indian writers have delivered huge books, leaving an imprint in the artistic world. The made up works of large numbers of the new Indo-English fiction essayists likewise register an undeniable shift. Rather than illuminating a run of the mill Indian social foundation and conventional Indian social ethos, their works display worldwide worries through the introduction of multicultural reality. The changed idea of their interests has come about in their steadily expanding readership. The development of the extent of their topical worries and improvement of new types of articulation has won them numerous esteemed International Awards including the Nobel Prize won by V.S. Naipaul. Their works have won approval all over. Rather than the show of run of the mill Indian socio-social foundation and typography, these authors focus on various types of life concerning different societies. Also, the show of customary Indian working-class society furthermore, its inconsistencies has been supplanted with the life also, encounters of the rich and generally socially freed individuals. Their works are not restricted to the portrayal of regularly experienced epistemological universe of poor people and the socially down-trampled.

The 1980s saw a subsequent coming for the Indian novel in English. Its saviour appears to have

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been Salman Rushdie. The presence of 12 PM's Children in 1981 achieved a renaissance in Indian writing in English which has outperformed that of the 1930s. Its impact, recognized by pundits and writers, has been obvious in various ways: the presence of a specific postmodern fun loving nature, the turn too history, a new richness of language, the reevaluation of moral story, the sexual straightforwardness, even the unmistakable references to Bollywood, all appear to owe something to Rushdie's novel.. Presently Indian English writing no longer remaining parts restricted to the works fundamentally of the "children of the dirt". It has widened the extent of fictitious worries of these essayists from absolutely Indian to the worldwide and transnational.

### **Feminism in Indian English Writing**

Woman's rights with its pushed-on ladies' interests has likewise acquired a significant change contemporary Indian English fiction. Ladies journalists appear to focus on ladies' encounters purposely. Their anxiety for the minimization and subjection of ladies in various different backgrounds can be discovered from the fictionalization of various types of ladies' life in their works. A prominent change in their portrayal of ladies can be seen from the introduction of the ladies characters unique in relation to their customary partners. Rather than agreeable, mild and latent ladies, we observe confident and forceful ladies characters in the works of contemporary Indian English woman authors. Postcolonial points of view have likewise affected the basic and the inventive parts of Indian English fiction. How the pioneer rulers made a specific picture of their subject competitions to execute their hang on them shapes a significant element of the arising types of story. Contemporary scholars hailing from the recently colonized countries, especially India, investigate types of life that existed during the British rule. They additionally uncover the unobtrusive systems utilized to make the colonized individuals, to accept their oppressed situation as something regular and supernatural. These journalists likewise draw out the working of practically the very power governmental issues that characterizes the relations between the power employing individuals and individuals kept at the edges even after the finish of political dominion Although diasporic scholars like Bahrathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri and Kiran Desai have various windows on the universe of their lives in India and abroad, they also share the normal worries of Indian essayists regarding social bondings and ties that assistance and furthermore frustrate us from advancing into a more elevated level of life, particularly a better quality of tranquil life for all Indians everywhere. Jhumpa Lahiri's *The Interpreters of Maladies* has likens to illness. Kiran Desai's *The Inheritance of Loss* is a powerful story of an Indian incapable to live anywhere or anyplace, for

the social and political powers against him.

A large portion of these ladies appear to be liberated from monetary concerns and customary moral problems coming about because of inconsistent marriage. Presently marriage and an existence of home life don't appear to ingest ladies' energies as a whole. They never again treat marriage as a definitive objective of their life. Conventional virtues especially charged upon ladies are tested by them. They attest their control on life and human issues including female sexuality. The new parts of ladies' encounters fictionalized as a type of women's activist comprehension of life observe articulation in the books of NayantaraSahgal, Shobha De, Kamala Markandaya, Anita Nair, ManjuKapur, NamitaGokhale, GeethaHariharan, Kiran Sawhney, Anita Desai, Bharati Mukherjee, Shashi Deshpande, Kiran Desai, Arundhati Roy and others Another huge improvement that draws out a detectable change in Indian English fiction is the portrayal of multifaceted setting. Prior this topic was essentially worried about the clashing parts of the East and the West.

Indian life was introduced to feature colourful highlights had a particular interest for the western readers. The western explanation and logical perspective compared against the Indian viewpoint represented with conviction in mysticism and exceptionally passionate reaction to life shaped the significant push in the works of prior Indian English fiction authors. It would in general make explicit social generalizations addressing two significant societies coming in a nearby contact because of political impulses. The comprehension that administered the portrayal of this topic was generally founded on the viewpoint that saw life in paired terms. The two distinct societies being referred to were seen from the awareness of the colonizers. The fundamental characteristics of the way of life were considered to bring about a contention. The distinctions between the Eastern and the Western societies portrayed in this sort of fiction were blessed to receive be basic, supernatural, and timeless. New writers of the 1980s like Upamanya Chatterjee (b. 1959) have attempted to show that, in actuality, the Indian 'tang' is definitely not an unadulterated quintessence yet the masala blend of a culture that has generally had the option to suitable impacts from outside the subcontinent.

From this point of view, English is involved in the polyphony of Indian dialects, its pioneer authority relativized by going into the intricacy which it portrays. However interpretations between the dialects that take part in this polyphony are not prone to be a simple course of matching like to like. Orders exist that structure the connections between India's dialects. The English language has a favoured spot in Indian culture. It is the language of the previous colonizer and stays a world class language, the language of getting on, the language of business,



the language recognized, most importantly, with advancement. The best of the authors bring to their composing an attention to the imbalance of admittance to English and the issues of correspondence between various classes and societies inside India. The pattern of Magic Realism which was prominent by its nonappearance in the books created before autonomy turned into the prevailing classification in the post-freedom time frame. Rise of Magic Realism prompted the debilitating of the practice of social authenticity. As M.K. According to Naik, "Sorcery Realism is an envious special lady, when you set up house with her, social authenticity turns into an unwanted guest." (1984: 123)

### Conclusion

The recent trend and development is the Dalit writing which has been additionally converted into English. The contemporary fiction authors focus on the moment and inconspicuous parts of human way of behaving that makes the diasporic individuals experience a feeling of estrangement and being avoided at all costs. Various journalists have attempted to draw out different shades of this experience. From one perspective, there are authors who focus on the diasporic experience at an outsider spot educating the supremacist demeanor regarding the locals towards them. There are different scholars who see this experience as a result of social collaboration that works with the rise of an all-inclusive development.

One more related part of postcolonial viewpoints that denotes the development of an alternate pattern in Indian English fiction is that as opposed to introducing the British realm as the way of life addressing frontier persecution and the eastern culture, especially Indian culture, as the other, the contemporary authors will quite often draw out the inside logical inconsistencies of the public culture. The clashing interests of various networks and the dread psychosis coming about because of minority or greater part condition track down articulation in the new fictitious works of various Indian English fiction scholars. The introduction of this topic includes the outflow of a feeling of hatred, in the sub-societies inside the fundamental culture, against the misguided feeling of consideration of their voice by the larger part culture.

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**Reviving the History Through Literature --  
*Empire - The Story of the Cholas Told Like Never Before***

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**Abstract**

History is the study of past events about a particular country, people, or region. The truthiness in history will not be accurate in all circumstances. The history of a particular period in a country should be analyzed by reading the literature written by native people and also to some extent by the literature of colonizers. Every literary works have traces of history in it, intentionally or unintentionally. History plays a major role in constructing the identity of anything. For instance, the culture of particular people of a particular country is known to others through the history and literature that reproduced them. Literature is a medium through which history is understood with interest and pleasure. Reading history in historical text would be boring and it also does not make the readers remember the events in chronological orders. The study is made to analyse and give brief account on the importance of literature through the novel *Empire* by Devi Yesodharan.

## Introduction

Being the daughter of parents working in Middle East, Devi Yesodharan, she grew up in the Middle East and changed schools six times, because of her parents' frequent moves. She tried to build bridges with people by telling stories, always attempting a narrative out of fragmented life. This reflects in her first novel *Empire* where the protagonist Aremis is a migrant. Armeis need to belong to her striving and her homesickness are all very familiar to the experience of the author. The novel explains the history of the Chola Empire in different ways. Rajendra Chola I, the son of Raja Raja Chola I, the great king of South India succeeded his father in 1014 C.E as the Chola Empire. During his reign, he extended the influences of the already vast Chola Empire to the bank of river Ganges in the North and across the ocean. This was shown through the protagonist. Some of the major themes of the novel are identity crisis, history of Chola Empire, exile, love and war. This novel gives a vivid picture of the Chola Empire and the aspects of power, culture and valor of the people in Tamil Nadu. Chitra Divakaruni praises that "Yesodharan does a beautiful job of bringing alive a distant and dramatic past and populating it with heroes and heroines that will intrigue, surprise and delight". The depth of characterization and breadth of historic canvas makes the readers live the period.

The novel demonstrates the cultural values of the people of India especially Tamil Nadu. The description about the formation of soldiers, strategies followed by them in war are clearly described through the novel. The narrative form of the novel brings the history to the present and gives the clear picture of the era. The preface of the novel explains about the history of the world in the 11th century. It explains about the effect of colonization in various parts of the world and solely explains about the Chola Empire. They were considered the most powerful rulers in the region at the time. The army power and the naval power of the empire had been described. The Cholas had thousand ships and they were considered as the dominant naval power in India. It controlled the movement of ships between Asia and the rest of the world. The history of the world had mentioned the naval force of the British because they had dominated every part of the world. But history fails to record the power of colonized people.

The prologue explains about the cultural values of Indians. The Greek troupe was defeated and according to the treaty they were asked to provide sixty soldiers. The Greek Pelias enquires that whether these soldiers should be treated as slaves. For that Anantha replies that "we do not keep slaves, Pelias. We will train your warriors, make them ours and place them in our services depending on their skills" (3). This shows that Indians did not treat others as slaves they make them as their own and treated them as their equals. This shows contradictions to the behavior of British rulers they looted the natural resources as well as the manpower of other countries and treated them as slaves in their plantations. Another important feature is that these soldiers were changed into warriors according to their skills which provides them equal opportunity like the natives and also there is less chance for feeling displaced. The Cholas were famous for creating warriors. An important thing explained in the novel is the bravery of the kingdom.

The cultural setup of the background is explained in the beginning of the novel. Aremis explains about the streets of Nagapattinam market which was crowded and described it as

...rich with the smell of ghee and roasted spices. The sound of men and women disputing prices in hundred stalls...fruits from the hills and tea from Song, iridescent pearls and fresh catch

from the sea, gold and silver from the jewelers of Kodumanal, amphorae from Rome....(13)

The above description about the pace explains two historical contexts to the readers. The description about the food explains about the abundant availability of spices in India. And it also explains about the food culture of India which flourished with spices and ghee. The mention of ghee explains about the cattle farming of India. The mention of spices explains agricultural richness in India. The import and export happened during those days was also explained. The tea was imported from Song and gold and silver were imported from Kodumanal and amphorae were imported from Rome. The fruits were from the hills which also bring out the agricultural richness. The mention of fresh pearls explains the richness of natural resources. Secondly, it describes various occupations of people during the Chola Empire. The major occupations of people were cattle farming, agriculture and pearl harvesting. It explains about the lifestyle of people based on their social status. It also describes that the Chola ports play an important role in controlling the movement of ships between Asia and the rest of the world, enabling the trade of spices, clothes, jewelry, perfumes, weapons and food. Through this the past history of India was revised and given spirit to it.

The history of worshipping god was also analyzed through literature. This is the culture followed by every people in different ways. Cholas planned to take a war against Srivijayans because they misused the power with Song China. Srivijayans did not pay proper tax to Song China by saying that they had allies with Cholas. This results in Cholas to pay tax for Srivijayans also. This made Rajendra Cholan to make a war against Srivijayans. They planned to attack the Palembang port. They started their journey to Palembang by worshipping god. The women tossed the coconuts to the goddess's feet, and it shatters. They poured water on the goddess statue and prayed to get victory in the war. This is the general custom of every king when they go for war. It varies according to the method they use to worship their god. They believe that the ferocious goddess like Kali and Durga will accompany with them and help them to win the war.

Aremis also pray to god according to their culture. She prays to Zeus with the chants which she does not know any meaning. She prays that

Giver of every gift,

The one who makes the uneven even,

And the disorderly world orderly.

Wielder of the thunderbolt,

Lift me from darkness. (258)

Aremis prays to Zeus in order to get victory for Cholas where she does not belong to and she was also going to fight for someone else's victory. This is also an important aspect in history. After colonization most of the people joined the army but they were not fighting for their country and also they were not fighting against their enemies. In some cases, people were forced to join the army and worked for the colonizers army. Aremis faces the same situation. She does not belong to India, but she is working for the welfare of India and praying in order to get victory in that.

The idea of uniform and harmonious culture is a myth imposed on history and propagated by the ruling classes in their own interests. This novel is written in a way it is narrated by a person who does not belong to the place and she is not high in the society. The history of Cholas was explained in so many literary texts from Sangam literature to the present contemporary writings. But every literature shows different happenings and different incidents in the same period of time. The novel *Ponniyin Selvan* by Kalki traces the history of Cholas, but it does not mention about the women vassals in the army. And it was narrated by the person who belongs to Cholas itself so there will be some prejudices in explaining the history. In this novel *Empire*, the author provides new information to the Chola dynasty which can be added to the history. The time period of the novel was not particularly mentioned. The novel also depicts the negatives of Cholas where *Aremis* was not treated equally in the society. Interest in the social system which is nothing other than a system of human relations governed by law, creates the possibility of conceiving the kind of tensions, conflicts, struggles, and their various kinds of resolutions that are represented as a reality in history.

The history of every country was changed by the dominating power especially after colonization. Literature is considered to be the replica of history. Historians can no longer claim that their study of the past is detached and objective. The historical situation cannot be transcended. The past is not something which confronts as if it was a physical object, but is something one cannot construe in line without particular historical concerns. The relations between literature and history must be rethought. There is no stable and fixed history which can be treated as the background against which literature can be foregrounded. All history is foregrounded. History is always a matter of telling a story about the past, using other texts as inter-texts.

The history of every country has lessons to teach for the future generation. This was examined in new historicism. The novel explains about the history of Cholas in a way better than other writers. The novel explains various aspects like the geographical location of the background. Through literary works the geography of the place was also can be revised. While *Anantha* returning after the war, he describes the place as

The forest is something the Cholas continuously battle, hacking at its encroaching edges again and again so that it does not overwhelm the city. The long-clawed bears in this jungle are big enough to knock a man down with a nudge and break his back with a dance on his chest. Every once in a while, a soldier turns up dead, mauled by a tiger while on guard, not quick enough with his spear. (6)

Through this description the harshness of the land was explained. The Cholas were great warriors but they were killed by the tigers and bears. The forest was also considered as the natural barrier which protects them from the enemies. The author had explained it as a battle because nature is more powerful than human beings. The new historicism also depicts the cultural materialism of the text. Through this novel one is able to understand that people are generous towards animals also which makes them not to hurt them even if it is dangerous. The cultural value of the people varies according to their knowledge and also depends upon their love towards nature.

The history of Chola empire is that *Rajaraja Chola* took the title of *Mummudi Cholan*—the Chola king who ruled the Cholas, *Pandyas* and *Cheras* during 985-1014 CE. *Rajendra*

Chola, son of RajarajaChola begins assisting in military campaigns from 1002 CE. In 1014 CE Rajendra Chola was ascended to the throne. In 1017 he invaded Lanka, the Sinhala king's crown was carried back by the Chola army, and the king, Mahinda V, was brought back as a prisoner. In 1025 CE Rajendra leads forces and invades Srivijaya, sacking Palmbang, Kandaram and Malaiyar, Ligor, Kedah and Tumasik. In 1044 Rajendra Chola died. He is succeeded to the throne by his son Rajadhiraja Chola, who had accompanied his father in his military campaigns. Rebellions against Chola rule rose during his reign in the Lanka and Chalukya regions, and the Cholas had to wage costly battles to quell the resistance. In this novel the only one incident of history was taken as the plot and described with imagination.

The history of Indian literature was portrayed differently by various historians. Colonizers depict Indians as barbarians, and they destroy the history of the past. Most of the western philosophy had its base in Indian philosophy. Before foreign invasions people led a different life. The culture, economic, social and historical context of the countries was changed. Historians started analyzing the truth and depicted it in their literary and non-literary texts. Yesodharan had recreated the history which is very difficult because most of the historical contexts were destroyed by the colonizers. Only a few Sangam literatures were obtained and through that people got to know about the history of Chola Empire. Most of the history was carved in the stones of the temple and transmitted orally. These are the major sources Yesodharan gathered in order to write this historical novel.

Most of the histories about Chola Empire talks about Rajaraja Chola in detail and only about his deeds. For example, *Ponniyin Selvan* by Kalki explains about Rajaraja Cholan. The readers know about the complete history of Raja Raja Cholan but they did not know about the history of Rajendra Cholan. The author tries to appreciate the deeds of Rajendra Cholan through this novel. It also explains about the trade done during his period. The major influential reason for the writer to write about Rajendra Cholan is that he had struggled hard in order to place his name in history. He may be mentioned in the history as the son of Rajaraja Cholan but he considered that it was not the way to be seated in history. This made him different from many warriors and it made him expand his territory and army power.

The study explains that the history about certain things can be analyzed only through literature. Literature plays a major role in framing the history of people and country. Historians wrote only about the powerful kings and their victories. The history of the past was dominated by the writers because they wrote in favor of the famous and powerful kings. The other warriors are not explained elaborately because it depends on the instinct of the writers. This novel is unique compared to other historical novels because the author brings out the truths which are hidden in the history. Throughout history the foreigners who worked in India as soldiers were never mentioned. The history explains about the trade and naval powers of people, it also explains about foreign traders in India, but it does not explain about the foreign warriors who fought for India. It is injustice because history should inform about the people who strived hard to form and expand a kingdom.

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**The Vortex of Violence and the Aftermath in Anuradha Roy's**  
***Sleeping on Jupiter***

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**Abstract**

This paper aims at a critical view about violence and sexual abuse which results as Post-Traumatic Stress Disorder. Nomi's connect is dark, she searches for her mother in the sea, she finds the sea with reference to blood, that talks of her inner trauma and rage. Badal wanders near the sea whenever he feels sad or happy; he feels he shares everything with sea. This paper focuses how Nomi undergoes sexual abuse and violence in her past and how that incident cause trauma, which is reflected later. A note of violence and sexual abuse faced by other characters were also discussed in this paper. Does she fight with the demon in her mind? Or is the demon still retained in her?

## Introduction

*Sleeping on Jupiter*, published in 2015, is seen as, a luminous story with scenery of war and conflict in India. This story has a dualism which juxtaposes the pleasant and pleasing scene with horrific act which resulted in unpleasant effect. This novel deals with many themes like power of memory, religious hypocrisy, friendship, dualism, culture in India, broken relationship, theme of loss, war, and violence sexual abuse, fighting their own demon in their minds, misogyny, everyone in this novel will undergoes a change when they visit Jarmuli. Anuradha Roy writes the novel with backdrop of nature. It is set near the sea, it is a complex novel make the readers travel to their past and make them to feel their inner self, and helps to realize their inner trauma, it's an awakening novel for the readers. All the stories of Roy set's up in a small town and have a pleasing description about the nature. This novel sleeping on Jupiter set in a fictional town Jarmuli located nearby Bay of Bengal, India.

## Violence

Violence will change a person's psychological state in many ways. This novel has events which dealt with violence. The novel opens with Nomi living in an exceedingly hut with her family, there's a war happening in their village. All of a sudden, the family's happiness was haunted by a man who came and killed Nomi's father. Nomi was six. Her father's death was raw for her. The sound of her father's death made Nomi feels haunted. A father's death will disturb even a standard person and when it involves to child that too seeing his death, he was slaughtered was even more horrific for a child to accept it. The child doesn't even understand how to talk about its feelings, those acts will make them traumatized, and not only trauma it will lead them into anxiety, depression and fear over people.

"In my sleep I heard the sound of pigs at slaughter, the sound my father made" (Roy 10) were registered in Nomi's subconscious mind which is why she dreamt of his sound. This illness will follow throughout her life, until a treatment is taken. She couldn't recover from his death and she doesn't know what's happening around her "she saw smoke from nearby place it made the blue sky black and stilled the bird's" (Roy 10). She couldn't make guesses that her colorful life is slowly becoming dark.

Badal has faced lots of violence in his life and even at present he was getting scolded by his uncle "After my father died my uncle used to clobber me till my teeth ran around in my mouth like dice. With anything at hand- his shoes, his belt, even with the 12 stick the bastard killed the rats with" (Roy 65) even Raghu shows his wounds made by Johnny Toppo. Johnny always scolds Raghu with offensive words which make him feel very low and irritated. Johnny once

beats Raghu severely thinking that he has stolen the phone from Suraj but later everyone came to know it wasn't he who stole the phone.

Another violence faced by Nomi is that she will get caught by Bhola while standing near the boundary line, Nomi and Piku were made to stand in hot scorching sun to meet guruji, they both waited in sun for a long time. Not only in ashram at many places even at home children were treated ill and worse by their parents, which upset and affect the children's mind. The ashram shown in this novel is said to be place of hell rather a heavenly place, it's filled with violence, physical and sexual abuse.

### **Sexual Abuse**

Sexual abuse is one of the major themes in this novel. Badal, a local guide in the town who has a soft corner on a young boy Raghu, who works in a tea stall. Badal would buy a phone to present Raghu, he's in love with Raghu. "He neither used his name, nor Babu, or Sahib, or Dada" (Roy 65). Sexual abuser will take a normal behaviour as a sign to have sex or to have a relationship. As Raghu didn't call him by name or anything, Badal thought Raghu doesn't want to distance himself and took it a positive sign.

Nomi was caught by guruji while climbing a tree, he gave her a fruit to eat and share with others, he was so kind, especially with Nomi, she won't eat the fruit instead she kept them near her pillow. "In the morning the fruit's pulp was like blood on her sheets. Dark red" (Roy 81), this shows something horrific is going to happen. Sexual abuser will initiate a talk; they will be so kind and pleasing, don't ever reveal another harsh animalistic face. They will be good till their mission completes. Guruji first tries to be good to the person whom he thinks to abuse.

Sexual abusers or an offender who have sex with children has only two reasons, they are harmless and at the same time, they wanted to have sex only with children. By this sexual act Nomi lost her innocent part in her childhood, she will regret for her whole life thinking about this and this incident will be retained in her mind.

"My body felt as if it would tear into two when he forced my legs apart, then wide apart. He stuffed cloth into my mouth to stop me shouting for help. I remember my screams made no sound. There was blood. A burning between my legs. The sense that my body was being split open" (Roy 173). After Nomi got her first period, guruji went to her room, seduced her brutally and told it's a ritual. She couldn't understand what is actually happening to her but she was able to guess something worse is happening. A child who doesn't even know what sex is, is forced into it, sudden unexplained act throws her into fear.

Badal and Guruji were the sexual offenders in this novel, sexual transgression discussed in this

novel is termed a Pedophile, which is having sex with children who are under the age of 13 or below. Comparing Badal and Guruji, Badal takes the sympathetic side whereas guruji is more horrific. Badal has deep love towards Raghu his intention was not to have sex but to express his love, but he used the situation which ended with a physical contact. Predators like guruji will know how a child will be harmed but he still wanted to have sex with child. There are some who wanted to have the bodily relationship only with children. Nomi and Raghu were two sides of same coin. They both faced a same situation in very young age, this incident will retain in their mind forever and which will hold them from whatever they do. Child who experiences abuse or molestation would have no faith on anyone also that will become a barrier which stops them doing many things.

### **Post-Traumatic Stress Disorder**

Nomi undergoes Post-traumatic stress disorder in this novel, all her past memories will retain in her nervous system and later someday it would burst out. In this case the victim of PTSD doesn't know that they actually suffering from a mental illness. "I'm looking for my mother. She's here somewhere. I lost her by the sea. This sea, I think. This sea" (Roy 76). Nomi's mother would leave Nomi nearby the sea and she left the place. That was the last time Nomi saw her mother, Nomi was taken to ashram. And later after so many years, Nomi returns to that sea, searching for her mother. Nomi saw people's face through her camera lens she's searching someone, probably her mother. Nomi had imagined how Jarmuli is from her past memory, as she arrived everything seems strange and new.

She did not know who or what she hoped to find. Since the day before, everything seemed so familiar and so alien that she could not tell the remembered from the imagined. Like the time she got lost in a bitch forest in Norway, trying to find her way back, starting up paths that looked right, realizing they were wrong after she had walked a long way. Turning back again. (Roy 77)

When she was peeking through camera, she focused a monk in the sea. All of a sudden Nomi was shocked; the monk looked straight into her camera that look of the monk made Nomi fear. She doesn't know what is happening to her. She feels like running past everything around her she wanted to run to her past where she's crying for her brother. Monk resembles Guruji and which made Nomi fear that he could harm her. She was feared because her past was still haunted in her memory. Her body and mind wanted to go back to her past when she was with her family. The fear in her nervous system made her to travel to her childhood, she can't accept the reality nor she can't escape from her past.

Nomi is suffering from PTSD which she isn't aware what is happening to her, she doesn't know that she's suffering from mental illness. PTSD can be treated; research says that having a proper treatment will cure this disorder. "she closed her eyes, opened them again, saw that the sun had gone and the sea had turned to foaming blood" (Roy 82). Nomi was called out loudly by Johnny Toppo, she then realizes where she is, she saw the sun setting, the demon in her life is leaving her, she tries to forget the demon, and there's something she rages. Though her minds were controlled by demon she tries to get out of it. Nomi after taken to Oslo, tries to have connect with her foster mother but she can't. She couldn't accept her as her mother all her friendly connect made Nomi oppressed, but Nomi tries hard to connect but she fails. Trauma in her mind has controlled Nomi, the trauma affected Nomi from everything she does mainly to get into relationship.

I don't know why I became a sullen, monosyllabic lump around her. She persisted in begin friendly, but her efforts only oppressed me. I felt trapped and restless; I would try to put up with her talk, try and try. (Roy 83) Nomi says for not being able to get connect with her foster mother

Nomi travels alone with a taxi driver to the suburbs of Jarmuli to find the ashram. It's a two hours journey, finally she found a building that looks like the ashram, but it was abandoned, driver urges Nomi to leave soon. "It's a godforsaken place", "they say... bad things happened here long ago" (Roy 163). Nomi's mind was fighting the demon. She has a rage, wants to do nothing, she's searching for something about the ashram. Nomi while being with Suraj would end up having a physical contact, but the trauma in her mind to made her to realize about her past experience, in fear she would hit Suraj and would spray mosquito spray into his eyes and would cut using his small carving knife. She was aware while getting into physical contact but the fear alarm her and which ended in a violent way, its trauma made her to feel fear.

Badal too suffering from trauma, his inner conflict is killing him; he wanted to know why Raghu haven't shown any interest towards him. "He reworked every second of their togetherness into separate images, as in a slide show, as though this would keep him from losing them. He wanted to throw himself into a thorn bush, cut himself with a razor, smash his toes with a stone- anything to fight pain with pain" (Roy 211). Most of the characters in this novel were suffering from PTSD but were unaware of it and they can be divided into two categorizes Nomi, Johnny Toppo was suffering from PTSD which is a long-term outcome, they get to know the symptoms only after 6 months or more after they experienced the traumatic act, another is onset PTSD the victim will show the symptoms very soon after incident

happened like the characters Badal and Suraj in this novel.

### Conclusion

Roy's characters suffering from religious reverence, poverty, broken relationship, fighting their own battle and finally there will be an awakening in them with a hope. The characters try to come out of their past memories with a hope that everything will be good the other day. Each character's life will have some change after they travel to Jarmuli, it's a place to fight and overcome their entire trauma. In a conflict between past and present, victim chooses the present with a hope that everything will be fine someday. Their life goes on like how the train goes on in the novel.

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**Cultural Issues in Chetan Bhagat's**  
***2 States: The Story of My Marriage***

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**Abstract**

The main aim of the paper is to provide a comprehensive survey of the growth, development and achievements of modern Indian fiction in English and to view the literature in critical perspective. Chetan is the mediator who reflects the core social and political problems and his writings have excelled in the global literary field to achieve much academic attention. Due to the spread of the western culture, the ideal Indian value system has broken considerably. In India, people do not adhere to the conventional ways of living. The western values appeal to them a lot and they are inspired by values and norms which are suitable to other civilizations but not to Indian civilization. It is observed in the contemporary Indian society that the degradation of social and moral values has been common way of life. Therefore, Chetan Bhagat has rightly portrayed change in his novel '2 States'

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**Keywords:** Chetan Bhagat, *2 States*, Contemporary, Modern, Social, Culture, Issues.

## Introduction

Chetan is one of the most popular contemporary Indian novelists in Indian English Literature. He has represented social, political, and cultural issues in his novels. Different characters and incidents portrayed in the novel gives us a vibrant picture about the different culture and tradition prevailing in India. Chetan Bhagat's novel *2 States* focusses on how a particular phenomenon, the notion of love and marriage related to the concept of culture and society with its customs. The novel *2 States* deals with the cross-cultural encounters and deals with different experiences.

The story is about a couple, Krish and Ananya, who hail from two different states of India, Punjab and Tamil Nadu respectively, are deeply in love and want to get married. The novelist explores the social issues like dowry in traditional marriages and the shifting paradigms of matrimonial alliances in multicultural society.

Chetan Bhagat has touched some of the sensitive issues of cultural differences He is of the view that love knows no boundaries whether it is of caste, creed, religion, state or country. Culture comprises of language, ideas, believes, customs, work of art, rituals and ceremonies. Multiculturalism is a study of two or more cultures. *2 States* is a love story of a Punjabi guy Krish Malhotra and a Tamil Brahmin girl Ananya. Several families go through this kind of situation in India.

The novel deals with cultural contradictions and it depicts how the multiculturalism can create problem in the matrimonial alliances and the hardness of the couple to fight against the destiny for the union. Krish and Ananya have to do work hard to make their dreams true. Through their true love we can find how love shines amidst darkness and despair. In *2 States* cultural anthropology reveals about cultural differences between two states i.e., north-Indian families and south-Indian families. The story is about the young couple who is trying to convince their parents to make them agree for the wed-lock.

The story starts in the IIM Ahmedabad mess hall, where Krrish, a Punjabi boy from Delhi sights a beautiful girl, Ananya, a Tamilian from Chennai, arguing with the mess staff about the food. Ananya was labelled as the "Best girl of the fresher batch". They become friends within a few days and decided to study together every night .Within the time, they become



romantically involved. They both get jobs, and have serious plans for their wedding. Chetan Bhagat is well known for his representation of reality in the contemporary society.

Chetan Bhagat's *2 States: The Story of My Marriage* creates the experiences of the social reality. In this novel, Chetan Bhagat mirrors on the issue of inter-racial, inter-state marriages. The novel is grounded on the novelist's personal experiences of his life. The portrayal of various characters and incidents in the novel gives the reader a perfect picture of the diverse culture and tradition existing in contemporary India. In *2 States: The Story of My Marriage*, The novelist has tried to reveals the realities of modern Indian society. The novel represents the difficulties involved in inter-community and inter-state marriage. Chetan Bhagat's novel is a social document of contemporary youth's issues and shows how the cultural differences of two states create obstacles in the wed-lock of two lovers. They fight against the customs of a traditional and conservative society. The novel also indicates the grim reality of Indian marriage system. The back side of the novel covers the realistic image of contemporary Indian society concerning the love marriages.

Chetan Bhagat depicts a realistic account of his own love affairs leading to marriage and all the difficulties that are faced by them in this whole procedure. Both Krish and Ananya represent two different cultures and two different states. Krish is a Punjabi boy, belongs to Delhi and Ananya Swaminathan is a Tamilian, and belongs to Chennai. Both fall in love with each other and also become romantically involved with each other. But their destiny does not seem in their favour as they faced a lot of barriers to convert their love story into marriage.

Krish's mother is no longer ready to accept Ananya. She finds herself uncomfortable after hearing his relationship with a Tamilian girl. Both Krish and Ananya try to persuade their parents in favour of their marriage. Krish's mother wants to select the bride for her son according to her own choice. It shows how the variations in two cultures create problem in the matrimonial alliances and how the couple has to fight against the fate to be in the wed-lock. The main focus is about cultural contradictions, Inter-caste marriage is still a taboo in India.

Chetan Bhagat's *2 States* is the author's personal experiences of the challenges that he and his wife faced in persuading their parents to make them agree for their marriage. He deals with the grim realities of life and the difficulties faced by the young generation for the love marriage. Krish tried his best to fit into a traditional south Indian family and Ananya also tried to adjust with her Punjabi counterparts. He exposes the common stereotypes which we all are familiar

that in the Punjabi household, for marrying a girl with a big dowry while in a south Indian household the importance is given to education and success.

Both of them have to struggle and faced a lot of problems in order to convert their love affairs into marriage. In the first scene of the novel reveals obvious distinctiveness between South and North India:

“She stood two places ahead of me in the lunch at IIMA mess. I checked out from the corner of my eye, wondering what the big fuss about this South Indian girl was”.

And when Krish offers her to go for the lunch, now the cultural clash becomes even more obvious from this conversation of Ananya and Krish:

“I am born into the purest of pure upper caste communities ever created. What about you, commoner?” To this Krish replies about Punjab cuisine ‘I am Punjabi, though I never lived in Punjab. I grew up in Delhi. And I have no idea of my caste, but we do eat chicken. And I can digest bad sambar better than Tamil Brahmins”.

The novelist discussed the multicultural nature of these two characters, he takes the dressing difference Chudidar of North India and Half Sari of South India. “I turned to look at her. I was seeing her after two months. She wore a cream-coloured cotton sari with a thin gold border. She seemed prettier than I last saw her” (P: 91). The characters stress on the importance of these two and confines strictly to themselves that their argument is correct. When the Protagonist observes the South Indian man in the picture that’s Ananya’s father he portrays like:

I looked carefully. A middle-aged man with neatly Combed hair rationed his gin. He wore a half sleeve shirt with a dhoti in most of the pictures. He looked like the neighbor who stops you from playing loud music. No, nothing cute about him. I scanned the remaining pictures taken on festivals, weddings and birthdays. (P: 13)

The protagonist would like to describe and narrate his mother’s dress etiquette representing the North Indian style, ornaments, clothing and culture. He himself introspects his mothers’ dress attire by imagining his close companion that is Ananya and her mother. When Krishna, the protagonist meets his mother at the railway station, he finds her with a complete pattern of North Indian style from top to toe.

After receiving their parents, both of them, Krish and Ananya wanted to convey the fact they were in love and they would like to get marry. Both are worried to convey this to their parents. So they thought to convey it after the convocation. They planned to arrange an introductory session with both the families. At the time of convocation, Krish’s mom and Ananya’s parents arrived. Hence, the protagonist narrates the dress appearance of them. “My mother takes forever to put on her sari. I came first to get

good seat. Ananya wore the same peacock blue sari that that she wore to her HCL interview.” (P: 45)  
After the convocation during the discussions, Krish tried to convey their love matter to his mother. He wanted to say her gradually by conveying Ananya as her best friend. He was known that her mother would be reluctant to that upon that she was furious to discuss and wanted to show some girl’s photos to set a match with Krish.

She shows some photos at that situation, Krish narrates her mother’s dressing style:

Open this album. See the girl dancing in the baraath next to the horse. She is wearing a pink lehnga I saw a girl in pink Leanga her face barely visible under a lot of hair (P: 57)

After conveying his mother Krish decides to join in Citi Bank first and then convincing of his mother later after the settlement of his love and marriage. As he wanted to get familiar with Ananya’s parents he takes up his job in Chennai where he can mingle with Ananya’s family and make use of the time for convincing them for their marriage. He takes appointment and joins in Citi bank and takes an apartment with co-employees. At that time, he observes the way of dressing and casual wear of Tamilians and narrates in this way:

I nodded and reached my apartment. Ramanujan (his roommate) saw me place? he the bottles in the fridge. What’s that, he wore a Lungi and nothing on the top apart from a white thread on his shoulder? (P: 100)

The Protagonist faces a lot of problems after coming to Chennai with the ambience and language food habits but apart from all these Krish focuses on Ananya’s family so as to familiarize with them and get good name from them so as to become their son-in-law. He here and then meets Ananya and enjoys the romantic life with her. So he feels happy with that but in the meanwhile he is furious to observe that there is a match who comes to Ananya where her parents insist to make her sit and see the groom before checking the horoscope. Krish gets worried and annoyed with this. At the moment he goes to Ananya’s house to give tuition to Ananya’s brother Manju and observes Ananya and finds she is neatly dressed her up for the occasion. I, that situation he comments, “Why are you wearing this stunning sari?” (P: 125).

After the familiarization with the Ananya’s family with the help of tuitions to Manju, that is Ananya’s brother gradually Ananya’s father becomes close to Krish. It has been slowly recognized by Krish and he feels happy and conveys the same to Ananya too. During the times Ananya’s father and Krish meet together and like to talk each other about the Bank issues as they both are related to the sane profession. Sometimes, Krish and Ananya’s father meet and eat together. Once Krish and Ananya Plan to go Pondichery a long drive to Ananya’s office. There they want to talk to the office authorities. Now the author Chethan Bhagath shows how the youth like to go faraway places on bike drive with the example of these two lovers Krish and Ananya. Ananya herself covers her head and face and sits behind Krish on a two-wheeler. At that time Krish narrates her dressing, “Ananya sat pillion in a maroon salwaz kameez, using her white, dupatta to cover her head and face. She looked like a member of Veerappan

gang” (P:159).

Racial discrimination towards North Indian is clearly revealed when Krish reached Chennai and is grasped in the quarrel and argument that is raised by a taxi driver who called other taxi drivers and talk to each other in Tamil so as to snatch money and valuables from Krish, a Sardar came for his rescue:

“No five hundred. Fifty,’ I said.

‘Ai, another driver screamed. The four of them surrounded me like biddies

‘What? Just give me my luggage and let me go,’ I said.

‘Illa luggage. ayment . . . make . . . you,’ the Shakespeare among them spoke to me.

Uncle looked at me. . . . The drivers gave their version of the story to him. Uncle spoke to them in fluent Tamil. It is fascinating to see a Sardar-ji speak in Tamil. Like Sun TV’S merger with Alpha TV. (2 States79)

In this sequential series of cultural criticism, there is another episode in which a minor character mocks on North Indian

“Why do they send North-Indians here? (2 States 91).

While a North Indian officer comments on South-Indians:

“What do you mean waitlisted for business class? I am not coming back like I did this morning sitting cramped with these ‘Madrasis” sitting cramped with these ‘Madrasis”

Through these examples, Chetan Bhagat sincerely advocates national integrity, mirrors the issue of racism and submits that this is a threat to national unity. Despite all these Chetan Bhagat stand at every place to criticize and mock the narrow mindedness of typical Indian whether it is of South-Indians or North Indian.

The speech of Ananya’s father conveys the real message of the novel. He states,

“...Yes, the Tamilian in me is a little disappointed. But the Indian in me is quite happy. And more than anything, the human being in me is happy. After all, we’ve decided to use this opportunity to create more loved ones for ourselves” (Bhagat 266).

## Conclusion

The observations on the protagonist of the novel and his companion lead to a keen observation on two things. One is on the culture of North and the rest is the South. These two are well represented by the novelist excellently portraying two major characters. One represents The

South Indian Tamil and the other North Indian Delhi. These two principal characters move throughout the novel throwing light on the cultural differences between these two cultures of the same nation. Now and then, the novelist glanced into the characters to discuss these differences in the form of a debate by introducing some minor characters.

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**An Overview of Contemporary Indian Novels in English**

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**Abstract**

This paper centers on the evolving trends in Indian writing in English with respect to modern writers. As for its seven decades of evolution, Indian writing in English crossed many milestones and has fulfilled the expectations of world standards. The study of eminent works of Indian English fiction sums up the various trends and expectations of the readers which further has gained momentum to follow the Western trends and more particularly adheres to global issues in all genres of literature. The various issues concerning modern Indian society and the influence of an average Indian's lifestyle can be interpreted through analyzing the themes of contemporary Indian English fiction. Due to technological advancements global trends are reaching the rural masses rapidly and it is reflected in literature. The paper explores this new sense of identity of Indian English Writers by analyzing their works.

## INTRODUCTION

Books have become a source of knowledge as well as entertainment. In the modern world readers consider books as a sort of escape from reality. It has even become a fashion to kill time by reading books. Whether it a stressful day or a holiday, people love to count on books to lift their mood. Moreover, people believe in considering book as a great companion in their stressful times.

In recent years, of all the genres in literature, novel is said to be the most convincing of all the genres of literature. Novel as a genre serves to be a more extensive and impressive form for bringing up creativity and themes as according to the trends. Indian English fiction has been accepted as a great literature with lot of unique elements representing Indian English literature. The uniqueness of this Indian English fiction has incorporated the global trends which has uplifted the acceptance of it, worldwide. The Indian English Novel has evolved to the level of being on par with the literary works of other western countries. The novels of the Indian English fiction can be grouped and classified based on trends of the time in which it was written.

- i. Traditional and social aspects of the novel before Independence.
- ii. The Experimentation of the novel after Independence.
- iii. Contemporary novel since 1980

The development of this genre can be traced right from the time it began. Novels were read and written by a large number of people. Both men and women writers sprang up with unique concepts and themes establishing their creativity and literary skills. Apart from poetry and prose, novel also can be considered as a flexible genre especially during the modern times. There is an astounding range of themes present in Indian English fiction. The vastness of the themes of novel is a feather to the cap. There are so many genres such as political novel, realistic novel, Novel of Magic Realism, The Partition Novel, Novel of Diaspora, Historical Novel, Regional Novel, the Children's Fiction, the Campus Novel and other such varieties.

The first Indian novel published in English was Rajmohan's Wife in 1864 written by Bankim Chandra Chatterjee. The novel written during the early stages of the evolution of this genre was high in quality as well as quantity. These novels were usually written addressing the socio-religious creating a great impact on the religious and social life of the people. As the genre progressed through time the quality and creativity of the form did not undergo any change. In

the 19<sup>th</sup> century there was no development and was not considered as a very important genre.

## RESEARCH METHODOLOGY

The research made were based on analytical and descriptive approaches. Efforts were made to collect secondary sources from different places. Research articles and publications were made as an effort to improve the standards of this genre. Many scholars were determined to make the novel form as a serious subject, and it served to be an encouragement to study the novel from different perspectives.

In recent times the quest for research became more introspective and individual. New writers of the modern era like Salman Rushdie and Post-Rushdian novelist such as Amitav Ghosh, Vikram Seth, Allan Sealy, Shashi Tharoor, Upamanyu Chatterjee, Rohinton Mistry, Amit Chaudhari, Anurag Mathur, Manil Suri, Ajay Sahgal, Farukh Dhondy, Pratap Sharma, Vikram Chandra, Makarand Paranjape, Kiran Nagarkar and Rajkamal Jha also believe in such approaches. Salman Rushdie's *The Midnight's Children*, Shashi Deshpande's *That Long Silence* and Upamanyu Chatterjee *The Last Burden* are popular novels.

## CHARACTERIZATION

Among the contemporary writers, Amitav Ghosh has been considered as a genius writer of the modern world in the Indian English fiction. His two novels –*The Circle of Reason* (1986) and *The Shadow Lines* (1988) established Ghosh as “the finest writer who were born out of the post Midnight's Children revolutive ion in Indo-Anglian fiction. Vikram Seth gained fame with the publication of *The Golden Gate* (1986) and *A Suitable Boy* (1993). His novels are lengthy and its forbidding size can be compared with Leo Tolstoy's *War and Peace* or Marcel Proust's *Remembrance of Things Past*. Upamanyu Chatterjee, with his novel *English August* (1988), impressed the modern readers. The tone of his writing is witty, humorous and ironic mocking at the inabilities of Indian Bureaucracy. Chatterjee brilliantly uses the elements of Indian English and the vocabulary range is simple and clear. His contemporary Shashi Tharoor's *The Great Indian Novel* (1989) is one of the greatest achievements of Indian English fiction. In the 1990s, Rohinton Mistry has emerged as a significant novelist. His *Such a long Journey* (1991) is his attempt in inculcating various aspects of modern life in the Indian society. Among women novelists Arundhati Roy, Meena Alexander, Suniti Namjoshi, Kiran Desai, Anita Rao Badami, Jhumpa Lahiri, Radhika Jha and Anita Nair are successful writers who



established their writing with great fervor. Arundhati Roy's *A God of Small Things*, Kiran Desai's *The Inheritance of Loss*, and Jhumpa Lahiri's *The Namesake* have been appalled by the modern audience. Women novelists of the modern Era have dealt with themes such as global culture, multi-culturalism, nationalism, internationalism, interpretation of history and politics, religions, philosophy and existential angst.

## **HYPOTHESIS**

The problem taken up for the present study of the fiction of modern trend in Indian writing. This is the marked feature of the research article whereas other have studied only the impact of fiction and even neglected to study his technical aspect of it. The study takes up the detailed and in depth study of the recent novels and also JM Coetzee Romantic Realism. It is thematic and technical aspects of the fiction. It is integrated kind of author study in which the scholar takes up the analysis of the novels and short stories as well.

## **ANALYSIS**

Raja Rao, R. K. Narayan and Mulk Raj Anand tried their best to give new identity to Indian Writing in English. Actually speaking it is gratifying that the 'Big Three' have lost none of their authenticity and appeal in the eighties, although their distinctive earlier works appeared in the thirties. Moreover, a new group of writers have arrived on the Indian scenario, for example - Anita Desai, Chaman Nahal, Kamala Markandaya, Arun Joshi, Dina Mehta, Salman Rushdie, Shobha De and the Booker Prize winner Arundhati Roy.

Raja Rao is another prominent Indian novelist writing in English. But he is not as prolific writer as Mulk Raj Anand and R. K. Narayan. His concern with philosophical and mythological aspects distinguishes him from Mulk Raj Anand and R. K. Narayan. His first novel *Kanthapura*, a masterpiece, describes the village life and peasant sensibility. It shows the influence of Gandhian ideology on an ordinary Indian.

For Mulk Raj Anand (2000: 65), the novel is “the creative weapon for attaining humanness – it is the weapon of humanism.” He writes basically about the lower-class life. Widely read novelist Anand is influenced by Charles Dickens, H.G. Wells and Tolstoy in both form and characterization. He followed the ancient Indian tradition of story-telling, but his approach to themes and events, is of a social realist. Therefore, his novels are the novels of protest and

social realism. Anand is influenced by the two ideologies – the Western Marxism and the Eastern Gandhism

Arundhati Roy: For all those who have read **The God of Small Things**, Estha’s “**silence**” and Rahel’s “**emptiness**” would have been fascinating. The fact that these twins lived separately their whole lives and yet managed to be close to each other is heart-warming. The themes of betrayal, love, social discrimination and Indian politics are very cleverly included in the plot. The only novel she has written so far, Arundhati Roy can be termed as the true Indian ‘**Harper Lee**’!

Many other writers have created ripples with their work. And they have all gained commercial and critical success. These writers may belong to different eras and may work on different genres. One might think it unfair to compare these writers with each other as each of them belongs to a different league of their own. However, they have all equally impressed us with their works and in a way, helped in shaping the nation for what it is now. Books and novels would always play a vital role in a country like ours. And the work of these and many other writers need to be lauded and highly appreciated.

The need for expressing the values verities and heartbeats of one culture in the language of another poses its own problems and there is doubtless the inner urge to render in English the rhythms, idiosyncrasies, images, idioms and proverbs of the local speech." Thus, one of the most outstanding characteristics of Indian writing in English is that the background is Indian and the language though foreign has adopted itself to the needs of the Indians. Today Indian English as well as Indian writing in English has got its own identity. Actually, speaking the most interesting aspect of the fiction at the turn of the present century from the Indian point of view is the emergence of new talent. A number of recent Indian novelists have produced significant novels, making a mark in the literary world. However, on reading modern novels of India, one can get some idea about the following personalized trend such as emigration and domestic problems in Indian writing in English.

With reference to works of R.K Narayan whose stories are based in and around the fictional village of Malgudi, focuses on humanity and every day common lives which makes a clear point that maturity does not lie in speaking about big subject rather understanding small issues.

*Midnight's Children* portrays the journey of India from British rule to independence and then partition. The book travels to various parts of the country including Kashmir, Agra and Mumbai and incorporates many actual historic events. The book was also included in the list of hundred novels all the time. Jhumpa Lahiri – *The Interpreter of Maladies*- This is a collection of nine stories by Lahiri. The stories are based on lives of Indians and Indian Americans who are lost between the two cultures.

Any literary work is examined in terms of its theme and style. The theme is the subject or the meaning of a work. It can also be explained in terms of its style. Broadly, 'style' is the writer's manner of presenting his/her ideas to thoughts and feelings. It is also defined as the overall effect of a literary work. This effect is the result of the interplay of sentence structure, vocabulary, figures of speech, rhythm and many other stylistic features. A researcher has to identify the elements of style, to analyze them to show their structural significance and finally inter-relate them to suggest their total meaning.

## CONCLUSION

Novel can be broadly considered as a prose excluding the dramatic elements of the genre. The dialogues, actions and other such descriptions written in the novel is centered in a narrative and it takes the reader to yet another world. Novel is always a work of imagination and creativity. The prototype of imaginations can be showcased through various narrative levels. It thrives to present a fictional world making the readers forget the reality of the narration. So novel is both, fantasy and truth. An expression that springs from the chaos of everyday life providing an aesthetic experience and satisfaction. In the process he distorts time and compresses or eliminates many details from commonplace experience. He selects events and people and organizes them to illustrate what he believes to be truth. As such, a novel comprises of setting, mood, story and characterization.

The Indian novelists before Independence were mainly interested in social, political and historical concerns. But later in 1950s a new kind of novel dealing with the contemporary issues appeared on the Indian literary scene. The psychological novel depicting the human personality and inner realities of life replaced the realistic novel. Makarand Paranjape says (1991: 25), "The novel interprets or creates reality." But the novel cannot be realistic or completely devoid

of social reality; therefore, there should be balance between the personal and the social. The novels written in the post-Independence period successfully render the Indian reality.

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**Political Violence, Religion and Gender Identity in**  
**Arundhati Roy's**  
*The Ministry of Utmost Happiness*

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**ABSTRACT**

A keen observer of Indian society, Arundhati Roy has a unique perspective on the country. The marginalized, downtrodden, and revolutionaries of the 21st century can look to her as a social reformer and activist. A Booker Prize-winning author's second book, *The Ministry of Utmost Happiness* (2017) was published twenty years after the first publication of Arundhati Roy's debut novel entitled 'The God of Small Things'. The book details some of the most heinous crimes of the past. Land reform, the 2002 Godhra train burning and the conflict in Kashmir are examples of contemporary Indian history. It depicts the hardships,

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anguish, and rights of the LGBT people in the context of the United States and India of the present day. Sociopolitical events of the period are also featured in the novel - the tale of India and the rest of the globe in the context of its own. Roy analyzes several forms of power. Contemporary Indian society and many characters in the narrative based on their backgrounds, the political connections or castes they belong to. The paper focuses on political and social issues. The Ministry of Utmost Happiness is an example of gender, religion, and power issues discussed from various angles.

### **KEYWORDS**

religion, power, gender identity and political violence.

### **INTRODUCTION**

Indians refer to India as their "Country" or "Nations," not as a nation. As a collective term, "nation" is used to denote a historically established group of people who share a common racial identity, geographic location, economic circumstances, ethnicity, and psychological make-up as expressed in a shared culture.

Indian literature in English began to imitate European theories and ideologies in the early twentieth century, losing its own traits. There was a shift in the literary framework of India, as well as in the political system and in particular the democratic system, during the same time.

Today, these concepts 'secularism' and 'democracy' are only found in the constitution and have lost their meaning or rather become "pseudo" or "illusion" in the modern context. However, caste, class, gender and other social strata still divide Indians. Many writers and campaigners have attempted to awaken people from their happy ignorance, but they are unable to do it.

The God of Small Things, Arundhati Roy's debut novel, explores the issue of caste in South Indian culture. Christians who adhered to a caste system at the beginning of the 20th century populate most of the characters. For her, the book gave her notoriety and acclaim. The Ministry of Utmost Happiness (2017) was released in 2017 after a 20-year delay. On sociopolitical problems in between these two books, she authored an abundance of essay-

length works.

## ANALYSIS

Coexisting Indian religions have flourished for many millennia. Many religions were born, flourished, and evolved in the Asian continent prior to the rise of Western religions. For thousands of years, several different indigenous religions coexisted alongside Islam and Christianity. During the Vedic period, roughly between 1500 BCE and 500 BCE, India's religious history began.

Among the most prominent tensions in the story is between Hindus and Muslims; most of the bloodshed that the protagonists witness, and experience derives from these disputes. Atheism and Islamophobia fuel India's growing violence and intolerance, as Roy shows. Hindu nationalism and the atrocities against Muslims in secular India perpetrated by Hindu radicals following the separation of Pakistan and India are frequently discussed in the novel. This "unofficial" remark, Roy argues, unambiguously justifies the slaughter of Muslims as retaliation for the alleged attack on Hindus. A non-official representative for the ruling party has gone on record saying this in order to keep the government's support for the slaughter of Muslim residents hidden. It's disturbing that someone linked with the administration would make such a comment in public, indicating that Hindu nationalism has penetrated the normal political landscape. It's practically impossible to separate the two. The country's continuing hostility toward religious minorities is facilitated by the fact that religion and government are intertwined.

Roy is more critical of the Hindu hardline government than the Muslim opposition in Kashmir, but she vividly illustrates the way wherein extremist Islam console servers only to split groups from one another prolong the carnage in the region. Some of the most extreme Muslim groups were demanding Kashmir as their own. "What does liberty mean? There is only Allah," is the Kashmiri phrase for freedom, yet this interpretation plainly limits the freedom of all citizens who live under these terrorists' authority and establishes a pattern for an intolerance-driven Kashmir. Religious strife and violence will very certainly continue to affect the country's residents.

After establishing people's democracy and fulfilling the anti-imperialist, anti-feudal, and anti-monopoly capital tasks, the Indian people can move toward socialism.

The novel, *The Ministry of Utmost Happiness*, exposes the dreary lives of peasants. During

the dam building, which resulted in the destruction of tens of thousands of acres of forest, the indigenous residents of the rural region were compelled to relocate to the city. As a result of slum clearance, many individuals are compelled to relocate outside of the city. At this time, the government has made no attempt to raise the standard of living for the people, yet they are actively working to endanger the lives of the poor peasants. People are rising up in revolt against the government, and it's here to stay.

Since antiquity, society has been divided into two classes: the powerful and the powerless, and those who are weak or vulnerable are subjected to the control and flattery of the powerful. It's as if they don't exist in the real world. The stakes are high, and if they don't act quickly, they could lose their sense of self. As a result of lack of experience, they are the lowest of the low in this world, and they are scared of being insulted. Gender identity issues are at the basis of transgender maltreatment and identity crises in this study. As a result of a person's level of feminine or masculine qualities in an adult, gender identity alludes to the fact a person's identity. A person's sexual orientation is influenced by their internalized sense of gender identity. Throughout society, people are denied freedom of thought, expression, and action in all areas of their lives. As long as they can hang on to the stereotype, they'll hunger for recognition and a position in the world. Racism against women in India is also analyzed in this paper.

Women in Indian culture are treated as subhuman in a society dominated by men. Discrimination against both men and women is the cause of their plight. Stereotypes that maintain the supremacy of men over women constitute the crux of male-dominated society. Forcibly stripped of their human rights as well as their own identities, they are subjected to a barrage of abuse and rape. Despite their best efforts, women are unable to speak about their pain and suffering. in society, but robs them of economic opportunity, employment, and a fair voice in politics. They are ostracized from the general public and the national conversation, and their efforts are never acknowledged. They are tormented by feelings of insecurity, as well as prejudice and a sense of loss of self-identity.

Minority religious and political groups are marginalized by the power hierarchy of these institutions, which results in their marginalization. Power is wielded in a variety of ways, and the



opposition that arises as a result of power itself contributes to its instability. In addition, there is a wide range of resistance at all levels of society, making power more vulnerable.

Roy focuses on critiquing the power centers that are striving to exert authority in society, and he does so in great detail. Media or perhaps the journalism, religious issues; her incisive pencil does not spare any facet of the subject matter. "

## CONCLUSION

In her work, Arundhati Roy depicts the resistance that these power centres faced through various personalities. It was in the graveyard when they were all together at the end of the novel that the Muslim 'Hijra' and a Syrian Christian woman, along with Kashmiri militants, a Dalit, and a liberator, fought in their respective ways. This is in accordance with Foucault's theory of non-linear flow of power, which makes it unstable and eventually leads to subversion in the Roy book.

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**Anita Desai as a Feminist Writer with Reference to the Novel  
*Cry, The Peacock***

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**ABSTRACT**

Anita Desai is a contemporary woman author of Indian literature in English. She has distinguished herself by delving into the human psychology and poignant feelings of her protagonists. She is a sharp spectator of society, and the position of women in present-day society piques her interest. She delves into the deep psyches of her characters, particularly women. *Cry, The Peacock* (1963) is an accurate depiction of the female characters' psychosomatic evolution: the plight of female characters and their struggle for self-emancipation.

**KEYWORDS**

Human psychology; accurate depiction; psychosomatic evolution; self-emancipation

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## INTRODUCTION

The novel *Cry, the Peacock* is primarily concerned with the issue of discord in the marriage of a husband and wife. Desai investigates the causes of marital strife and demonstrates how such discord impacts the family. The relationship between Maya and Gautama is strained in this story due to their different temperaments. The marriage links that bind the two are extremely delicate and vague, and the mounting pressure amid them reaches a climax when Maya murders Gautama and then commits suicide.

## ANALYSIS

Anita Desai's debut novel, *Cry, the Peacock*, has been hailed as a pioneer in the field of psychoanalytical realism. It delves inside the mind of the main character, Maya, and reveals her anxiety, insecurity, and unusual behavior. The author shows a world of isolation, loneliness, and misery via Maya. Maya, the half-child, half-woman romance heroine, speaks of her spiritual sorrows as she connects with the peacock in the anguish of rapture of their deadly love experience: "Now that I understood their cry, I sobbed for them, and I wept for myself, knowing their words to be mine." Maya, the main character, is married to Gautama, a prominent lawyer and member of a warm-hearted, socially engaged family who is nearly twice her age.

Maya, the protagonist and a supporting character, solves the mystery of the feminine mind in a variety of ways and has her own individual personality. Maya is from a God-fearing Brahmin family, and her father is a staunch advocate of traditional culture and values. She was nurtured in a sheltered atmosphere and is oblivious to life's harsh truths. "My upbringing was distinguished by a lot of isolation, a life that became increasingly confined, almost unnatural, and sensual joy in living," she adds, and she finds pagan delight in nature and the earth. Gautama, her husband, blames her father for her immaturity and inability to deal with unpleasant realities.

Maya is a romantic, sensitive, and emotional person, whereas Gautama is practical, insensitive, and logical. Maya is a poet, a high-strung philosopher, and a recluse. The marriage links that bind them are exceedingly frail and thin, and the mounting tension between them reaches a climax when Maya murders Gautama and commits suicide.

## CONCLUSION

Feminism is the philosophy of women's emancipation, and Anita Desai is awakened by and aware of the concerns and lives of women. The novels of Anita Desai are written from

a feminine perspective. She has mostly written about female characters who are oppressed in some way by men or society. She takes advantage of the struggles of women and the difficulties that society faces. Finally, Anita Desai is regarded as one of the most powerful current Indian novelists in English. She is interested in the interior lives of her characters. She strives to find the deep needs, emotions, and sentiments felt by her characters and portrays them as the influential causes behind their actions. Her representation of the man-woman interaction is shaped and conditioned by the complicated social context. She depicts the suffering of modern women in a man-dominated culture. She attempts to express herself. She basically depicts the nature differences as having an impact on the man-woman interaction and women making an attempt to express themselves in today's male-dominated culture.

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**Non-Violent Resistance Against Socio-Cultural Norms - A Study**  
**on the Short Story 'The Remains of the Feast' by Githa**  
**Hariharan**

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**ABSTRACT**

India is a composite nation of ancient history, and myriad amalgamations of religions, cultures, communities and languages. The people are bifurcated into minority and majority communities based on their religion, caste, creed. This country with a deeply rooted culture is further divided by social order, borne by its caste system with equally deeper roots. Furthermore, the primary authority of men over women and other genders is normalised, veiled in the social order, religious, socio-cultural norms, superstitions, and interpolated into society in the patriarchal domain. 'The Remains of the Feast', a short story written by Githa Hariharan that recounts the life of a deceased grandmother by her granddaughter. As she narrates the story, Ratna brings to light, the life of Rukmini - a ninety-year-old, Hindu, Brahmin widow

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who lived almost her entire life, fettered to the chains of religious, socio-cultural norms, patriarchy, tied to her lineage. She also divulges how Rukmini broke free from those chains in her dying days. Githa Hariharan holds a firm place in the world of contemporary Indian writers. She is well known for her novels, short stories, essays, newspaper articles, columns with revolutionary ideas. The scope of this study is to examine the social-cultural order in Brahmin food culture, widowhood and freedom for feminine sensuality and the different forms that non-violence assumes to resist these socio-cultural conventions.

### **KEYWORDS**

Githa Hariharan, 'The Remains Of The Feast', Non-violence, social order, socio-cultural norms, food culture, patriarchy, widowhood, feminine sensuality.

### **INTRODUCTION:**

'Non-violence'- a word intrinsically entwined with our Indian history reminds us not only of Gandhi who proclaimed it; but also, of a series of world leaders like Martin Luther King, Nelson Mandela, Leymah Gbowee, etc., who followed in his steps. Non-violence is a noble virtue that stands for "the use of peaceful means, not force, to bring about political or social change"

As we know, traditionally, non-violence has taken various forms in history: marches, vigils, leafletting, samizdat, magnitizdat, satyagraha, protest art, protest music and poetry, community education and consciousness-raising, lobbying, civil disobedience, boycotts or sanctions, tax resistance, legal/diplomatic, etc.

But, does the word, 'non-violence' facilitate only the aforementioned modes of passive resistance? Or could it render itself to means of resistance beyond the existing ways and our imagination?

We shall derive the answer to the foregoing questions, by taking a look at a quote by Gandhi and then relating it to Rukmini.

"Non-violence is the greatest and most active force in the world. One cannot be passively non-violent... One person who can express ahimsa in life exercises a force superior to all the forces of brutality." (I-63)

In other words, it means that non-violence is not a passive force rather an active force superior to all other brutal forces. Going by this, we could call Rukmini, a 'woman of action' as she refuted the social-cultural norms toward the end of her life while she was bed-ridden with throat cancer. She wielded non-violence as a weapon to cut down the invisible ties that tied her down to the flippant ropes of religion, minority, caste, etc.

"So, we began a strange partnership, my great grandmother and I. I smuggled cakes and ice creams, biscuits and samosas, made by the non-Brahmin widow who had never eaten anything but pure, home-cooked food for almost a century." (pg.284)

Throughout the short story, Non-violence takes shape in unusual forms of her once forbidden desires like eating, grooming, expressing feminine sensuality as she is overcome by a sudden streak of rebellion. To a cynical eye, her attitude would appear to be one last act of defiance before death, but a refined eye free from bias could uncover the truth of self-reclamation.

#### **NON-VIOLENT RESISTANCE AGAINST FOOD CULTURE**

"If anybody said that I should die if I did not take beef-tea or mutton, even on medical advice, I would prefer death. That is the basis of my vegetarianism."

— Mahatma Gandhi to the London Vegetarian Society on November 20, 1931.

The above words were uttered by Gandhi. However, the usage of personal pronouns clarifies that vegetarianism is his personal preference; a choice of goodwill that he made at his discretion. It was not forced upon him.

On the other hand, there is an extensive degree of normalised suppression in several aspects of Indian culture. Food culture is just one of them, particularly in a Brahmin household, as caste hierarchy is mostly influenced by the purity of occupation and diet. In a caste society, to achieve purity of body and spirit, it is necessary to be a vegetarian and religious simultaneously.

“A month later, we had got used to her new unexpected inappropriate demands. She had tasted,

by now, lemon tarts, garlic, three types of aerated drinks, fruit cake laced with brandy, bhel-puri from the fly-infested bazaar nearby.” (pg. 285)

"Bring me peanuts with chilli powder from the corner shop. Onion and green chilli bondas deep-fried in oil." (pg.286)

Rukmini's demand for oily, greasy street food is not a typical craving for unhealthy junk food. Onion and garlic are considered Tamasic foods producing sedative effects on the mind and the body, that has been linked to invoking carnal energies in the body. Thus, these vegetables despite their nutritional value are excluded from the Brahmin food culture. Therefore, Rukmini's demand for fast food and edibles from roadside shops insinuates recuperating her rightful sexual appetite.

"Those small cakes you got from the Christian shop that day. Do they have eggs in them?" (pg.284)

“Do they?” she persisted. ‘Will you,’ and her eyes narrowed with cunning, ‘will you get one for me?’” (pg. 284)

“No, no I don't want water, I don't want juice.’

‘I'll tell you what I want,’ she whined. ‘Get me a glass of that brown drink Ratna bought in the bottle.’ (pg. 285)

Initially, the late-night secret rendezvous between the grandmother and granddaughter could be mistaken for a mere gratification of suppressed cravings of a ninety-year-old woman. Nevertheless, when the binge eating of strictly prohibited food items like sweets, oily pastry, soft drinks, confined only to the bedroom extends into the expanse of the living room unafraid of the audience; It becomes clear that Rukmini's overeating is not coincidental but an act with ulterior intentions. This theory strengthens further, as her request for forbidden pastry, soft drinks, street food turns into licit demand.

“Lots and lots of eggs,” I would say, wanting her to hurry up and put it in her mouth. “And the bakery is owned by a Christian. I think he hires Muslim cooks too.” (pg. 284)



This purposeful eating of Rukmini with oddly specific pre-requisites concerning the religious orientation of the shopkeeper is an embodiment of non-violence which she utilizes to escape from another religious-cultural incarceration designed to maintain Brahmin social order.

“It burns, it burns”, she would yell then, but she pursed her lips tightly together when my mother spooned a thin gruel into her mouth. “No, no,” she screamed deliriously. “Get me something from the bazaar. Raw onions. Fried bread. Chickens and goats.” (pg. 285)

Rukmini's demands become increasingly intense, compulsive to the point of delusion, as her throat cancer grew monstrously, and she approached death. This expresses her suppressed rage as well as her desperation to avenge her deprived self. As a result, Rukmini represents millions of other women who have had their taste buds shackled by caste, society, and ritual.

### **NON-VIOLENT RESISTANCE AGAINST WIDOWHOOD**

Widowhood is yet another taboo in the Indian culture that imposes even more restrictions upon Indian women, especially upon Brahmin women. After the death of their spouses, women are expected to give up earthly pleasures and devote their lives to worship. These ladies are frequently shunned by society and seen as cursed. Hindu widows are thought to bring bad luck to others if they participate in any auspicious festivals. Widows are expected to dress only in white, and to stay away from colourful attires; especially the colour red, which would allow women to exude their feminine sensuality. Moreover, they are kept away from red in particular as it is an auspicious colour in Indian culture. In Hindu mythology, red is associated with the revered goddess Durga. The colour symbolizes purity and fertility. Thus, it is the preferred colour for a bride's garments.

"And she was already a widow then, my father was the head of the household. How could he, a 14-year-old boy, take the responsibility?" (pg. 283)

In the patriarchal society, widowhood fell upon Rukmini at an early age; social norms sidelined her; leaving the heavy responsibilities of a family head to rest on the shoulders of her indecisive fourteen-year-old son. He could not be faulted for overlooking the severity of his mother's grave illness at a tender age, nor could he be blamed for not addressing her naivety in heeding

relatives' advice and avoiding a life-saving surgery.

However, on her death bed, Rukmini reclaims the feminine pleasures of life taken away from her by widowhood.

### **FREEDOM OF FEMININE SENSUALITY**

"'Bring me a red sari,' she screamed. 'A red one with a big wide border of gold.' And her voice cracked..." (pg. 286)

"'Bring me your eyebrow tweezers,' I heard her say. 'Bring me that hair-removing cream. I have a moustache and I don't want to be an ugly old woman.'" (pg. 286)

Rukmini has experienced the bitterness of widowhood for seventy-six years at the age of ninety, in her bedridden malignant state. She made one final attempt to oppose the benighted life that cultural conventions had forced on her during her long, placid existence, just before her last moments. As her non-violent resistance takes the mould of red sari, eye-brow tweezers, hair-removal cream it brandishes the socio-cultural notions. She reclaims the freedom to feel and express her feminine sensuality.

### **CONCLUSION**

This paper examines the role of non-violence in resisting the socio-cultural norms ingrained in food culture, widowhood, freedom for feminine sensuality. By delving into the finer points of social order in Brahmin food cultures, cultural ramifications of widowhood and their impact on Rukmini's life.

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**Concept of 'Indian Dharma' as Revealed in Aravind Adiga's**  
**Novel**  
*The White Tiger*

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**ABSTRACT**

Aravind Adiga is a twenty-first century Indian writer. "The White Tiger" explores the depravity, morality, and corruption in Indian society. He exposes anti-Indian modernity, wickedness, and complexity, which has a direct impact on national progress, and he also employs what pervades the modern state. It also narrates the story of Socio-economic inequality during the time when financial limits dominated India. An attempt to identify prevailing moral rules in India through 'The Concept of Dharma' shows how the character seemed different, when others were symbolised by the power of East Asian culture, and finally found his own identity in the society.

## KEYWORDS

society, traditional, culture, obligation, individual, natural, circumstances.

## INTRODUCTION

The novel 'The White Tiger' offers a darkly hilarious view on India's class struggle in a globalised world, portrayed through the eyes of a country lad, Balram Halwai. Balram's trip through India, first to Delhi, where he works as a driver for a wealthy landlord, and then to Bangalore, where he flees after murdering his employer and stealing money, explores issues of religion, caste, loyalty, fraud, and poverty. Eventually, Balram rises above his sweet-maker caste to become a successful entrepreneur who runs his own cab service. He represents himself in a country proudly shedding a past of poverty and underdevelopment by declaring "tomorrow". The White Tiger is set in contemporary India. Balram Halwai, the protagonist of the tale, is born in Laxmangarh, Bihar, in a rural community known as "the Darkness." Balram describes himself as a successful entrepreneur after explaining how he escaped a life of poverty as the son of a Rickshaw driver to become a successful businessman.

Balram begins the narrative by telling the storey of his life in Laxmangarh. He resided there with his grandmother, parents, brother, and other extended family members. He is a bright kid, but he is forced to drop out of school to help pay for his cousin sister's dowry. In Dhanbad, he starts working in a teashop with his brother, and via the talks of the customers, he learns about the Indian government and finances. Balram considers himself a bad servant and decides to pursue a career as a driver.

Balram learns to drive and is hired as a driver by Ashok, the village landlord's son. Balram insults his grandma and warns the reader and the Chinese premier that he intends to kill his boss in the next eight months during a journey back to his village. With Ashok and his wife, Ms. Pinky madam, Balram relocates to New Delhi. Balram was exposed to India's society, especially the government, throughout their time in New Delhi. The contrast of wealthy city dwellers with poor city dwellers in New Delhi emphasises the divide between the rich and the poor.

Pinky chooses to drive the automobile by herself one night and crashes with someone. Because she is concerned that it was a youngster, the family plans to frame Balram for the hit-and-run. The crooked and lethargic police, on the other hand, tell them that no one has reported a child

missing, so no further investigation is necessary. Ashok grows more and more tangled in the crooked government. Balram then thinks that killing and robbing Ashok is the only way he can get out of India's "Rooster coop" . He murdered Ashok with a broken liquor bottle one day while it was raining. After that, he and his young nephew manage to leave to Bangalore. There, he bribes the police to help him start his own taxi service. Balram pays off the family and the police when one of his drivers murders a bike messenger.

Balram explains that the stork probably certainly killed his family in retaliation for Ashok's death. Balram rationalises his actions at the end of the story by claiming that his independence is worth the lives of Ashok and his family, as well as the financial success of his new taxi business.

### **ANALYSIS THE CONCEPT OF INDIAN DHARMA**

In trying to identify the existing moral norms of India, it is inevitable to intend the concept of Dharma. Traditional Indian philosophy involves understanding moral values when deciding what is right and what good behaviour is in everyday life. However, we cannot expect Dharma to give the right rules to follow the direction of life or to clarify the direction of life. Rather, Dharma makes it possible to extract the guiding principles that form the basis of life.

The concept of Dharma is related to the performance of duties and the motivation of action according to the belief system. Dharma is described as 'legal and moral responsibility' and is seen as 'the primary goal of life,' with 'prescription' and 'prohibition' as its two main characteristics. Traditional India views responsibility as something that comes naturally to people and that they can't prevent themselves from doing, whereas the Western concept of obligation necessitates a struggle against one's own willpower. As a result, the Eastern perspective sees the act of fulfilling one's obligations as natural. People do not need the authority to force people to fulfill their obligations, as they have the principle of listening to their inner voice and instructing you what to do. Moreover, India's obligations are related to social conditions, but in the West it is internalized and individualized, a matter of choice and competition.

Duty is seen as "mainly a personal affair" in Western individualistic culture, which "provides greater privacy." As a result, there is more independence and freedom, as well as the ability to

make personal judgments without being subjected to excessive social pressure. This is a noteworthy distinction between the East and the West. Individualism and the individual's ability to modify reality are valued in the West, but they are not valued in Hindu tradition. When "respect for parents" and "giving" are enumerated as required obligations in dharma literature, it is apparent how important social values are in Hindu tradition. It is critical to recognise that these ideals are not imposed externally, but rather are inherent in human nature. Dharma is the essential nature of beings that motivates their actions. Thus, the concept of dharma allows people to make decisions freely and without constraints; In psychological terms, it gives people the freedom to act in accordance with their natural desires. This underpins the belief that natural instincts lead to moral behaviour.

The freedom of interpretation raises questions about how open the concept of dharma is at this point. People accepted that dharma is background and can be interpret individually, but cautioned against categorising or over-classifying. He claims that "too much latitude in interpretation may lead to misrepresentation." It appears that the limitations and possibilities of applying dharma remain a contentious issue, with efforts being made to strike a balance between the two. This shows that innovation and change can influence traditions such as Dharma, and redefinition can compromise the core ideas underlying the concept and lead to deviations. While Western influences are undeniable, modern approaches help redefine Dharma by constantly changing and evolving the previously static ideals of Dharma. Paradoxically, both the continuity of his core ideas and the relativity of Dharma are revealed. Modern Indian thinkers emphasize the modern importance of basic ideas rooted in Dharma. They considered Dharma not only as a system of culture-specific customs, but also as a universal and logical principle, especially as an accurate ethic based on nonviolence, and potentially applicable. And it is by modern standards that it is relevant to any society.

The most important parts of the basic principles is highlighted in the following to give a more specific sense of dharma. Literary works refer to particular norms, despite the fact that no specific rules can be determined. Alcohol, thievery, and murder, for example, are all destined in the dharma scriptures. Purity, compassion, objectivity, lack of greed, humility, truthfulness, nonviolence, and liberality are examples. Maintaining social order, performing one's social commitments, and acting selflessly are also important parts of establishing dharma. As a result, keeping the social order and maintaining stability appear to be more essential than

individual successes. Respect plays an important part in this situation.

## CONCLUSION

In today's India, the concept of dharma continues to have an impact on morals. The White Tiger also contains core dharma concepts. According to the writer, Mathew. "How Indians have drifted away from dharma in its normative sense, which comprises practise of religious rites, family life, social system, state administration, and moral precepts". In the novel, Balram questions, Does India has faith in religion? The novel quotes, "What can a poor man's prayers mean to the 36,000,004 gods in comparison with those of the rich?" (272). In this despair, whether or not Balram holds on to the core values of dharma and on what kind of principles he bases his decisions on are discussed in this paper.

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**Familial Relationship in Sudha Murty's**  
*Grandma's Bag of Stories*

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**ABSTRACT**

The stories of Sudha Murty are resplendent with the essence of human relationships. The theme of love and human relationships is the recurring idea in many of her writings. Sudha Murty in her novels probes the submergence of love and communication between family relationships. This makes the characters quest one's identity and acquires a stage of maturity and equability. Here , the discussion and analysis are about the relationships between Grandparents and Grandchildren.

**Keywords:** human relationships; familial relationship; submergence; stories ,communication

**INTRODUCTION**

Family is the basic unit of all human society. Sudha Murty loves to explore the tension between

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an individual character and family, exploring the ways in which relationships are formed. The family, whether happy or otherwise is a vital institution. It is the primary social unit in any community, the individual's opening into the wider cultural and social network. As the first locus of development, the family provides nourishment to the individual and sets the conditions of growth.

As a literary theme, the family and familial relationships offer a fascinating and complex area of research. In contemporary Indian English literature, the theme of the family is particularly rich and diversified. For most Indians familial relationships mean the infrastructure shaping their life's journey in one way or another from the cradle to the grave. It provides the earliest experiences of interpersonal relationships, nurturing, security and socialization, as well as a family, also provides a window onto culture, trend, innovations, conflicts, and aspirations of society at large.

## ANALYSIS

Grandma's Bag of Stories is a beautiful collection of interesting stories to share with kids from the pen of a very popular author Mrs. Sudha Murthy. The book will take you through the memory lane of your childhood days spent at your grandparent's home. Sudha Murthy's Grandma's Bag of stories is simply wonderful and full of engaging stories of monkeys and mice, kings and cheats, scorpions and hidden treasures and princesses and onions.

The book starts with the grandmother Ajji waiting for her grandkids Raghu and Meenu to arrive for summer vacations. The other pair of sibling Anand and Krishna had already arrived. The craziness and fondness of the kids for their Ajji is what is narrated in the first chapter of the book. How the kids loved to listen to Ajji's funny and wonderful stories.

The conversation between Ajji and her grandchildren is interesting and engaging. It lets us dig into the kind of bondings and inspiration grandparents can have on today's younger generation. The book takes you on a journey from a real world to the world of fantasies and fiction. The children in the story learn about the village life, farmers, birds, and animals while walking in the paddy fields with their grandfather. On the other hand, they learn about the moral values, culture and different virtues of life from the stories narrated to them by their loving and affectionate grandmother.

After narrating every story, the grandmother discusses it with the kids in the first few stories. And this is the part which brings the crux of every story they listened. The visualizations the kids went to and the lessons they learned are all discussed at last which further increases the curiosity of the reader to read all the stories covered in the book

Ajji's stories are based on the values of courage, intelligence, foresight, and kindness. There are stories where she tells the significance of listening to other, how with the help of intelligent people in our life we can overcome any problems.

The importance of being active in life, the goals that can be achieved through courage and determination, our outlook and perception of things and a lot of other emotions and values are discussed via engaging, interesting stories of different characters. The characters are so lively and imaginable that one starts connecting with them. There are stories about shopkeepers, mouse, kings, gods, sculptors and other people.

The author Sudha Murty has no doubt done a wonderful job of highlighting the importance of family bondings. In between the storytelling sessions, the family chores are very well inserted by the author. The concept of the grandmother telling a story a day is really adorable as it keeps the stories length at a pace enough for young readers to carry on with their reading habit. This book is truly one of the finest books of short stories.

## CONCLUSION

Sudha Murty's writings deal with human relationships working in the modern Indian context with its well-established socio-cultural norms and perpetual norms and perpetual moral and ethical values.

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**The Plight of Women in Arundhati Roy's Novel**  
**'The God of Small Things'**

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**ABSTRACT**

This paper throws light on the hierarchical structures of power and oppression of women at various levels in patriarchal societies. The novel also highlights the fight against gender oppression and resistance to caste and class oppression. This paper exemplifies the ways in which the society challenges the traditional power structures in which women and lower castes are marginalized and suppressed by patriarchal hierarchy and caste system. It also aims at displaying the plight of Indian women, their sufferings and anxieties, their humble submission, persecution and humiliation in male patriarchal society.

**Keywords:** Marginalization, identity crisis, oppression and patriarchy

## INTRODUCTION

The God of Small Things is the debut novel of Indian Writer Arundhati Roy. The God of Small Things is also a semi-autobiographical novel. Arundhati Roy is a novelist and activist who devoted most of her life for the upliftment of the downtrodden specially, women, lower caste, untouchables and raised slogans against the exploitation faced by women and labour class within the bourgeoisie dominated society. She was awarded the Booker Prize for the novel 'The God of Small Things' in 1997.

'The God of Small Things' also predominantly deals with the stereotypical, discriminatory and unfair treatment of certain gender and caste. It also clearly explores how the little things affect people's behaviour and their lives. In this novel, Roy brilliantly portrays the predicament of Indian women in a patriarchal society. The novelist attempts to sensitize the male chauvinist and extremely traditional society to the cruelty of mistreatment of women and struggles of lower caste people and protest against its dehumanizing taboos. She brings a freshness of imagination and presents the exploitation and plight of Indian women and untouchables. Arundhati Roy has brilliantly and effectively depicted the plight of women in Indian society. The structure of society presented in the novel is apparently patriarchal and man is the controller of the sexual, economic, political and physical power.

The Novel is set in Ayemenem, a small village in Kerala. The plot and theme as it unfolds with the stories of the characters specially Velutha, Ammu, Baby Kochamma, Chacko and twins Rahel and Estha. It displays the women's struggle for seeking their own 'identity' in a male- chauvinistic and envious society. It is evidently illustrated in some of the women characters like Ammu, Mammachi, Baby kochamma, Rahel and Margaret Kochamma.

## PLIGHT OF WOMEN

Mammachi is the wife of Pappachi, has been a silent sufferer from the beginning of her marriage life. She is like a doll in the hands of her husband. Roy painted a pathetic picture of Mammachi's life. Mammachi is beaten, ill- treated and unable to protest against her husband's injustices to her. This suggests that women of her generation believed in their belief that their husband's is their supreme master and God. This is how women were considered to serve and submit to husband's wish. This shows women-dependency on male and the way they are subjugated in society as subalterns. Margaret kochamma after the wedding with Chacko, her

life becomes more frightful and more insecure than before. She has to undergo unbearable grief and sorrow. A chain of misfortunes make her life gloomy and desperate. Ammu is the central character of the novel. Her tragic story from the beginning to the end of the novel arouses a sense of compassion and catharsis. Ammu and her mother Mammachi tolerate the brutality of her father. Ammu hit her husband and left the place with the twins- Estha and Rahel. She goes to Ayemenem and tells her father the reason for her divorce but her father does not trust her. Her parents treated her and her children in a different manner. It shows how women are struggling against the barriers they are facing . Women like Ammu, Mammachi were abandoned in society. Gender roles and exploitation plays an important role after Ammu's marriage. Ammu was unable to bear the tortures and pressures of her husband to satisfy his boss. He dominates her and considers her a mere toy for pleasure. The rejection of Ammu by her circle of relatives compels her to seek for emotional refuge in Velutha, an untouchable carpenter. Ammu is the victim of male chauvinism and social discrimination.

The real tragedy in the life of Ammu happens when she comes in contact with velutha. Novelist highlights the position of women in India. They are forsaken everywhere they in and the bitterness comes when they are regulated by someone due to the thought of possessiveness. Apparently many incident focus on discrimination in this novel. This clearly indicates the wretched condition of Ammu and the subjugation of women in the male - dominated society. The novelist expresses the suppression of women in a poignant manner. Rahel was deserted by father, separated from mother, neglected by her maternal uncle, grandmother and grand aunt. Rachel faced a tough time in school and was expelled three times. Thus she is marginalized because of her caste, religion community and gender and can be truly labeled as subaltern. From the character of Ammu, it is witnessed that Ammu is the woman who tries to fight against the patriarchy system in society. It shows her feminine psyche's desire for liberty from the state of subjugation in her husband's home. He fails to know her emotional needs and she remains dissatisfied. She expresses her deep frustration over the loss of woman identity within the presence of a domineering male.

“Ammu learned to live with this cold, calculating cruelty.

She did nothing to avoid quarrels and confrontations. In fact it could be argued that she sought them out, perhaps even enjoyed them ” (pg.182).

BabyKochamma, who seems to possess some wise words for each moment someone crosses societal boundaries. Chacko pursued his education in Oxford University but his sister Ammu being a woman was not allowed to study.

“A married daughter had no position in her parents' home. As for a divorced daughter, she had no position anywhere at all. And as for divorced daughter from a love marriage, As for a divorced daughter from an intercommunity love marriage Baby Kochamma chose to remain quiveringly silent on the subject ”

(pg.46)

After divorce, Chacko goes to his native place and claims the property and dominates his sister. Ammu as a daughter had no rights for the property. This suggests the various attitudes of society in gender roles. Women are treated in an unfair and suppressed manner and not providing equality. Roy frankly showed how women are treated by men in the male dominated society. The novel explores the varied treatments towards women within the patriarchal society. Throughout the novel, women characters struggle for their own identity. Ignoring women is additionally an unkind attitude towards her. It is also a kind of suppressing her voice and desires.

Every aspect of society is related to women is explored by novelist with the themes of gender bias, caste oppression, sexual Violence, patriarchy etc. It also displays the feminist struggle against gender discrimination. Even in modern days, women are struggling to establish their own identity and to gain self - assertion.

## CONCLUSION

Thus Roy 's female characters are torn between traditional boundaries and modern free zones. The novel clearly depicts the untold miseries and also the plight of women who must bear the burden of male domination silently and meekly. Thus the novel sheds enough light on the plight of women and the way they live under oppressive roles. The God of Small Things is the real depiction of the plight of women in society and their hardship in seeking identity in a male dominated conservative society. To conclude, it is evident that Arundathi Roy has a deep concern for minor issues leads to the victims of socio - political, economic and cultural practices. Thus novelist strike against the forces of patriarchal society which inhibits female freedom and identity.

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**A Study on the Concept of Identity in Jhumpa Lahiri's Novel:**  
***The Namesake***

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**ABSTRACT**

All diasporas are unhappy but every diaspora is unhappy in its own way. Immigrants, expatriates and diasporic authors deal with identity and alienation in their novels scrupulously. The struggle to place their loyalty between the land they were born in and the land they live in is definitely distressing. The characters portrayed also strive to live in the quest for identity battling some serious issues, which is termed as psychological pain, including mental trauma pain and depression. Jhumpa Lahiri's novel *The Namesake* depicts the issue of her own cultural location in West Bengal, India. It explores the problem of one being rooted, uprooted and re-rooted. The characters are perplexed which is a result of flux and agony. It explores the various reasons affecting the series of incidents in the novel. This article is an attempt to crucially look

at 'identity' through the eyes of a first generation immigrant, versus how different it is through the eyes of a second generation immigrant. This paper scrutinizes identity on the grounds of land and name.

### **Key words**

Identity, culture, land, name, foundation, life.

## **INTRODUCTION**

Diasporic writings, also known as 'expatriate writings', deal with the traumatic experiences of the writers. Immigration proves a pleasant experience only to a few immigrants who succeed in adapting themselves to the new geographical, cultural, social and psychological environment. To most diasporic writers, immigration is not a delectable experience.

They often find themselves sandwiched between two cultures. They are forced to live in a state of dilemma, completely lost in the search for identity.

## **IDENTITY AND LAND**

'Identity' begins with the land. The land in which one is born, childhood spent, education, job, marriage and death are of great significance in one's life. Memory begins when an individual grows from infant to a child. From birth to marriage is a 'foundation' in one's life. Ashoke and Ashima had their 'foundation' nailed, and rooted in India. Every human being remembers something of his or her childhood - playing with neighbours, around trees in their house, school bus picking and dropping at and from school, height marks made on their birthday, memories of cleaning car with dad, playing with pets, visitors coming home, first day of school, petty fights with friends, sharing lunch, praises, punishments and the list is endless. All these stick on to one's memory and have a huge impact in shaping one's future. These memories are often remembered along with the place and people. Ashima and Ashoke had their memories and childhood rooted in the same land, where their culture was accepted and they belonged. They grew up to be adults without facing any identity crisis. Their childhood was secured.

Even with this stable foundation and as adults they had a hard time being accepted in a foreign land. Ashima and Ashoke stick to Indian culture in terms of clothing. Ashima still wears a saree and Ashoke prefers wearing a stitched piece of clothing. Ashima thinks about her family back in Bengal during her pregnancy, clinging to a Bengali magazine, crying after

the birth of Gogol and asking Ashoke if they can go back to India. Whereas Ashoke wait outside the labour room with his thoughts circling around the accident which happened in India.

The stream of consciousness technique used by Lahiri, is proof of how much they miss their homeland. The thoughts and feelings when one is alone postulates a lot about the character. It is their true image. It is a reflection of the heart and it is evident that Ashima and Ashoke are two individuals whose bodies are in a foreign land but their souls, back in India.

The concept of 'foundation' is rather uncertain in the life of Gogol and Sonia. This begins right from Gogol's birth. He is not completely American nor Indian. Both Gogol and Sonia were born in a foreign land but were brought up in Indian culture. Ashima pities Gogol's birth, and is worried about how he will be raised in a land of strangers. The celebration of his birth happens in an Indian way which is comfortable for Ashima and Ashoke.

The fear of forgetting Indian culture makes Ashima raise her children in an Indian way, but in a foreign land and this marks the beginning of insecurity in Gogol. She tries to push a culture which is her own but alien to Gogol and Sonia. The typical way of surviving in a foreign land is seen when majority of the visitors coming home are only Bengali's. Ashima sings and teaches in Bengali to Gogol as a child. Gogol is forced to go to Bengali classes. Ashima is strong in her decision in taking Gogol to India for the long vacation. She convinces the Counsellor by stating that they don't have any relatives here and the books are to be sent to the Indian address. The trips to India are the ones Gogol hates the most. He craves for American Food and music and this feeling is only shared by Sonia because their homeland, the so-called 'foundation' is in a foreign land.

As far as childhood is concerned, the land, language, people, food, dress, ceremonies, and names made sense to Ashima and Ashoke. They belonged to the community. What happens in their home and what they see around them was same and they could easily connect to the land they were born in and the culture they followed. This is not the case with Gogol and Sonia. The land they were born and the culture they were forced to grow in was completely ironical. What happens in home is not what they can easily connect to what happens outside. They tried adapting for their parent's sake and were too young to understand how two cultures are being forced on kids by immigrant parents.

If Ashima and Ashoke felt India as home, Gogol and Sonia felt the land they were born as home. Gogol and Sonia grew up in struggle trying to 'fit in'. Their attempt to adapt to a different culture failed and eventually they started moving away from identifying as anything but Indian.

Sonia threatens colouring her hair. Gogol calls Yale his home. This makes Ashima mad. This evidently proves how Gogol and Sonia had a very capricious childhood, who were raised by insecure parents, which in turn made them insecure. They had to face identity crisis at a very young. The age too young to understand the concept of 'identity'. They were forced to spend that childhood in dilemma, trying to answer questions, 'who they really are?' and 'where do they belong?'.

### **IDENTITY AND NAME**

'Identity' is equally shared with the name.

People judge. They judge on a lot of things. The first in the list is the way they look, which tells where they belong to, and the second is the 'name'.

Ashima and Ashoke had to name the baby in order to oblige to the law of the land. They choosed the name what they thought was the best, and was reasonable. Grandmother's letter never came and eventually they lost hope. Their hearts knew something was not right, while seeing the name in medical records and while applying passports.

As parents they attempted to change his name during his admission at the nursery. Unfortunately, Gogol himself stopped it. Hence, Gogol remained Gogol. It was only while he was growing up that he faced a problem with the name. He started developing a hatred towards it. He understood both Gogol 'as a person', and his 'name' did not belong to the foreign land. Ashoke should have told why he was named Gogol. He gave a hint with the birthday present on his 14th birthday but Gogol didn't read it. Something stopped Ashoke in further explaining about the value of his name. At least in the final attempt of stopping him from changing his name, Ashoke should have told about the incident.

Inspite of his instable childhood Gogol wanted to change his name, to a name which he believed will get him hopefully rooted in a foreign land which will at least make his adulthood reliable. It is in this quest for his identity that he changed his name. He believed it changed his life. He moved away from his home, away from people who calls him Gogol. He lives the life with a new name, and new identity. He in fact, paved way for an entire university to call him 'Nikhil'.

But this happiness did not last long. This new identity only made him move away from his parents. Within a year or two from changing his name Ashoke tells about the accident to Gogol. Now Gogol is guilty for the latter than the former. Now he is neither happy with being 'Gogol', nor changing his name to 'Nikhil'. He is now desperate and helpless.

Multiple attempts in changing his name and the chance to know why he was named Gogol

never occurred at the right time in Gogol's life. This reflects badly in the days which followed in his life. He never had a stable adulthood as well. None of his relationships lasted long. Life was unfair to him. Perhaps, Gogol's rice ceremony predicted his future accurately.

### CONCLUSION

If the land one is born, the childhood one grows up, and the name he carries is the same as the culture which is followed by the fellow beings, the problem of 'Identity crisis' will not arise. It is safe to blame fate for all the instances occurred in Gogol's life, and indeed he was the pitiable character of all.

Every immigrant experiences injustice, inequality, discrimination, biases, prejudices and a threat to cultural identity in an unfamiliar country. Adjusting with the social, economic, political, psychological and environmental changes is a challenge. The abrupt change in the lifestyle, culture, status, society leaves immigrants bewildered. The land one is 'born' versus the land chosen to 'live' might vary, but the hidden dark truth is that, one must adjust with the changing scenario of their lives, accept, adapt and move on. It is the hardest, but the only way to survive.

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***In Custody: An Onward Journey to Utopia with***  
**Black-hole Pessimism**

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**ABSTRACT**

This paper seeks to focus on Deven, the protagonist of the novel “In Custody” by Anita Desai. It talks primarily of his black hole pessimism combined with his constant walk towards his Utopia while disregarding current circumstances. His journey toward his goal is mired in disappointments and when you think things cannot get worse, it actually does.

**KEY WORDS**

black hole pessimism; Utopia; disregarding; current circumstances; disappointments

**INTRODUCTION**

‘In Custody’ subtly deals with a serious theme of the social and cultural repercussions of politically independent India. The novel is set in a suburb in the North of India; the protagonist Deven is a lecturer in Hindi; his love for the poetic language Urdu and his

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meeting with legendary Urdu poet Nur is the main thread of the novel [1].

## STUDY AND ANALYSIS

Deven is a Hindi Professor and while it looks like he has it all set and his life is secure, it exacerbates how he is stuck in a life, he would not choose for himself. He had other dreams and wanted a fulfilling life with Urdu in it. Having succumbed to the external pressure and now struggling, he longs to make his life better. He had always been a lover of Urdu and had very fond memories of his childhood with his father. To him, 'Utopia' is being able to follow his passion for the poetic language Urdu. He is in a mindless existence in Mirpore. With the arrival of his old friend, Murad, there can be seen a new found desire to live, almost as if he has a purpose in life. He grasps onto the first sign of him finally being able to move toward his dream life. He is led on by his friend and ends up in Delhi. From here on, disappointments keep piling up and closing in on him. The only positive and certain thing is perhaps his attitude.

He believes circumstances will get better and things will fall into place. His encounter with his hero, the Urdu poet Nur is jarring and throws him off-balance. Nur is nothing like he expected him to be and is in an even worse state than him if it was even possible. He doesn't lose hope and powers through the poet's wives'. Finally when he is able to get Nur to speak so he can record, he ends up with a rambling man. This is when he almost cracks and gives up hope. He comes to the realisation that maybe life will never get better and he cannot make a living by following his dream and must make himself comfortable with the idea. After a night's rest though, there can be seen a man rejuvenated with the tables turning on his perception of a dream life. He now sees the poet as a friend and a confidante. The man who set out to live his dream life now has his perception challenged and similar to how he has gone along with life and let it carry him, he takes it in stride this time too.

## CONCLUSION

Deven finds himself changed and fits his description of Utopia to better suit himself and is able to bring down the level of sorrow. He tweaks his dream to get the best he can of his current life. His journey is no different from an average Indian aspiring to follow his passion and looking very longingly to the life that could have been while still giving his best to the life he is living.

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**Celebration of Culture and Myth in**  
**Salman Rushdie's Novel *Midnight's Children***

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**ABSTRACT**

Salman Rushdie is one among the most prominent Indian contemporary writers. He is an illustrious winner of both the Booker Prize and James Tait Black Memorial Prize. The theme of this novel vividly portrays the British's colonisation over India. The novel starts with the events from the midnight of Independence as the children born in that particular night are having some special powers. The Protagonist of this novel, Saleem Sinai is born on August 15th 1947, when India got its independence from the British. Saleem Sinai's birth, life struggles and his death are analysed in this study. Salman Rushdie has chronologically entwined characters from the India's culture with the characters of western culture. Here, we see the importance Salman Rushdie gives to the Culture and Myth as he portrays the colonisation of people in India and its transition.

## KEY WORDS

Magical realism, historical fiction, satire, post colonialism, independence, culture.

## INTRODUCTION

Salman Rushdie is one among the most prominent novelists of the Contemporary India. He had published several novels of international repute. They include *Midnight's Children*, *Shame*, *Satanic Verses*, *The Moors Last Sigh*, *Ground Beneath Her Feet*, *Fury* etc. Salman Rushdie is also a winner of many prestigious prizes and awards. The most notable works among them is the Booker of Bookers his second novel *Midnight's Children* (1981) which is our topic.

This novel *Midnight's Children* contains the story of three generations of the family of Saleem Sinai, protagonist of the novel. He narrates the story to Padma who is his present lover. Saleem Sinai and Padma work in the pickle factory of Mrs Braganza who was Saleem's former nurse under the name Mary Pierera. Saleem Sinai works in the factory at the day time and narrates the story at the night time. His grandfather Aadam Aziz and his grandmother Nazeem Aziz belong to the first generation, their children and their counterparts to the second generation. Next is our protagonist Saleem Sinai who belongs to the third generation. This novel is not narrated in the chronological order of the generations. This is a novel, that talks about a man who is born on the midnight of 14-15 August in 1947. The biography of a man is from its inception, therefore, entwined with that of the nation. The conscious narrator, Saleem Sinai, provides an alternative view of India's modern history from his point of view. The protagonist was born in the Doctor Narlikar's Nursing Home on August 15th, 1947. The time of his birth is important because it is mysteriously handcuffed to the history. Thus Saleem's birth is the fateful moment in Indian history, because his life story moves in the same timeframe as that of the newly independent nation. In Saleem's version of history he draws upon the Indian mythology and the supernatural events, endows the midnight's children with their magical power, and gives a fairy tale opening "Once upon a time".. Salman Rushdie challenges the Western conventions of unity, continuity, and objectivity in writing history. The dichotomy between the history and the fiction gets blurred. In this novel Indian scene inspired by Post-Modern tendencies the trend of what is called metafiction is seen.

## ANALYSIS

'Midnight's Children' is the second novel of Rushdie. It is an epic that spans the six decades

and almost three generations of India's pre- and postcolonial twentieth-century history. It is an epic in the sense that it tries to describe India and its stories which are too innumerable. "the narrator gives the hint that stories are developing out of other stories. This novel symbolises author's own childhood. This novel tells about his affection for the city of Bombay in those times. It is a novel about the various cities of Indian subcontinent. It is recognised for its remarkable, flexible and innovative use of English language. This novel has the chronologically entwined characters from the India's cultural history with the characters from Western culture. The Indian culture, religion and storytelling, Western drama and cinema are presented with postcolonial Indian history, in order to examine both the effect of the indigenous and non-indigenous cultures on the Indian mind and in the bright future of Indian independence.

The mythical past and the democratic norms mingle with each other for lending a touch of great tension in the novel. The metaphorical vein makes to explicit the moral and ethical stand proffered by the novelist. Salman Rushdie uses the myth of Brahma in connection with the *Midnight's Children* in Saleem Sinai's mind. This is a clue to the improbable world which is created by the narrator who had turned into protagonist. Saleem Sinai's statement has an exegetic quality. Rushdie aims to place beginning and middle in the end. It acquires the characteristic of 'open endedness'.

This novel sets the ontological priority of becoming the realm of apparent. Rushdie used the epic in mythic form. Rushdie quotes ironically a "strategy of liberation." This also becomes a "comic" one. The tragedy masks are too painful to be otherwise expressed. It is a mythical and surreal one, its realism "would break a writer's heart." This would also be "an exercise in complete and contained mimesis" because of its emphasis on wholeness. This would be ultimately worthless as it is an allegory of the history of modern India.

The novel moves around the magical lives of 1,001 children who are born within the country's first hour of independence from Great Britain on 15<sup>th</sup> August 1947. The history becomes clear in the names of the three important midnight's Children- Saleem Sinai, Shiva and Parvati. Saleem Sinai's name itself has a variety of interpretations, one of them being the association with Mount Sinai and Moses.. Saleem's sister is called the Brass Monkey which brings in the idea of Hanuman.. For a long time Saleem's sister is loyal to Saleem. There is an inversion because the brother and sister tread different paths. The brass Monkey sings for the benefit of the Pakistan army while Saleem returns to India

## CONCLUSION

Salman Rushdie concludes this novel with an experiment about the broader implications of Mythical History with different perceptions. The views of the aesthetic and the mythological pleasure, a theoretical research framework, creative interpretative, expounding controversies and a value-judgment, the research has been devised. This novel is moved into the terms of artistic, thematic and critical categories to bring out the precise implications of the Rushdiean concepts of Mythical History. The ends are new beginnings. The beginnings are seen in ends. It is because each end is the beginning of a new story. So the narrative must be circular, never-ending. Thus Salman Rushdie highlights the Indian culture and the Western culture. His major preference is Indian culture so he explains how the protagonist stands for the culture, Saleem even though he is not an Indian born to Indian parents, he respects the Indian culture and stands for it.

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**The Clash of Class in *Inheritance Of Loss* by Kiran Desai**

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**ABSTRACT**

One of the most popular novels of Kiran Desai is *The Inheritance of Loss* (2006). The story is set in Kalimpong, which is situated at the foot of Mount Kanchenjunga in the North Eastern part of post -Independence India [Jetir 2014]. The novel takes a look at the problems faced by immigrants on a personal as well as global level. It expands over India, United Kingdom and the United States of America. This novel explains the tussle between Indian traditional way of life and the richness of the west . The book has won many prestigious awards like the Man Booker Prize and the National Book Critics Circle Fiction Award in 2006 and 2007 respectively. This novel explains the major issues in contemporary society that are related to rapid growth which sometimes rushes people into economic problems and race issues. Kiran Desai's *The Inheritance of Loss* is a perfect example of class discrimination in the early twenty-first century. The study of this novel has different meaning and explanation. The author has

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personally gone through the experiences of multicultural and cultural clash. In the current situation the characters are itinerant and they lead a lonely and isolated life. The objective of this article is to focus on 'The Inheritance of Loss' as a novel that brings forth problems of class.

## KEYWORDS

lower-middle-class, discrimination, socio-economic system, upper class, dominance, emotional strain

## INTRODUCTION

The novel was first published in 2006. In this novel the major characters are migrants, who are torn between two places. The novel examines the lives of those who are caught in India's class segregation and stuck between two classes, upper and lower. The novel conveys the faith and goals of the characters, along with their great thinking of migration to the US and at last able to leave behind the social inequality. He became a peripatetic Judge in India and the middle-class, somewhat separated from the nature of his home land. As man is having a restriction, he has to keep something to remember himself. A person should survive according to the expectations of society. This attempt can be disproved in particular cases, due to the inner reflection against him. It generates the disappointment in one's own country and its values. A complete reading of this novel gives us the feelings of compassion through various characters. The author is sympathetic towards all the characters. Basically a class differentiates other classes based on a person's economic position in a society. A person's status, social respect, the power and the popularity are the main reason to one's economic success.

## ANALYSIS

Today, the basic idea of social class usually targets the three common categories: A very rich and strong upper people; a common people who are workers and small scale industry owners; and a lower class that depends on daily wages for their livelihood and they often live in poverty and economic hazardous. The common class people is the large group of people who fall both socially and economically between the lower and upper classes. The clash of Class means emotional strain between socially and economical uneven groups or different sets of people with different customs and beliefs.

The author could feel the clash of class in the minds of all the people and has exhibited their spirits in her literary works. In this novel, the author touches upon many different problems, such as globalization, class discrimination, cultural conflict, and things that touch even the love-life of her characters. The Inheritance of Loss is about class discrimination. India's strict class system is the main theme of the novel.

The novel opens with Jemubhai Patel, the Judge playing chess, Sai, his granddaughter, reads an article, and the dog, Mutt sleep on the porch but the old cook tries hard to make tea for them. Through this scene, Desai illustrates the happy moments of Sai and the Judge. She reads the novel that suggests a similarity in cognition and education to the west. The Judge and Sai are the representation of worldly upper-class people. The cook represents the powerless and lower-class servitude. The demarcation of servant and master is very clear between the cook and the Judge. With the difference in social standing between these two ,Desai brings out the social inequality. The Judge is the authoritative master, and the cook is the subservient individual doing his best to fulfill the tasks of the Judge. He is an important man, with not enough education to read and write. He has lived like an ant throughout his life and lives with the sole purpose of seeing his son, Biju settled.

The conflict between the Judge and the cook starts when the Judge's granddaughter, Sai comes to live with him .There as a permanent servant to the Judge, the cook's status is connected closely to the judge. As far as the cook is worried, a servant expects to his employers not just for money but also for a lift in their economic status. However, the Judge fails to meet the expectations of him, as he does not pay the proper money for the cook, nor does he grant him enough personal respect. The relationship between the Judge and the cook is restricted to only sharing the information and the instructions. When police arrive to investigate the robbery, the cook is also a part of the investigation. The Judge is irritated and he says: "Go sit In the kitchen. Bar bar karta rehta hai"[adhalyajournal 2019]

The inner emotion of the class discrimination is portrayed through the cook. People of the lower class accept disgrace and not fair treatment. When the cops come to investigate the robbery, they search the cook's place, exposing his poverty and seculation. He justifies his state because the cops need to search everything and it is the servant who usually steals: "Well, they have to search everything," he said. "Naturally. How are they to know that I am Innocent? Most of the time it is the servant that steals." [adhalyajournal 2019]

Thus the cook gets more upset for suspecting him even though he is innocent and the end of the novel the dog Mutt goes missing so the Judge suspects the cook without any investigation and tries to kill him. The cook is heartbroken for this kind of treatment so he gets drunk and comes home. Here we can clearly see the class discrimination because the judge suspects the cook without knowing the truth only because he is a lower class.

The life of the Judge has been distinguished with that cook. After his return to India he becomes a Judge and lives sophisticated life in Indian society. He travels around in his districts with luxurious facilities. The Judge's sophisticated way of life naturally needs the hardworking servants. He thinks that his economic and social stranded are essential to maintain his status which he has gained by work. Though money and the comfort of the judge may change in time his social status remains the same. This shows, the stability and strength of the classes and how hard it is to change one's basic position. The dissimilarities between the cook and the judge are much more complex than externally distinct. From the Judge's outlook, he thinks that the Cook represents everything he hates. The Judge dislikes the cook because he's an Indian, illiterate, acquiescent and is a member of the lower class. The Judge considers himself superior in all aspects and thinks it is a privilege to manipulate the situation.

We analyse the inequality among immigrants on the basis of Economic status. Biju, here is a representative of the poor class from the Third World. He tries to go to America with strong hopes of escaping from the poverty and making money and finally to rescue his father from slavery. But he leads a horrible life as an criminal immigrant, shifting from one non paid job to another in the kitchens as a cook, a waiter and delivery boy. He next joins Gandhi Café in New York. There, he slips on rotten spinach and breaks his leg. But his Indian employer, Harish-Harry, rejects him and he doesn't want to take him to the medical shop because it is expensive and also because Biju is a criminal immigrant. Instead, he tells Biju to go back to India and to get his treatment and then return to America. He is not allowed to exercise his basic rights as a worker. This makes him feel both miserable and depressed about his circumstances. He thinks there is no hope for him in America for the foreseeable future. Despite working hard, he is forced to live in poor living condition. Here, race is not a matter of issue but class overcomes race.

## CONCLUSION

The discrimination of the upper class and the lower class are well portrayed in this novel.



The condition of the cook tells us about the poverty and how the low class people are ill treated by the upper class people. So Desai clearly exposes how rich people treat the poor in reality. Biju also tried to manage his situation in the U.S.A. but his culture and lower class system is the main reason for him to lose his opportunity every time. The prosperity level creates conflict as evident in the character of Biju and the cook in the novel. The conflict mostly arises out of mixing the cultures and characters as well as bringing together the same character in the same community having different mindsets.

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