

**POWER DISCOURSE ANALYSIS OF THE SELECT SUBALTERN
FICTION OF MULK RAJ ANAND, ARUNDHATI ROY, KIRAN
DESAI, AND ARAVIND ADIGA**

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By

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Declaration

I declare that the thesis entitled “**Power Discourse Analysis of the Select Subaltern Fiction of Mulk Raj Anand, Arundhati Roy, Kiran Desai, and Aravind Adiga**” has been prepared under the guidance of Dr. Jaideep Randhawa, Assistant Professor (Former Head and Assistant Dean), Department of English, Lovely Professional University. No part of the thesis has been formed the basis for the award of any degree or fellowship previously.

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Certificate

I certify that **Balkar Singh** has prepared his thesis entitled “**Power Discourse Analysis of the Select Subaltern Fiction of Mulk Raj Anand, Arundhati Roy, Kiran Desai, and Aravind Adiga**” for the award of Ph.D degree of Lovely Professional University, under my guidance. He has carried out the work at the Department of English, Lovely Professional University.

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Abstract

The thesis entitled “Power Discourse Analysis of the Select Subaltern Fiction of Mulk Raj Anand, Arundhati Roy, Kiran Desai, and Aravind Adiga” discusses the role of power discourses in the positioning and conditioning of the subalterns presented in the selected Indian fiction. The choice of the authors is done on the basis of their works related to subalternity. Mulk Raj Anand is one of the pioneers of Indian Writing in English. As per plan of the study, choice was among the forefathers of Indian Writing in English- Mulk Raj Anand, Raja Rao and R.K. Narayanan. Raja Rao’s metaphysics of Indian scriptures and Narayanan’s regional world of Malgudi days do not suit to the plan of this study. Another three writers - Kiran Desai, Arundhati Roy and Arvind Adiga, are Booker prize winners and portray dark India and its subaltern citizens. The selected four writers are interlinked in their projection of subaltern psyche. All the characters portrayed by these writers are the expansion of Munoo and Bakha. For example Velutha will be Bakha’s destinies, if he had broken the rules; Jemubhai and Biju are the expansion of Bakha’s love for Tommies’ life style. Balram is the extended version of Munoo and Masterji is the ideological child of Gandhi’s philosophies.

Subaltern historiography and subaltern critics already did a commendable job by revealing the historical process of subalterns’ oppression. This dissertation analyzes the same process in the fiction of select Indian authors and their selected fiction. Selected authors are from different eras, but the fictional lives of their protagonist start from the very era where the first author ends. First selected author is Mulk Raj Anand, whose narration of subalterns’ lives and experiences cover the stories of colonial India. Kiran

Desai's narration in *The Inheritance of Loss* starts in colonial world and then proceeds in post-colonial India- starts in 1940 and ends in 1980s. Narrative of Arundhati Roy also gives references of colonial world but major events take place in 1967 and 1990s and narrative of *The White Tiger* and *The Last Man in Tower* narrates the event of contemporary India. The journey and experiences of subalterns which were started and minutely observed by Mulk Raj Anand, who tries to observe the reasons of their subaltern position, states the inhuman condition of subalterns but after the sixty eight years of freedom and vote politics what changes are in the lives of these subaltern occurred, is a very curious case of observation. It seems like that all these subalterns are the part of same journey started in unfair system of colonial world and continue suffering in post colonial world. Discourses of the justification of unfair system which were prevalent in colonial world are also prevalent in post colonial era. These individuals are struggling at many levels but discourses make them unaware about their own struggle. Literature is not propaganda of any sort of ideology but it is a stage where hegemony can be questioned. All these authors question the positioning and conditioning of these subalterns. The study does not claim that these writers are propagandist of subaltern ideology but they delineate the condition of marginalized characters in such a way that these characters project the plight of marginalized races in its full conviction. After going through all available literature it has been identified that most of the research in area of the subaltern and subalternity is done in relation to the historiography, but this thesis subalternity has been explored in relation to the selected Indian fiction. Most of the research about the Indian literature is done on the marginal condition of the oppressed, but the analysis of the discourse of the subaltern is majorly ignored.

The choice of approach and method for research is done after analysing all major approaches and traditions of discourse analysis. CDA approach (Marxist tradition) of discourse analysis has been selected for the analysis of select subaltern fiction. Like CDA, the objective of this research work is to analyse inequality, injustice, role of power, process of domination, civil and political apparatus in the formation of subalternity. CDA critics argue that language is a structured system, which is like a framework of a specs and purpose of discourse analysis is to fathom the intricacies of the language and foregrounding the conceptual elisions and confusions which supply power to language. Discourses of social groups produce, re-produce, and transform the understanding of the world and thus create social reality for its dwellers. Thus discourses try to create boundaries around the thinking and ideas. Every venture ends within the limits which are decided by power structures to some extent. Every journey ends within. Discourses try to minimize exceptions and radical changes. Discourse analysis tries to “expose the mechanisms by which this deception operates” (Howarth 4). Major assumptions of CDA are that all actions that occur in society are meaningful and are products of historically specific system of rules. In the contest of discourses, we can trace the constitution of social reality. Thus in discourse we can analyse three major categories –category ‘discursive’ refers to condition and social system in which discourses occur; category ‘discourse’ refers to historically specific system of meaning, these meaning form identities of subjects and objects; third category ‘discourse analysis’ refers to “the process of analysing signifying practices as discursive forms” (Howarth 10). Thus discourse analysis is related to all matters which affect the understanding of social subjects related to this world or other worlds. Following levels of discourse analysis has been identified and analysed in context to the selected authors”

Word/phrase level: Classification, including names, labels, connotations, code words, metaphor, lexical presupposition, modality, register, including synthetic personalization, politeness, etc.

Sentence/utterance level: Deletion and omission through nominalization or through agentless passive, transitivity/agent–patient relations, topicalization / foregrounding, presupposition, insinuation, inferencing, heteroglossia, etc.

Text level: Genre conventions, discursive differences, coherence, framing, textual silences, presupposition, foregrounding / backgrounding, extended metaphor, auxiliary embellishments, etc.

General: Central vs. peripheral processing, use of heuristics, ideology, reading position, naturalization, ‘common sense’, reproduction–resistance–hegemony, cultural models and myths; master narratives, intertextuality, context; contrast effects, communicator ethos, vividness, repetition, face work, type of argument, interests, agenda-setting, etc.

All major protagonists are analysed on the basis of above referred levels of CDA and comparison has been drawn. The dissertation focuses on the factors responsible for the construction of subalterns’ discourses, hegemonic ideologies and its impacts. The major objectives of the research as follows-

1. Identifying subaltern group(s) or Individual(s) in the selected works
2. Analyzing the verbal and non-verbal behavior of subalterns using the categories of CDA
3. Drawing parallels between subalterns in different eras

4. Evaluating the role of power in civil society.
5. Factoring the impact of hegemonic forces on subaltern action
6. Redefining the concept of subaltern and subalternity in Indian context
7. Foregrounding underlying social index
8. Evaluating the role of the state (apparatus) in heightening subaltern consciousness.

Subaltern's unquenched quest for the self; socio-political nature of their language, myths, and meanings, factors responsible for the formation of their psychology has been analyzed.

This dissertation is divided in following six parts-

- Chapter 1 – Introduction
- Chapter 2 – Entwined Discourses of Caste and Class: Unethical Coalescence of Religion, State Apparatus and Capitalism in Mulk Raj Anand's *Untouchable and Coolie*
- Chapter 3 – Subalterns' Search for "Locusts Stands I" and Confrontation with Hegemonic Discourses in Arundhati Roy's *The God of Small Things*
- Chapter 4 – Overlapping Discourses of Colonial and Post-colonial Worlds in Kiran Desai's *The Inheritance of Loss*
- Chapter 5 – Clash of "Half-Formed" and "Fully-Formed" Subalterns with the Politics of Panoptic "Rooster Coop" in Aravind Adiga's *The White Tiger and Last Man in Tower*
- Conclusion

Chapter 1, Introduction part of this thesis, deals with the history of discourse analysis, major theorists and their model of discourse analysis, literature review etc. Chapter 2 of the thesis highlights the coalescence of religion, state apparatus and capitalists with reference to Anand's select fiction. In *Untouchable*, Bakha represents the stigma of caste subalterns. His universe is signified by this unilateral word caste. He is not only a character but an archetype of caste victims and one day of his life presents the lives of millions. Munoo of Coolie represents the class division of Indian society. Both of these characters belong to the subaltern class in pre-independence era. Chapter 3 deals with Roy's novel *The God of Small Things*. It deals with the plight of subalterns in Independent India in general and with the communist Kerala in particular. Here subalterns under the illusion of independence try to claim locusts stand 'I' and in return suffer. Chapter 4 draws a parallel between colonial and post colonial world and how the discourses of colonial and post-colonial worlds overlap. Chapter 5 portrays the condition "half formed" and "fully formed" subalterns while having clash with the politics of panopticon Conclusion deals with the comparative analysis of all subaltern protagonists.

Society and social practices are studied like language in the present work. Society, through everyday discourses (with the intervention of civil and political society), create a competence of diachronic and synchronic choice for social subjects. Social subjects are trained through these discourse find it almost impossible to think beyond these choices. Like most of the social institution, these choices also favour the established system that is anti-subaltern. Subalterns choose from that index and this index does not have a choice of breaking the system (at least not for an individual). This index creates a communal competence and performance of a social actor depends on this competence. The seed of

the slavery is in the competence so performance never stands against the hegemonic world order. To break this pessimist world chain it is important to develop collective consciousness among subalterns not only at the level of community but also at the level of ideology. Ideology is always a unifying factor for any group. Among subaltern group this as pact is always missing and they fails to actualize the world order that support their rights because of the lack of this ideological unity. They need to defy common sense and rise above the civil and state hindrance. Balram uses violence to rise in the social ladder successfully, but he did not alter the social order but changes his role in this order. Balram rejects all moral, religious and legal grounds to achieve “freedom”. Subaltern, if they want to change their role as social actors, need to fight at all above mentioned level. This indexing has been examined by analyzing the social and civil apparatus behind it. The reality value of all these truth principles have been evaluated and interrogated. All these practices are termed as signifier and established as facts by arbitrary images related to it. Subalterns’ failure to acquire same status and their attempts and its results are examined and reasons of their failure have been highlighted.

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This thesis is the end of my journey in obtaining my Ph.D. I have not travelled in a vacuum in this journey. This thesis has been kept on track and been seen through to completion with the support and encouragement of numerous people including my well wishers, my friends, colleagues and my Institution. At the end of my thesis, it is a pleasant task to express my thanks to all those who contributed in many ways to the success of this study and made it an unforgettable experience for me.

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Signature

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Chapter – 1

Introduction

The concept of discourse, originated in linguistics and semiotics, has become a common currency in number of disciplines like sociology, philosophy, social psychology, anthropology, cultural studies, post-colonial studies, political science etc. The extended and variable use of the word ‘discourse’ by a number of theorists make it almost impossible to narrow down this theory in one definition. In general, discourse is explained as:

1. Verbal Communication; talk conversation;
2. A formal treatment of a subject in speech or writing;
3. A unit of text used by linguists for the analysis of linguistic phenomena that range over more than one sentence;
4. To discourse: the ability to reason (archaic);
5. To discourse on/ upon: to speak or write about formally;
6. To hold a discussion. (Collins Concise English Dictionary 473)

Longman Dictionary of the English Language defines discourse as, “A conversation, especially of a formal nature; formal and orderly expression of idea in speech or writing; also such expression in the form of a sermon, treatise, etc., a piece or unit of connected speech or writing”. In the light of above discussed definitions, one element is common that discourse in general sense denotes to conversation. On the philosophical and theoretical ground, these dictionaries meanings constitute the very basics but extensions of these meanings are also in play. These dictionaries meanings do not cover the connotation of the word. Various writers and critics used this term with reference to

different elements that this term connotes. To understand its meaning it is important to analyse the origin and development of discourse theory. Origin of Discourse Theory can be traced into disciplines of linguistics and semiotics but now it is playing significant role in social science too. David Howarth rightly points out the disciplines in which discourse analysis did wonder. He observes:

Scholars in academic disciplines as diverse as anthropology, history and sociology; psychoanalysis and social psychology; cultural, gender and post-colonial studies; political science, public policy analysis, political theory and international relations, not to mention linguistics and literary theory, have used the concept of discourse to define and explain problems in their respective fields of study. (Howarth 1)

Discourse theory has its root in many disciplines as stated in above paragraphs. Discourses are best viewed as ‘frames’ or ‘cognitive schemata’ by which it means that discourses are conscious and strategic efforts by group of people or institutions to create a shared understanding of the world in such a way so that it can be justified as well as profitable for the institution or the creator. David Howarth sums up connotation of discourse thus by referring it as:

Viewed as frames, discourses are primarily instrumental devices that can foster common perceptions and understanding for specific purposes, and the task of discourse analysis is to measure how effective they are in bringing about certain ends. (3)

With sixty years of history, Discourse analysis has extended the boundary of linguistics and linguistic behaviour to social contexts. In its dynamic development phase, discourse analysis has extended the idea of language analysis from the level of from phoneme/morpheme, the word, the clause or the sentence to analyse as a tool of social action by drawing insights form inter-disciplines. To reach at a conclusive decision about the area of discourse analysis, it is important to analyse different approaches of discourse analysis.

(A) Approaches to Discourse Analysis:

1. Conversational Analysis (CA):-

First phase of discourse analysis is Conversational Analysis (CA) developed in 1960 by Harvey Sacks, Emanuel Schegloff and Gail Jefferson. Other major critics, who have developed the fundamental concepts of Sacks and Schegloff, are Couper-Kuhlen, Selting, C. Goodwin, C.C. Heath, and H. Tanaka. The basic concern of these theorists is to analyse the interpretative process used by the social subjects. This school of thought concentrated on the linguistic competence and performance of the social subjects. These critics consider that discourse is an integral part of social actions and they analyze the utterances of individual in paired actions to highlight the role of linguistic patterns in social actions. The context plays a vital part in this analysis. Unlike linguistic ethnographers, these critics observe context as constructed moment. They analyze mechanics of social interaction to observe social ideologies. The field of conversational analysis is all forms of social interactions including court room interactions, medical conversations, teacher- student interpersonal relationship etc. They insist that social interaction has the merits of coherence and orderliness. While participating in these social

interactions, social members produce, re-produce, enforce, reinforce and negotiate their roles, identities and positions. Thus this approach is marked with inter-textuality as it considers sociology as a background for linguistic analysis. Conversational analysts believe in clinical observation of social practices, sequencing of social subjects, pattern, role taking, verbal uniqueness, non verbal behaviour, inter-subjectivity etc. The social organization delimits the range of the conversation of social subjects. These social subjects share certain communicative competencies. Thus this interaction takes place in double framework of language and institutional framework. These frameworks work on both at conscious and unconscious level both. CA researchers aim to analyze the pattern in conversation to explicate the practices that affect their linguistic behaviour and social conduct. It implies that research in CA is directly linked to sociology. To conclude, CA investigates production, interaction, and interconnection in social interaction.

2. Ethnographic approach of discourse analysis:

Ethnographic approach of discourse analyses has its ground work in anthropology and social psychology and like CA this approach emphasize on the role of social context. The guiding figures of this approach are Gumperz and Hymes, who in their article “Ethnography of Communication,” analyzed the role of linguistic mimicry by the social members to achieve the status of social competence. Critics like Agar, Heath, Philipsen, and Saville-Troike have contributed in this approach. As per this approach, social identities decide the content, participation, and response of social subjects. The processes like observation by individuals and standardization by society, work like schemata for the members. Selections, identification, description and interpretation of the words and content by the social members are the major area of analysis for ethnographic approach.

As a methodology, this method is used in workplace or in academic settings. It has had an important influence on other approaches to discourse such as critical discourse analysis, genre analysis, mediated discourse analysis and multimodal discourse analysis.

3. Corpus-based discourse analysis

Initially corpus based discourse analysis was used to analyze lexicography and grammar. Lately critics used larger corpora and used it to analyze language variations in academic and professional genres. The invention of computer and its usage to analyze large amount of data bring reliability and feasibility of such analysis. There are three ways of using corpora for discourse analysis. (I) Corpus informed- Used for qualitative research; (II) Corpus Supported- qualitative and quantitative research; (III) Corpus Induced- mainly quantitative research applied on grammar usage, vocabulary, frequency etc. In most of the cases this study is applied on two or more structural and semantic variants in order to identify functional aspect of the usage of these variants. Except than speaking and writing in general and informal scenario this method can be used on email messages, prose, poetry and other academic registers. One of the main concerns regarding corpus-based analyses is their lack of contextual features for interpretation of the corpus data. Bhatia and Swales have underscored the importance of a contextual perspective for the interpretation of genre. In future, it is expected that the field of corpus linguistics will become more attuned and sensitive to this perspective, taking a more socio rhetorical approach to the analysis of corpus data.

4. Genre analysis

Swales' earliest work marked the beginning of the genre analytical model for a grounded description of academic research genres. The motivation was to use the

findings for the teaching and learning. This model is based on Halliday's categorization of field, mode and tenor of discourse and considers the genre of the text as the basis of discourse analysis. This model observes institutionalized setting and convention based usage of language. This approach is multi disciplinary and stresses on disciplinary roles of institution and power contexts.

5. Multimodal discourse analysis:

In all above discussed approaches one thing is common that these approaches give importance to text and context both, but the primary data for these approaches is still text. Critics like Kress and Van Leeuwen points out that in the light of globalization and multiculturalism, capital dissolves the traditional boundaries of society as well of semiotics. In this age of multimedia text is not only limited to verbal level and one to one interaction. The area of semiotics is extended to images used by media, interviews, films, news channels etc. Multimodal approach takes care of all these extended sphere of semiotics. In postmodern world discourse analysis faces two challenges first is power based meaning making and other is fragmented and visual messages. Multimodal tackles these two issues effectively. These critics are influenced by the functional grammar of Halliday and anthropologists like Birdwhistell. This approach analyzes the interaction in multiple modes. Multimodal approach opens up new possibilities for understanding the realization of discourses, including those that are produced and re-produced silently (such as ability) – a silence that often adds to their potency. Ability and its social context is part of this analysis. For example, in medical interaction doctor has the ability to define patient behaviour as acceptable or not acceptable. He defines the term healthy or welfare of the patient to subjugate the unacceptable desires of the patient. Multimodal approach is

time consuming and a lot of work is required to achieve the desired end. The benefit is that multimodal approach is able to observe silence and ideological framework of a conversation. This approach ventures beyond text and observe the role of policies and institution in conversation building. It explores the role of power in general conversation.

6. Critical discourse analysis (CDA)

CDA focuses on the role of socio-political forces in shaping ideological apparatus of social subjects. CDA critics assume that all these forces are expressed and contested on the level of language. Discourse is considered a major form of social action and by studying it CDA critics want to challenge inequality and injustice prevalent in the society. This dissertation deals with CDA approach of discourse analysis. Like CDA, the objective of this research work is to analyse the subalternity, inequality, injustice, role of power, process of domination, and power apparatus in forming subalterns' psyche and in deciding the destiny of subalterns. CDA critics argue that language is a structured system, which is like a framework of a specs and purpose of discourse analysis is to fathom the intricacies of the language and foregrounding the conceptual elisions and confusions which supply power to language. Discourses of social groups produce, re-produce, and transform the understanding of the world and thus create social reality for its dwellers. Thus discourses try to create boundaries around the thinking and ideas. Every venture ends within the limits which are decided by power structures to some extent. Every journey ends within. Discourses try to minimize exceptions and radical changes. Discourse analysis tries to "expose the mechanisms by which this deception operates" (Howarth 4). Major assumptions of CDA are that all actions that occur in society are meaningful and are products of historically specific system of rules. In the contest of

discourses, we can trace the constitution of social reality. Thus in discourse we can analyse three major categories – category ‘discursive’ refers to condition and social system in which discourses occur; category ‘discourse’ refers to historically specific system of meaning, these meaning form identities of subjects and objects; third category ‘discourse analysis’ refers to “the process of analysing signifying practices as discursive forms” (Howarth 10). Thus discourse analysis is related to all matters which affect the understanding of social subjects related to this world or other worlds. In the context of wider sense, Howarth explains the role of discourse by stating:

Discourses are concrete system of social relations and practices that are intrinsically political, as their formation is an act of radical institution which involves the construction of antagonisms and the drawing of political frontier between ‘insiders’ and ‘outsiders’. The construction of discourse thus involves the exercise of power and a consequent structuring of the relations between different social agents. (9)

Discourse, in term of CDA is not consist only of conversation, but also of social relations, practices, ideology formation etc.

(B) Major Traditions or Schools of Critical Discourse Analysis:

There are three major traditions of CDA. First tradition is majorly affected by structuralism, developed by thinkers such as Ferdinand de Saussure, Roman Jakobson and Louis Hjelmslev. Major focus of these theorists is on the theory of sign. According to them, meaning and signification is depended on the system of signs. Meaning of signs is established in relation to another signs. “Meaning is thus an effect of the formal

differences between terms, and not the result of any correlation between words and things, or an inherent characteristic of texts, objects or practices” (Howarth 10). These notions of structuralist theory were applied only to linguistics and could apply to the analysis of signifiers, words, phrases, expressions and sentences. Later structuralist theorists like Claude Levi Strauss, Jacques Lacan, Louis Althusser and Roland Barthes developed the theory further and applied it on social phenomena. After the extension of original model and in endeavour to resolve the weakness new theories, theorists such as Jacques Derrida, Michel Foucault and Ernesto Laclau and Chantal Mouffe gives ways to post-structuralist application of CDA.

Second tradition of CDA is affected by Hermeneutical philosophers such as Martin Heidegger, Ludwig Wittgenstein, Charles Taylor and Peter Winch. This tradition empaisizes that one of the major goals of discursive social inquiry is to discover the historically specific rules and conventions and how different structures produces meaning in a particular social context.

Marxists constitute the third major influence on the emergence of this theory. This tradition regards ideas, languages and conscious as ideological phenomena that have to be explained with reference to underlying economical and political processes. It is also concerned with the role of social agents in criticizing and contesting relations of exploitation and domination. Theorists like Antonio Gramsci, Louis Althusser and Michel Pecheux developed non-reductionist and anti-essentialist accounts of society and historical change. These writers stress the material and practical characteristics of ideology, rather than its purely mental or mis(representational) qualities. It is compulsory to discuss the contribution of major theorists in the development of discourse theory.

(C) Major Theorists of Discourse Analysis

1. Ferdinand de Saussure (26 November 1857 – 22 February 1913)

Swiss Linguist, Ferdinand de Saussure, provided a starting point for developing a viable concept of discourse in the social sciences by assuming that there is a clear analogy between language and social relationships. In his posthumous published book *Course in General Linguistics*, Saussure separated two dimensions of language studies – synchronic and diachronic linguistics. In this work, Saussure emphasized on the importance of time and context in the studies of language. Second revolutionary idea of Saussure is ‘langue’ and ‘parole’. Langue consists of words and images stored in the unconscious of the members of community and parole is the usage of this competence by the social subjects. All community members share these images and it makes communication possible. The difference is only of parole or speech which can be drawn only out of langue. Expression outside the territory of ‘langue’ will be unacceptable; langue creates underlying system of language. The basic elements of language, according to Saussure, are signifier image (Sound or word) and signified (concept or direct object). All these signs are arbitrary in nature. The word and the concept are forcefully kept together (some exception possible). Every object depends on the language for its meaning. Thus language culminates in a relational and differential manner for example relation of colour ‘red’ with other colours. It has meaning in relation to other colours only. Saussure observes:

When we compare signs – positive terms – with each other, we can no longer speak of differences; the expression would not be fitting, for it applies only to the comparing of two sound- images, e.g. *Father* and

Mother, or two ideas, e.g. the idea ‘father’ and the idea ‘mother’; two signs, each having a signified and signifier, are not different but only distinct. The entire mechanism of language, with which we shall be concerned later, is based on oppositions of this kind and on the phonic and conceptual differences they imply. (Saussure, *Course in General Linguistics* 121)

Language thus comprises of negations and relations, and words are related to each other in associative (linear sequence) and syntagmatic (substitutive) manner. These principles are evident at all levels of language. Saussure challenged some of these commonsensical beliefs about language. According to him linguistic signs are arbitrary and language is not substance but a form. Language is comprised of differences rather than in one to one object – signifier relationship. Language is not able to communicate everything perfectly. However, there are some weaknesses of these theories. Saussure’s concept of sign enforces a rigid separation between signifier and signified and proposed one to one correspondence but fails to conceptualize ideal concept and individual variation. Second, structuralists give one sort of privilege to speech over writing which is later on challenged by Jacques Derrida. Next problem is Saussure considers language a product rather than a process of production. Another problem is structuralists stress too much on the speaker and his mind thus violates privilege of form over substance. Lastly Saussure concentrates more on langue rather than on parole.

2. Claude Levi Strauss (28 November 1908 – 30 October 2009)

Claude Levi Strauss extended the sphere of structural linguistics to the social science by analysing anthropological phenomena. He studied unconscious infrastructure

of linguistic phenomena. Levi Strauss' analysis of myths enable us to examine two substantial aspect of his structuralist account of the society, Levi Strauss's overall objective is to explore the functions of myths in different societies, and to establish their role in human thoughts and societies. It means that even society can be analysed on symbolical level and roots of its thoughts can be understood with reference to its unconscious. Levi Strauss added third level of language analysis beyond Saussure's langue and parole. This level is the relationship between sentences but he fails to explain practical and contextual dimensions of discourse analysis.

3. Jacques Derrida (July 15, 1930 – October 9, 2004)

Post-structuralists like Jacques Derrida deconstructed the concepts of structuralist philosophers. Derrida questioned the claim of Saussure. As Saussure observes:

Language and writing are two distinct systems of signs; the second exists for the sole purpose of representing the first. The linguistic object is not both the written and spoken form of words; the spoken forms alone constitute the object. (Saussure, *Course* 23-4)

Thus Saussure argued that writing is secondary to speaking. Writing is considered as representation of speech and indicates the absence of speaker and listener. Whereas, speech is transparent, writing distorts and undermines the transparency of speech, According to Saussure. Derrida attacked on these binary oppositions of structural linguistics in specific, and the concept of binary distinction of western thinking in general. He argued that opposition is as much essential as much the concept itself. Derrida reversed hierarchical relationship between concepts. Derrida created new

concepts called 'infrastructures'. Deconstructionists analyse any existing or historical system to expose dogmatic assumption and essentialist reasoning, Derrida coined the term 'instituted trace', which implies that signifier and signified are loosely related and thus ultimate truth or the object is permanently suspended. Another major term is 'difference' in French it refers at least two meanings 'to differ' and 'to defer'. It is related to active moving discord of different forces and of difference of forces. Every meaning is dependent on the complex play of differences. And the important concept is 'iterability' which works on the assumption that everything is repeatable and reproduced. It assumes that no binary is privileged but equally strong depended on its usage in some specific structure or context. The method of its articulation in public sphere gives it the strength that is attached to it. It foregrounds that every subjective utterance is actually a part of bigger system and this bigger system supplies strength to one meaning than the other. Language has a closed system and meanings are subject to the context. The importance of Derrida's work in discourse theory is, he defied the permanence of meaning. He emphasised on non-deterministic quasi-structure of writing. He stated that discourses and socio-linguistic systems are the product of free play and these structures mediate, produce, organize and re-organize our understanding of the society. Derrida concentrates on the loopholes of world construction created by discourses. The representation is partial and its locus can be located by examining the discourses objectively by investigating by staying out of the structure. The whole meaning process is established by the free play of signifiers. The so called completely closed system is impossible to achieve. Every meaning and binary can be terminated by its opposition taking the place of power. The origin and supplement as in the case of capitalists and proletariat is like a chicken and hen story, what is more important, depends on the stress. The dominance of one is determined

by the system not by the inherent essence. Human subjects are determined by pre-existing structures that shapes their mentality and understanding of the world. Derrida states in *Writing and Differences*, “everything became discourse” (280). Derrida discusses about the subject in his essay “Remarks on Deconstruction and Pragmatism”:

The question here is whether it is through the decision that one becomes a subject who decides something... once one poses the question in that form and one imagines that who and the what of the subject can be determined in advance, then there is no decision. In other words, the decision, if there is such a thing, must neutralize if not render impossible in advance the who and the what. If one knows, and if it is subject that knows who and what, the the decision is simply the application of a law. (86)

Thus the decision taken by the subject depends on “the system of differences and the movement of differences” (Derrida, “Remarks” 28). Deconstruction pinpoints the gaps in socially determined meaning and the inherent paradox of language system. It undermines the coherence, rehabilitee, and unity of the language as its core and emphasis on its felicity of claims. The weakness of Derrida’s critique is its emphasis too much on the text and reduces discourse and discursive practice into textualization and stresses there is “nothing outside the text” (*Grammatology* 49). All experiences are reduces on the level of signs. All social relationship and power structure are supposed as the effect of linguistic traces.

4. Michel Foucault (15 October 1926 – 25 June 1984)

Foucault presents discourses in the *History of Sexuality Vol-I* as “tactical elements or blocks operating in the field of force relations” (101-02), which according to him,

advance the interests of dominant and also provide the routes for counter discourses to develop. The institution of power and discourses has ambivalent relationship as both plays significant part in each other's development. He does not present discourses as a system of signs, but as "practices that systematically form the objects of which they speak" (*Archaeology of Knowledge* 49). Thus discourses produce the understanding of the object about which they speak. Foucault stresses on the pre-existing concept of discourse continuity and coherence. The rules of their construction are hidden and create fake tranquillity. Their legitimacy or illegitimacy is based on the forces behind it. Foucault states in *The Archaeology of Knowledge* that a statement is a unique event but it is related to the form of recording like books or manuscripts; second, it is subject to repetition, transformation, and reactivation" ; third, it is linked to the "situations that provoke it, and to the consequences that it gives rise to" (*Archaeology* 31). There is free interplay of relation in these discursive events which indicate their "reciprocal determination and mutual functioning" (*Archaeology* 32). These series of statements in "interplay of difference, distances, substitutions, transformations" (*Archaeology* 41) form our understanding of the world. These rules of discursive formations are the "conditions of existence" (*Archaeology* 42). Foucault presents truth not as intrinsic to an utterance but as worldly and negative.

... Each society has its regime of truth, its 'general politics' of truth; that is the type of discourse at harbours and causes to function as true; the mechanisms and instances which enable one to distinguish true from false statement, the way in which each is sanctioned; the techniques and procedures which are valorised for obtaining truth; the status of those who are charged with saying what counts as true. (*Truth and Power* 46)

Thus truth is not absolute but produced and reproduced by the society. Power is a key element in the decision about the division of discourses and its acceptability or denial. However, power is not only repressive but also about creating reality.

...power is no longer thought simply as a negative and repressive force but as the condition of production of all speech, and if power is conceived as polar rather than monolithic, as an asymmetrical dispersion, then all utterances will be potentially splintered, formally open to contradictory eyes. (Foucault, *History of Sexuality: The Use of Pleasure Vol-II* 206)

Thus power does not repress individual subjectivity but rather produces forms of subjectivity and control the behavioural pattern of social subjects. Foucault describes these relations as power/ knowledge. These knowledge practices work as disciplinary structures and create ideologies as Foucault refers in the *Archaeology of Knowledge*. Political economy has a role in capitalist society, which it serves the interests of the bourgeois class and it was “made by and for that class” (*Archaeology* 204). Thus the ideology behind the construction of political economy is based on capital ideology justifies the “error contradiction and lack of subjectivity” (*Archaeology* 205) in the power discourses and by rectifying and recreating discourses keep the system intact. Foucault’s concept of power reveals the hierarchy of relations in the constitution of social subjects. Discourses, according to Foucault, can be both an instrument and an effect of power. Discourse “transmits and produces power; it reinforces it, but also undermines it and exposes it, renders it fragile and make it possible to thwart it” (*History of Sexuality: An Introduction Vol.2* 100-101). In conclusion, according to Foucault, discourses are consisting of five basic elements- Objects, Context, Concepts, Themes and Theories they

develop. Social subjects are not autonomous but are the functions and effects of discourses. Foucault stresses on the internalization of constrain by subjects and control of discourses. He states:

In every society the production of discourses is controlled, organized, redistributed, by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its materiality. (*The Order of Discourse* 52)

Thus to understand discourse individual needs to understand intra-discursive elements refer to relationship within discourses. Inter-discursive – refers to different discourses within a particular episteme; and extra-discursive refers to connection between discourses and processes that occur outside discourse.

5. Norman Fairclough (1941-)

Norman Fairclough concentrates on the investigation of change in discourse analysis and calls it Critical Discourse Analysis. He analysed the element of intertextuality i.e how one individual text draws elements from discourses of other texts. Discursive practices which include production and interpretation reception constitute social worlds, identities and social relations. It also marks the change in the social order. Discourse is a social practice which constitutes the social world and in the process constituted by it. It has dialectical relationship with social dimensions. It is a continuous process of shaping and reshaping the world as its own order. The discursive constitution of society does not emanate from a free play of ideas in people's heads but from a social practice which is firmly rooted on and oriented to real material- social structure. These

discourses work ideologically to provide back-bone to the social order and ensure its safety from internal threats by assuring consents of its members. The common sense is used it as self destructive weapon by social members as well provide coherence.

Discourse has three functions

1. Identity Creation Function
2. Interpersonal/ Relational Function
3. Ideological / Hegemonic Function

These three functions constitute the knowledge system and interpretation field of its dwellers.

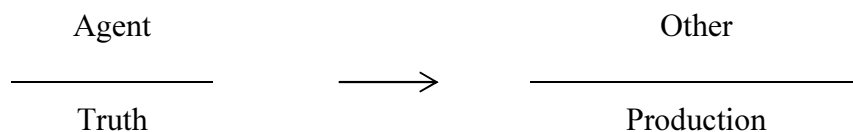
It refers to three element linguistic features of text- Production, Reception and Interpretation (text consumption) and role of social system.

6. Jacques Lacan (13 April 1901 – 9 September 1981)

Lacan formulates the theory of four discourses in his famous seminar on “L’*envers de la psychoanalyse*”. He emphasised that discourse is a necessary structure of discursive relations that conduce all speech acts and human actions and behaviour. Discourses play formative and transformative roles in the formation of social order and well as discipline. Lacan questions the meta-language status of science and stresses that science is considered a better understanding of the world because it creates awareness about the things which were beyond our perception. It creates a world with new phenomenon. Discourses also exercise power by linking themselves to the interest of social subject. Thus discourse rules social as well as psychological order and as Lacan stresses “it is on discourse that every determination of the subject depends” (178). A

discourse defines what the meaning of an object is; therefore, meaning function of a signifier is under the control of it. Mark Bracher stresses that schemata of Lacan's four discourses mobilize, order, repress and produce four key psychological factors – knowledge/ belief/, values/ ideals, self division/ alienation and jouissance/ enjoyment in ways that produce the four fundamental social effects of education/ indoctrinating, governing/brainwashing, desiring/ protesting, and analysing.

Lacan introduced four positions in the following ways:



The position 'Agent' and 'truth' are the position of sender and 'other' and 'production' are the position of receiver whereas 'Agent' and 'other' are manifested position 'truth' and 'production' are covered and latent. Like truth constitutes the feasibility of agent position, but manifested as underlying factor. There are four factors of discourses.

1. Master Signifier
2. The divided/ alienated subjects
3. The plus-de-jour
4. Knowledge

These are synchronic and systematic aspects of language. Master signifier is psychological and social and it establishes the identity for the subject. By establishing the primary identification of the subject it also exercises power over subject's perception, desire, thought and behaviour by these identification primary identification, express it. This signifier produces binary of positive and negative for the subject and tries to evade

this possibility of the existence of any other. These master signifiers provide direction to the subject and thus lead him to certain pre-established direction. Master signifier also produces what Lacan calls castration-inability to use or enjoy the pleasure of certain part of body or activities.

The divided/ alienated subject is operative the way we fail to identify or understand ourselves. It is a gap between the thinking process and being of the subject. It means whatever I think about myself never represent the complete me. The real 'I' never can be completely exhausted. The social 'I' or conceived 'I' is conflictual and self-contradictory. As Lacan puts it, "... 'either I donot think or I am not. There where I think, I don't recognise myself, I am not, it is the unconscious, there where I am, it is only too clear that I stray from myself (quoted by Mark Bracher 113). The subject is thus understood by help of Master signifier and the system of all other signifier in relation to master signifier.

The Plus-de-joir or object animates the psychology of social group. It is common strand shared by one and all in various length of interpretation. For example for a child breast of his mother fills the gap of lack. All our expressions are somehow related to this lack and our attempts to fill the gap.

Knowledge constitutes the link between Master signifier, subject and object and thus lead the meaningless signifier to desired effect. All these factors constitute four discourses:

1. The Discourse of University
2. The Discourse of Master

3. The Discourse of Hysteric
4. The Discourse of the Analyst

The Discourse of University includes child's language acquisition. In this process, child inhales different set of beliefs as his own and identity himself in relation to others. Child later in his life enacts, re-produces or extends the same system. Education is the primary tool in it. It is a tyrannical power system. The opposition is not possible in traditional revolutionary strategies of alliances but change in complete structure is possible as Soviet Union did. Master signifier provides strength to this system.

Discourse of the Master institutionalizes the master signifier in order to create values of the knowledge that supports them and suppress fantasies to subordinate position. Scientific discourse in present age is at master position, thus decides the realm of truth. The speaker himself suppresses his desires as immoral, irrational or hysteric. It forbiddens the jouissance by castrating.

Discourse of hysteric divides and assumes the position of dominance by defying resistance and protests as abnormal, in-ethical or unreal. Thus it threatens the security and solidarity of the subject. It will mark opposing discourse as part of hysteric (meaningless, shameful or punishable or confineable).

Discourse of the Analyst is the way to counter the psychological and social tyranny through language. It puts receivers of the message in a position to analyse his own alienation, anxiety, shame, desires as the construction of Master signifier and can help to create new Master signifier will be produced by subject rather than from outside agency. Lacan's concept of discourse helps to understand the role of discourse in the

formation of subject and his desires by creating a Master Knowledge system. It is dialogical as it stresses on both part dominant as well as subordinate position.

7. Karl Marx and Marxism (5 May 1818 – 14 March 1883)

Marxism is related to the material condition of existence, its production and reproduction. It considers social life of human as a mere reflection of material production. Karl Marx and Engels in *The German Ideology* discussed the role of language in conscious building thus:

Language is as old as consciousness, language is a practical consciousness, as it exists for other men, and for that reason is really beginning to exist for me personally as well; for language, like consciousness, only arises from the need; the necessity, of intercourse with other men. (19)

Thus origin of language is directly related to the need of humanity and all needs stem out of materialistic conditions. Language or discourse comes under the category of 'ideology' and 'the superstructure'. Consciousness is thus a human oriented and materialistic social process. Superstructure, according to Marx, is a part of the ideological process of the capitalist society and used as the mean of justification of the division of labour.

...inside this class (mental and material labour my emphasis) one part appears as the thinkers of the class (its active, conceptive, ideologists, who make the perfecting of the illusions of the class about itself their chief source of livelihood) while the other's attitude to these ideas and illusions is more passive and receptive, because they are in reality the active members of this class and have less time to make up illusions and ideas about themselves. (*The German Ideology* 39-40)

Thus ideology according to Marx is illusionary belief created by dominant group to create false consciousness. The superstructure is reared by society shapes feelings and habits of thought. In preface to *A Contribute to the Critique of the Political Economy* Marx states, “it is not the consciousness of men that determines their being, but, on the contrary, their social being that determines their consciousness” (*Selected Works* 363). Thus social productions are independent from individual will. Power is the chief source of determining human consciousness and their existence. According to Marx, mostly this justifies bourgeois version of society. Karl Marx links ideas, consciousness and discourse to ongoing social-materialistic processes. He views discourses and ideologies as the tool of dominant class and economic power structures. His ideas are developed by Gramsci, Althusser, Pecheux and Habermas later.

8. Antonio Gramsci (22 January 1891 – 27 April 1937)

Italian Marxist, Antonio Gramsci, broke from economist and reductionist theory of Marxism and concentrated on the ideological front of capitalism. Whereas, Marx’s concept of ideology is negative; Gramsci’s concept is positive and neutral. He analysed the role of power beyond repressive and government bodies. He analysed the role of trade unions, religious and educational institution by referring them civil society. It is the sphere in which dominant social groups organizes consent and hegemony. Gramsci refers in *Notebooks*.

The war of position calls one enormous masses of people to make huge sacrifices, that is why an unprecedented concentration of hegemony is required and hence a more “interventionist” kind of government that will engage more openly in the offensive against the opponent and ensure,

once and for all, the impossibility of internal disintegration by putting in place controls of all kinds – political, administrative etc., reinforcement of the hegemonic positions of the dominant group etc. (Vol.III 109)

Hegemony constitutes a sense of reality and code of justification for the members of the society. It is a process of complex relationships. Hegemony is never complete and also provides counter and alternative hegemony. Hegemonic struggle takes place in the front of civil society. It builds common sense to become neutralized and automatized. Common sense provides coherence to the social events and effects the interpretation of events by the members. These common sense based assumptions help dominant group to sustain unequal power relations and justify the existing system of divisions of capital. For a social group to achieve hegemony it must achieve class consciousness. Gramsci uses the term ‘Economic-corporate’ to refer collective interest of a particular economic category which is the first step to achieve hegemony – Intellectuals play an important part as bureaucrats do for capitalists to justify their action. To overthrow the existing capital structure proletariats need to create their own ideology. Hegemony, in the civil society, is the first step before attaining the state power. Gramsci believes in the foregrounding of ideological superstructure over the economic structure. He stresses on consent rather than on force. He concentrates not only on class rule but all social practices related to class rule which justifies its action and unfair methods. He uses the term historical blocs to refer the (dis)organization of facts by dominant group to achieve their interests.

9. Louis Pierre Althusser (16 October 1918 – 22 October 1990)

Althusser discussed the idea of ideology by extending Karl Marx’s version of it. He claimed that ideology is about subject formation for social actors. Althusser combined

Structuralism and Marxism and proposes that ideology is a system of constructing imaginary hierarchy between social inhabitants and masks the genuinity of subject. Ideology is a distorted version of reality and works through repressive and ideological state apparatus. Repressive state apparatus are disciplinary forces like police, judiciary; and ideological state apparatus are like mass media etc. Althusser used the term interpellation by which language constructs a social position and reduce social subjects in an ideological subject. These processes take place within the framework of various institutions and organizations such as educational institution, the family, or the law, which in Althusser's view function as ideological state apparatus. Althusser observes, "Ideology is an objective social reality; the ideological struggle is an organic part of the class struggle. On the other hand, I criticized the theoretical effects of ideology, which are always a threat or a hindrance to scientific knowledge (*For Marx* 13). Thus individuals are transformed into subjects and start taking problems created by the ideology as real. Ideology tries to eliminate the resistance. Althusser emphasised on the determination of meaning. According to him, decoding of meaning by the subject is a passive process of inhaling ideological dimension of powerful groups. Ideology is lived through imaginary relationships for social groups for example proletariats believe that they can exercise their free will in capitalistic society but actually has limited choices to make. Economy is the centre of all human actions and its economy that decides the meaning and power structures in a society. He argues that human subject is an ideological effect rather than a product of free will. Ideology functions as the interpretation tool for an individual. Social structure determines the positioning of its subjects long before they are interpreted and understood. The controversial points in this theory are that Althusser's

theory leaves no place for resistance and change and he believes in the singularity of meaning. His concept of ideology is based on repression rather than on the productivity of the ideology.

10. Jurgen Habermas (born 18 June 1929)

Jurgen Habermas in *The Structural Transformation of the Public Sphere* (1982) argued against technocratic social science and put forward the communicative model in *Theory of Communicative Action* (1981) and applied it to moral question in *Moral Consciousness and Communicative Action* (1983). Habermas states that all knowledge has to be understood in terms of the human interests of practical actors. In *Knowledge and Human Interests* (1975), he explores the role of ideology in distorting communication and the dilution of knowledge. Habermas maintains that purely scientific knowledge is impossible to achieve, but also insists that knowledge advance reason and serve human interest. He divides knowledge in three categories.

- (i) Instrumental knowledge linked to science and oriented towards reliability.
- (ii) Practical knowledge linked to interpretation and communication.
- (iii) Emancipatory knowledge linked to self-criticism and reflection

Habermas criticised one sided process of modernization led by economic and administrative rationalisation. This economic driven system is controlling knowledge sphere and leads individual to the submission of individual to the logic of efficiency and control. These developments collapsed the boundaries between private and public, individual and society. The key concepts of Habermas are following:

Communicative Action:

- (i) Communicative action represents the actions of social subjects', mutual recognition of perceptions, social norms and language conventions.
- (ii) Discourse Ethics represents a theory of morality which claims that dialogue should not be under the realm of domination and justice should be evaluated.
- (iii) Formal Pragmatics indicates three basic principles of rational communication-truth, truthfulness and rightness.
- (iv) Knowledge constitutes interests- Knowledge is related to the fundamental interests of human species and creates a base for human's conception of reality.
- (v) Life-World means world view shared by a community. It comprises culture and identity of social subjects.
- (vi) System indicates the social steering of rational action by using discourses of money and power.

Like Gramsci, Habermas believes in the existence of civil society. He believes plurality in civil society is constituted by family, informal groups and voluntary institutions and it is ruled by legality and individual's effort for privacy and force entrance of public sphere in private.

11. Michel Pêcheux (1938–1983)

Pêcheux in his book *Language, Semantics and Ideology* (1982) and essay "Discourse: Structure or Events?" (1988) contributed in the formation of discourse theory

by combining linguistics and social theory of discourse as a method of text analysis based on Marxist model of ideology. Pescheux concentrated on the role of language in the formation of ideology. He stresses that language-use is a major element in the circulation of ideology and propagates the existence of linguistic materialist within ideology. According to him all discursive formations are pre-decided and meaning of words change according to the person who uses them. The relationship of the speaker and the receiver decides the meaning as per power structures. Social subjects are constituted as per discursive formation and these discursive formations are “domain of thought... socio-historically constituted in the form of points of stabilization which produce the subject and simultaneously along with him what he is given to see, understand, do, fear and hope” (*Language, Semantics and Ideology* 112-13 quoted in Normal Fairclough, *Discourse and Social Change*) – Subjects are ignorant about the role of external forces in the formation of discursive formations. They mistake themselves as the producer of meaning but in fact they are their effects. He refers meaning as ‘pre-constructed’ all ready formed elements which has pre-supposition of meaning in them. Subject can escape from this position by distancing himself from existing practices and by without entering into the new one simultaneously. This dis-identification process involves overthrowing the complex arrangement of ideology. Pescheux states that discourse is an interpretative discipline rather than a descriptive one. Pescheux sees the possibility of dis-identification as specifically tied to the revolutionary theory and practice of Marxism – Leninism, in the organizational form of Communist Party. He observes semantics and ideology as integral part of each other. In Short, meaning is produced at the same time as individuals are interpellator as subjects, that is, when they come to recognize themselves as subject with specific experiences and understandings of the world. In its articulation of

his own action subject narrate events to make them natural, normal and justified. Shortcoming of his approach is he believes in Saussure's binary distinction between signifier and signified.

12. Ernesto Laclau (6 October 1935 – 13 April 2014) and Chantal Mouffe (born 17 June 1943-)

Laclau and Mouffe deconstructed the reading of discourse beyond economic reductionist theory and examine all objects and actions as meaningful and conferred by particular system of significant differences. They stress that hegemonic forces attempt to weave all discourses in effort to rule over the field of meaning. They try to fix the identity practices in one particular way, depends on the type of social structure. They move beyond the purely linguistic construction of meaning of social construction. They imply that all systems are in complete fixity and there are chances of creating nodal points 'that partially fix meaning'. They observe that discursive fields of any society are characterised by a 'surplus of meaning' that can never be fully taken on control by specific discourse. There is a covert battle of discourses to impose order and necessity over interpretation but the ultimate contingency of meaning never let the possibility being actualized. They state:

The concept of hegemony did not emerge to define a new type of relation in its specific identity, but to fill a hiatus that had opened in a chain of historical necessity. Hegemony will allude to an absent totality, and to the diverse attempts at recomposition and rearticulation which, in overcoming this original absence, made it possible for struggles to be given a meaning and for historical forces to be endowed with full positivity. (*Hegemony and Socialist Strategy* 7)

Hegemony as per Laclau and Mouffe provides coherence to all spheres of the social discourses.

Discourse requires discursive- outside of its own field to constitute itself. It cannot completely take over this discursive field. In *Hegemony and Socialist Strategy* they argue that discursive formations can be seen as the “perspective of the regularity in dispersion” (106). In this concern all social identities are relational. All values are defined by the binary opposite of it but no discursive formation is complete. Second, all objects are constituted by discourses and there is an unbreakable interdependency between linguistic and behavioural aspects. Discourses are not only mental phenomenon only, but also publically available and striving for unachievable perfection. It is an open system of relational and differential.

Social system, as per Laclau and Mouffe, is political in character. Antagonism in society occurs when social agents are blocked to achieve their identities- like proletariats are blocked to be human; peasants are forced to be labourer. This creates social antagonism but there is no ultimate historical reality or universal political agents with some agenda of universal interests. There are pluralities of positions with which human can identify, depending on its availability but the threatening of these identities for example by capitalists in relation to proletariat induces identity crisis. In this crisis there is a new of recreation of the structure of society. One formed and established, structure provides certain characteristics and attributes to social actors. Society is explained to Laclau and Mouffe as purely discursive and signifiers like ‘free economy’, ‘strong state’ in discourse perform the function of organizing various elements that constitute discursive formation. It is one sort of partial fixation and partial closure of interpretation

which fails to achieve complete dissolution of all opposition. These 'empty signifier' unify various nodal points.

After analysing the point of view of various theorists of CDA the conclusion that can be drawn is that discourse analysis does not refer only the language element of social actors, but also to the discursive practices that are the constitutional factors for this analysis. The cementing factors are state and social apparatus and these systems are more important to analyse the language behaviour of social subjects. There are different theories about these factors- Structuralist believes it as linguistic elements, Marxists relate these elements to the economic conditions of the subject and Gramsci and other post structuralist believes in non-reductionist nature of these element. All theorists are agreed on the existence of these elements. These elements through the usage of power constitute reality for the social subjects. It is important to analyse the theory of power, because power constitute the very nucleus of all discussed theories.

(D) Power and Discourse

Power cannot be discussed without investigating its role in the production of truth in context of discourse analysis. Power plays an important role in production of knowledge and more importantly self-knowledge. Truth in western societies is considered as rational and more importantly scientific in nature. What supplies such high esteem to science and scientific knowledge- is social acceptance. Social power is a property of the relationship between groups, classes and other social formations. It constructs and produces knowledge about human nature, human potential, goals, past, present and future in general. It creates layout and limits for the free will of social subjects. In his famous works *The Birth of the Clinic* and *The Order of Thing*, Foucault

foregrounds the transformation, organisation and re-organisation of knowledges. These knowledges are always in flux. Exercise of power is important in two ways. First direct exercise of power and second is self-control by consuming the popular concepts of knowledge and common sense. The control over desires, plans, wishes, goals and beliefs indicates the role of power in controlling the minds of people. Discourses play an important role in maintaining and legitimating the power. Power needs a basis, a source of justification to exercise its in equal distribution. These resources are consisting of position, status, knowledge, disciplinary institutes, privileges etc. The enactment of power does not happen only in a form of action, but also in a form of social interaction. For this power create an ideological framework consist of socially shared, interest related accepted norms. This ideology is circulated and transformed in discourses. Foucault argues:

...there are manifold relations of power which permeate, characterise and constitute two social bodies, and these relations of power cannot themselves be established, consolidated nor implemented without the production, accumulation, circulation and functioning of a discourse. There can be no possible exercise of power without a certain economy of discourses of truth which operates through and on the basis of this association – we are subjected to the production of truth. (*Power/Knowledge* 93)

According to Foucault power, knowledge and truth are interdependent. He refers in *Discipline and Punish* “power and knowledge directly imply each other” (27). Whereas in eighteenth century power was exercised by sovereign authority which exercised threat

or open display of violence, in the new mechanism of power uses of surveillance and self-control is more important. Foucault stresses on the productive nature of power in modern society. He expresses forcefully:

We must cease once and for all to describe the effects of power in negative terms: It “excludes”, it “represses”, it “censors”, it “masks”, it “conceals”, in fact, power produces; it produces reality; it produces domains of objects and rituals of truth. (*Power/ Knowledge* 194)

Thus Foucault believes that power needs to be managed in term of the techniques through which it is produced, re-produced, circulated, and exercised. In his text *Discipline and Punish*, Foucault terms power as a “disciplinary mechanism and surveillance under the surface of images”, “accumulation and centralization of knowledge”; “the play of signs defines the anchorages of power” (*Discipline and Punish* 214). School, hospitals, bureaucratic agencies, judiciary and police constitutes an apparatus in co-ordination with knowledge to compose power relations. It creates a panopticon for continuous observation through which disciplinary power functions. Surveillance and internal training are parts of it to minimize the use of physical force or violence. Direct force is an act of failure of the discipline. Foucault states, “The major effect of the Panopticon is to induce in the inmate, a state of conscious and permanent visibility that assure the automatic functioning of power” (*Discipline and Punish* 201). This self-surveillance represents “normalisation” by drawing a line between ‘normal’ and the ‘abnormal’. Criminals are designated and confined separately categorise them according to the dispositions of the individual offender. The emphasis on rationality and rational procedure is the part of normalisation. The human body becomes part of this “machinery of power that explores it, breaks it down and rearranges it” (*Discipline and Punish* 138)

Discipline works majorly in four ways:

1. Spatial distribution i.e. separation of groups, distribution of space, integration with machinery etc.
2. Control over activities
3. Segments or stages of training – Educational or hierarchical segmentation.
4. General co-ordination of all elementary parts

Some critics criticize Foucault's concept for leaving no chance for conscious agency or change; but this is not the case. These disciplinary institutions are always in contention to prevent civil disorder. These power apparatus always try to retain “public hygienic system” (*Power/ Knowledge* 206). Foucault stresses that disciplinary power is a great invention of bourgeois society. It plays an indispensable part in the constitution and security of industrial capitalism). Foucault states in *Discipline and Punish* that “the two processes – the accumulation of men and the accumulation of capital of men and the accumulation of capital, cannot be separated” (221)

Rather than suppressing the individualisation, power highlights the individualisation. It marks child separately from young or old, sanity from insanity and so on. The intention of power seems like creating regularity but the effect is the opposite. It constitutes individual on the basis of these highlighted markers. In his book the *History of Sexuality Vol.I*. Foucault analysed the role of power in the production of sexuality which indicates that power plays important role in private life of social subjects and identity formation. Thus in discourses power plays following role as Van Dijk refers in *Discourse and Power*:

1. It has directive pragmatic functions such as instructions, advices, laws, regulators and speakers have the beckoning of institution. They represent a system rather than individual often sanctioned by law or morality or social acceptability or gradation.
2. Persuasive discourses like advertisement or propaganda. Power of these discourses relies on economy and exercised by mass media to draw public attentions. Compliance of it is assured by repetition and reinforcement to control the market.
3. Future actions of social subjects are controlled by giving rhetoric about possible events, actions or situations, knowledge and technology plays crucial part in it.
4. Power also involved in the discourses of “symbolic elites” who uses movies or novel to describe the “undesirability of fugure actions or analyse the results of exceptional behaviours mostly tragic or unreal to realize. It creates congenial basis of power or even confine its resistance and shape it.

First level of discourse and power is pragmatic level and it is achieved by controlling speech acts; second is control over interpersonal role and positioning; third is control over disciplinary institutions and last is control over communicative situations. Contents, relations and subjects are integrated by power. In this process of standardization – codification of standard and its acceptance by social order, constrains on ties and relationships, rules of formality, and common sense play an important part. Common sense and ideology provide coherence to the discourse.

The Italian Marxist Gramsci and Althusser relate power to ideology and through common sense. Common sense works as gap-filling to supply missing links. Norman Fairclough observes in *Language and Power*:

...The most effective form of ideological common sense will be 'common' in the sense of being shared by most, if not virtually all of the members of a society or institution. Obviously the greater the ideological diversity in a society, the less will be so. (88)

Hegemony is the last stage of power which naturalizes discourses of power and common sense is a "measure determined by who exercises power and domination in a society or a social institution" (Fairclough, *Language and Power* 98).

Power is always in flux. People, who do have power, they use it and who do not have, they bid for it. Power diminishes freedom of those who are subjected to it. It can also lead to resistance and exercise of counter power. Social power is thus marked with domain, scope and legitimation. It also works by controlling discourses. There is direct co-relation to the scope of power and discourse. Teun A. Van Dijk states:

Powerless generally may have control only in everyday conversation, and are merely passive recipients of official and media discourse. The powerful have recourse to a large variety of dialogical, and especially printed, formal forms of text and talk, and in principle, can reach large group of people. Thus the powerful controls discourse through control of its material production, its formulation and its distribution. (*Discourse and Power* 63)

(E) Discursive Structures

Discourses are not simple utterances but are the part of larger context. Julian Henriues rightly puts that “Every discourse is a part of a discursive complex; it is locked in an intricate web of practices, bearing in mind that every practice is by definition both discursive and material” (cited by Sara Mills, *Discourse* 44). Discursive rules and structures are largely shaped by economic and cultural factors. This study of discourse is also concerned with structure and system of discourse. With this regard, Laclau and Mouffe gave example of earthquake in *Hegemony of Socialist Strategy* that it is an event, but either it is described as natural phenomenon or ‘wrath of God’, it depends on the discursive field. Existence of the real cannot be denied, but interpretation of the real is questionable. The system of meaning and its interpretation is dependent on discursive structures. These structures make things real, material or significant for us. However, this system is not closed and always in flux. The real in any given society or moment is constructed by discursive practices. Perceptions of social subjects about all objects are discursively constrained. Discourse, According to Foucault, narrow one’s field of vision, as it categorise what is real and what is unreal. Most of the experiences are excluded from real or sane behaviour. Thus those experiences never get the token of real and thus are not deemed fit for consideration. The question of authority and legitimacy is another part of discourse. For example different positions like doctor control the discourse in hospital or judge in court supply legitimacy to the actions. Finally, discourses have embedded system. Each discourse leads to the other. All possible uses of each act are mapped out. The world does not have any intrinsic order other than human imposed linguistic order because all categorisation of the world are linguistics in nature. Discourse constructs the

sequence of events in narrative like human linear experience of life is subdivided into childhood, young age, old age etc. The only way to reach at real is through discourse and discursive structures. There is a combined force of institutional and cultural pressure that back up the discourse to lead us to interpret real through preconceived discursive structures.

(F) Circulation of Discourses

Discourses have both internal and external mechanisms. These mechanisms secure discourses. Once revealed the existence of mechanism, validity of these discourses can be reduced or lost. There is gradation of discourses; like the commentaries on religious texts discourses keep on changing with changing contexts. Discourses of various power grades flow in the society. Commentary over its non(existence), sphere, field, and tenor keep them alive. Second internal regulators are disciplinary forces which create taboos or the field of discourses. New prepositions are taught within discursive limit to ensure the route of future actions. Discipline categorizes formal and informal, acceptable and non-acceptable, rational and emotional etc. The object is understood by its binary opposite. These disciplines demarcate the subject and tool of its analysis. Foucault in *The Order of Discourse* focuses on rarefaction of discourse as an internal discursive constraint. Rarefaction means an individual an act infinite number of utterance but these are repetitive acts, because the use of word, 'choice' of topic, constrains over it are already in the context. By violating it an individual will get inacceptability. Societal norms are consumed by all its members and all choices are the expression of free will but the selection index is readymade. Like the choice of clothes for male and female. Discourse is bounded by rituals, traditions and professions. Education system thus

teaches the realm of truth rather than enlightening. The above mentioned constraints are not only negative but productive in nature.

Concept of author is disintegrated by Foucault and Barthes as author is dead by authorship but institution is alive. For example constitution or rules of any disciplinary institute have authorship but not any specific author. The notion of creativity, an assumption to say something new is almost rare to achieve. Every new idea is produced within discursive constraints or argued upon the existent meta-lingual sphere. Acceptance of new ideas as insane or sane, profane or religious also depends on discursive field. Most of the time creativity is sapped at the very early stage and if by chance creativity occurs, hegemonic discourses try to fix it in term of existing discursive field. Like every religion is fixed in terms of its subscriber and stereotypes. The calculation ensures the homogeneity of knowledge.

(G) Levels of discourse analysis

Discourse analysis can be conducted on many levels. All these levels are referred below:

Word/phrase level: Classification, including names, labels, connotations, codewords, metaphor, lexical presupposition, modality, register, including synthetic personalization, politeness, etc.

Sentence/utterance level: Deletion and omission through nominalization or through agentless passive, transitivity/agent–patient relations, topicalization/foregrounding, presupposition, insinuation, inferencing, heteroglossia, etc.

Text level: Genre conventions, discursive differences, coherence, framing, textual silences, presupposition, foregrounding/backgrounding, extended metaphor, auxiliary embellishments, etc.

General: Central vs. peripheral processing, use of heuristics, ideology, reading position, naturalization, ‘common sense’, reproduction–resistance–hegemony, cultural models and myths; master narratives, intertextuality, context; contrast effects, communicator ethos, vividness, repetition, face work, type of argument, interests, agenda-setting, etc.

Stress and intonation, word order, lexical style, coherence, local semantic moves such as disclaimers, topic choice, speech acts, schematic organization, rhetorical figures, syntactic structures, propositional structures, turn takings, repairs, hesitation.

(H) Subaltern and Subalternity

The word ‘subaltern’ is referred in Gramsci’s *Selection from the Prison Notebooks* (1971). In his early writings, he used this word literally by referring to non-commissioned military troops subordinate to the authority; figuratively or non-military way, Gramsci used this word to refer lower status or subordinate position. Thus this word refers to subordinate social groups or classes. In *Notebook 25*, Gramsci identifies peasant, slaves, women, proletariats, and different races as subaltern social groups. However due to under surveillance of Fascist government and prison authorities, Gramsci’s work is fragmentary as these are Notes not complete work. Marcus E. Green states that Gramsci has three fold purposes, “...he was interested in producing a methodology of subaltern historiography, a history of subaltern classes, and a political strategy of transformation based upon the historical development and existence of subaltern” (69). Gramsci states

that political society and civil society together creates integral state and subjugation of subaltern happens at these two levels. Political society is comprised of government, military, police, the judiciary etc. and civil society is constituted of voluntary organisation within the society- such as family, churches, newspaper, pressure groups, welfare groups, NGOs etc. Economic structure is underlying form of both political and civil society and deprives subalterns from the hegemony.

Gramsci determines the concept of subalternity in historically determined category that exists between particular historical, economic, political, social and cultural contexts. He is interested in the objectification of the lived experiences of subordinate class. He refers following points to analyse the history of subaltern classes.

- (i) The objective formation of subaltern class and role of economic sphere
- (ii) Role of hegemony in the formation of subaltern consciousness
- (iii) Role of civil and political society
- (iv) Subaltern class and self-surveillance
- (v) Autonomy of subaltern classes

Gramsci states that the history of subaltern classes is episodic and fragmented in nature. It's arduous task but subaltern history can be produced. Subaltern groups face opposition at multi-level, so struggle for autonomy will be on all these levels. There are possibilities to change the system in favour of subordinate classes. Subaltern follows dominant class' culture of consent.

Gayatri Chakravorty Spivak's famous article "Can the Subaltern Speak" is an important work in relation to subaltern. In her usage, this word accommodates social

struggle that do not fall strictly under the class analysis. She uses the combined methods of Foucault and Guattari to redefine Gramsci's concept of subaltern. In one of the interview she states:

I like the word 'subaltern' for one reason 'Subaltern' began as a description of a certain rank in the military. The word was used under censorship by Gramsci: he called Marxism 'monism', and was obliged to call the proletariat 'subaltern'. The word, used under duress, has been transformed into the description of everything that doesn't fall under strict class analysis. (141)

Gramsci used the term subaltern to refer in particular to the unorganised group of rural peasants based in Southern Italy. These groups were devoid of any social or political consciousness. Spivak uses the term subaltern in the social context of India's rigid class and caste system in context of colonial rule and Independence struggle. Spivak developed a model based on Western class consciousness and subjectivity in her essay "Can the Subaltern Speak?" published in *Marxism and Interpretation of Culture* (1988). She uses the example of British Colonialist who rescued native widow from the Hindus to emphasise on their own cultural superiority and to silence subaltern Indian in this context. The political representation then does not hear the voice of subaltern group but impose its own narrative of benevolence. Spivak argues that Foucault and Deluze fail to efface their role as intellectual to represent subaltern groups. Spivak focuses on subaltern women; whoms locations and voices are generally ignored by historical texts as well as colonial rule. He expands the term subaltern beyond lower-class women, as well to peasantry and sub-proletariat. She asserts, "If, in the context of colonial production, the subaltern has no

history and cannot speak, the subaltern as female is even more deeply in shadow” (287).

Robert Young observes:

Spivak’s thought revises and adapts the categories of Marxist thought beyond the narrow term of class politics to include other forms of liberation struggles, such as the women’s movement, the peasant’s struggles, or the rights of indigenous minorities. (351)

Spivak asserts that elite grand narrative of bourgeois ignores to locate the struggle of subaltern groups. Subaltern subjects are removed as discursive effect to fight for effective political struggle. She defines Indian society a “continuous sign chain” or “a new network of traces” (*In other Worlds* 198). Spivak approaches the history of subaltern insurgency as “a functional change in a sign system (*In other Worlds* 201). She applies deconstruction terms in the analysis of subaltern position.

Other than Spivak subaltern theory historian Shahid Amin (1950-), David Arnold (1946-), Partho Chatterjee (1947-), David Hareman (1947-), Ranajit Guha (1923-), Gyanendra Pandey (1950-) in a multi-volume series of essays entitled subaltern studies groups also contributed in the formation of subaltern theory. Ranajit Guha is undoubtedly one of the most important theorists among these. He asserts in “On Some Aspects of the Historiography of Colonial India”:

The Historiography of Indian nationalism has for a long time been dominated by elitism and bourgeois nationalist elitism. Both originated as ideological products of British rule in India, but have survived the transfer of power and have been assimilated to neo-colonialist and neo-nationalist forms of discourse in Britain and India respectively. (37)

In this way Guha emphasizes that representation of the various lower class subaltern groups is formed in terms of the interest of dominant social class. In term of independence struggle, big names shine as per capitalist and political interests, but the role of peasantry and other lower classes is ignored largely in the narrative of the struggle for independence. Leader celebrated as heroes and participants who made it successful has no history and no narrative. The mainstream politics take the centre stage and minor insurgencies are not considered separately but as a part of it. On the name of bigger nationalist plans, these insurgencies are subjugated. The insurgency of rural peasants against Indian National Government in the Naxalbari area of west Bengal in 1967 make the theorists to rethink about narration of national independence. The lack of any reliable historical sources is the big hindrance in this but it also helps to term them as subaltern. These insurgencies lack any political intention or political organisation. Spivak comments thus about Subaltern studies group:

The work of the Subaltern studies group offers a theory of change. The insertion of India into colonialism is generally defined as a change from semi-Feudalism into capitalist subjection. Such a definition theorizes the change within the great narrative of the modes of production, and by uneasy implication, within the narrative of transition from Feudalism to capitalism. (*In Other Worlds* 197)

Subaltern studies emerged in 1980's in a dividend left milieu, against the criticism of Marxist division of the society. These historian emphasised on the writing from the below. The common ground is laid down by the outset of peasant revolution and

disillusioned by orthodox Marxism and bureaucratic socialism. Sumit Sarkar in *Writing Social History* States;

In the largely pre-capitalist conditions of colonial India, class formation was likely to have remained inchoate 'Subaltern' would be of help in avoiding the pitfalls of economic-reductionism, while at the same time retaining a necessary emphasis on domination and exploitation. (83)

Sumit Sarkar defies the economic reductionist Marxist theory and emphasised on Foucault's model of Power-knowledge in the formation of domination as culturally situated. It is like moving from 'Thompson to Foucault and, even more to Said' (84). Subaltern studies critics do commendable job while studying the history from below. Gyan Pandey investigates the relationship of Congress organization and peasant militancy in UP, Shahid Amin analysed narrative of Gandhi's miracle and message of nationalist reader. Guha analysed Peasant insurgencies and Dipesh Chakraparty writes about Bengal labour history.

Subaltern theorists co-relate the idea of hegemony of Gramsci to the condition of Indian subalterns. The subordination that is created by hegemonies group is responsible for the subordination and exploitation of subaltern groups. Hegemony creates discursive conceptions for power by inducing the interest of hegemonic group in culture. Thus the concept of state is related to its publicity to attain power. Sudipta Kaviraj points out in *The Imaginary Institution of India*, "The argument advanced by some theorist is that the state is not a name for any arrangement of power, but one that acquires a certain publicity of its power arrangements" (49). The form of society under colonial rule used the notion of publicity and draws a picture of social world to secure their interests, but same thing

happened in the version of nationalist discourses to create false consciousness. These discourses have three divisions- anti-colonial, Gandhian and post-independence discourse of nationalism. Whereas colonialists use Indian's unawareness about Europe to create myths, national discourse used the ignorance of subaltern groups to secure the interest of capitalists and other dominant groups. Historian Gyan Prakash Shifted the analysis of subaltern to the role of discourses in notion of subalterns. Subaltern group goes beyond Marxist critique of class based struggle. Vinay Bahl in his essay "Relevance (or Irrelevance) of Subaltern studies" observes:

The subaltern's agency was restored by theorising that the elite in India played a dominant role and not simply a hegemonic one. This, with the logic of this theory the subaltern were made into autonomous historical actors who then seemingly acted on their own since they were not to be led by the elites. (361)

Subaltern studies pushed the history to new limits and rewrite it by highlighting its contradictory nature. Subaltern studies reinvented and redefined subalternity. In connection to this as subaltern voices are ignored by all previous theories thus all theories turn into elitist theories. Subaltern studies concentrate "to stand outside state oriented national discourses that replicate colonial power/ knowledge in a world of globalisation" (David Ludden 20).

Dipesh Chakrabarty emphasised the relation of capital and labour in the binary of domination and subordination. He discusses the existence of pre-industrial culture among the working class of jute mills. In the process of regulating work force state favours the capitalist. Disciplinary forces lead to uniform motion of instrument of labour, training

and supervision. Partha Chatterjee in “More on Modes of Power and the Peasantry” discusses three model of power- Communal, Feudal, and Bourgeois Division of labour happens at two levels- technical and social.

Subaltern studies thus become, a post-colonial critique of modern, European, and Enlightenment epistemologies. A new kind of cultural essence for India is found in iconic residues of hidden identities, expressions of difference, and misunderstood mentalities. (David Ludden, “Introduction: A Brief History of Subalternity” 20)

Thus Subaltern studies cover a large range of topics. Leela Gandhi sums up all definitions in one by stating:

By ‘Subaltern’ Spivak meant the oppressed subject, the members of Antonio Gramsci’s Subaltern classes or more generally those of inferior rank... Subaltern Studies defined itself and an attempt to allow people finally to speak within the jealous pages of elitist historiography and in so doing, to speak for, or to sound the muted voices of, the truly oppressed (1-2)

After examining all the given definition and theories we can reach on the conclusion that the subaltern is a marginalized individual or a class, who first hand do not have equal rights and they are not able to express their grief due to self surveillance or hegemony. In this dissertation I have identified all these subaltern groups given in the selected texts and analyzed them as per given definitions. Bakha and Munoo are the subalterns portrayed by Mulk Raj Anand; Velutha, Ammu and twins are the subalterns portrayed by Arundhati

Roy; Judge, Biju, Gyan, and Panna Lal are the major subalterns portrayed by Kiran Desai; Balram and Masterji are the subalterns portrayed by Adiga.

(I) Choice of the authors and Literature Review of the Selected Authors

The choice of the authors is done on the basis of their works related to subalternity. Mulk Raj Anand is one of the pioneers of Indian Writing in English. As per plan of the study, choice was among the forefathers of Indian Writing in English- Mulk Raj Anand, Raja Rao and R.K. Narayanan. Raja Rao's metaphysics of Indian scriptures and Narayanan's regional world of Malgudi days do not suit to the plan of this study. Another three writers, Kiran Desai, Arundhati Roy and Arvind Adiga, are Booker prize winners and portray dark India and its subaltern citizens. The selected four writers are interlinked in their projection of subaltern psyche. All the characters portrayed by these writers are the expansion of Munoo and Bakha. For example Velutha will be Bakha's destinies, if he had broken the rules; Jemubhai and Biju are the expansion of Bakha's love for Tommies' life style. Balram is the extended version of Munoo and Masterji is the ideological child of Gandhi's philosophies. These authors are the champion of projecting subalterns and subalternity in their works and their protagonists are individual as well as type at the same time.

(i) Literature Review: Mulk Raj Anand

A host of critics and scholars, both Indian and foreigner, have studied the works of Anand and written elaborated comments on Mulk Raj Anand as an author and his novels but only a few of them are worth mentioning.

K.R.Srinivas Iyengar in his book *Indian Writings in English* has discussed the role and place of Mulk Raj Anand in Indian Writing in English. He discussed Anand's craftsmanship, style of writing and his art. He has applauded Anand for his concern with downtrodden. He praises *Untouchable* and *Coolie* for its quality of achieving universal by the character of Bakha and Munoo. He discusses all the novels of Mulk Raj Anand. He emphasises on the quality of art for art's sake in Anand's fiction. He considers Anand's writing as natural and spontaneous.

Jack Lindsay in his book *The Elephant and the Lotus: A study of the novels of Mulk Raj Anand* analyses all the novels of Mulk Raj Anand. She draws comparative analysis between Munshi Premchand and Mulk Raj Anand in character delineation. She foregrounds how their characters are both individual and type. She discovers the influence of Tagore in Anand's writing and focuses on the humanitarian aspect of Anand's writing.

C.D. Narasimhaiah in his book, *The Sean and the Eagle* devoted a chapter to Mulk Raj Anand. He accuses Mulk Raj Anand as a propagandist of Marxism. He declares Anand as a pioneer of fictional techniques. He discusses the novels of Mulk Raj Anand by pointing the element of Marxism in his works. He discusses the flaws of the adaptation of socialism in Anand's writings.

Margaret Berry in her book, *Mulk Raj Anand: The Man and the Novelist* again discussed Marxist traces in Mulk Raj Anand's novel and his humanitarian perspective. She analyses various novels of Mulk Raj Anand by concentrating on economic and social problems and reforms. She highlights that Anand tries to provide solution to all social problems, discussed in his novels, by propagating humanity and human values.

Balram Gupta's book, *Mulk Raj Anand: A Study of his Fiction in Humanist Perspective* laid emphasis on humanist element in Anand's Fiction. He points out Anand's attack on people's belief of Karmanik Fatalism. He points out that Anand believes in scientific humanism as according to Anand man is maker of his own destiny. Anand, as per Balarama Gupta, condemns fatalism and advocates liberalism in his novel.

Gustav Clans in *The Literature of Labour: 200 years of Writing* briefly discusses Anand's Fiction. He discusses the role of Anand in portraying marginal character by giving insight to their psychology. He praises Anand for his bold presentation of contemporary social evils.

Saros Cowasjee's book *So Many Freedoms* starts with biographical note and dicusses about Anand's theories and their origins from the experiences of Anand. She discusses the helplessness of Anand's character as they are suffering from existential dilemma. In her article "Coolie: An Assessment" asserts that despite his personal involvement with his works and subjective nature. Anand is a great artist. She stresses on Anand's compassion for her characters. She also indicates capitalist account of Anand's works and its responsibility in character predicament.

R.T. Robertson has written an article "Untouchable as an Archetypal Novel" and has categorised untouchable as an archetypal novel as it is written on epic proportions. Bakha, according to the author is an archetypal character that presents untouchability as a great social evil. It provides pattern to colonial writers and writing.

M.K.Naik in article "The Achivement of Mulk Raj Anand" discusses the flow of Mulk Raj Anand as his plot and character portrayal is debarred by his philosophy and

Marxist angle. He emphasised on Anand's commitment to Marxism and comparatively analyse his art.

R. Shephard in his essay "Alienated Being: A Reappraisal of Anand's Hero" discusses about Anand's portrayal of social evils and injustice. As per him Anand's major concern is to propogate against social evils.

G.Dominic Savio in his book *Voice of the Voiceless: Mulk Raj Anand and Jaya Kanthan* compares both author in terms of their humanitarianism and rejection of religion. He discusses how these two authors use Marxism ethics to project false standard of the society and suffering of the marginalized. He calls them "idealist Romanticist".

C.J.George in *Mulk Raj Anand : His Art and Concerns* discusses biographical elements in Anand's Fiction. He analyses all the novels of Mulk Raj Anand by giving insight to Anand's social pre-occupations and his role as social critic.

(ii) Literature Review: Arundhati Roy

R.S.Sharma and Shahshi Bala Talwar in Arundhati Roy's *The God of Small Things: Critique and Commentary* discussed about the unique structure and chronological rigmarole in the novel. They assert that remarkable success of Roy is in maintaining interest of the reader; however, the story is revealed from the beginning. This achievement is captured due to "poetic mode, imagery and emotional tone" (31) of the narrative. According to them, in spite of the symbolical nature of the novel, Roy presents social reality and employs the method of social realism. They laud Roy for her remarkable handling of English syntax. They assert that Roy has forged for herself "a unique reductive style which achieves remarkable degrees of condensation and

concreteness” (78). They also trace the influence of James Joyce, William Faulkner, Gabriel Garcia Marquez and Salman Rushdie on Roy’s writing style and techniques. They observe that novel is a “profound and moving tragedy” (108) and it deals with the theme of the “operation of ruthless deterministic forces of God and history engaged in crushing the spirit of the individuals who follow natural human instincts” (108).

Amar Nath Prasad in Arundhati Roy’s *The God of Small Things: A Critical Appraisal* covers biographical and thematic elements of TGST. He stresses author’s sympathy towards weak and oppressed in hypocrite society. He lauds Roy’s “revolutionary attitude against the mal-treatment of the untouchable, the vulnerable and downtrodden” (125). He also highlights the psychological realism of Roy to present Indian society in which people are suffering from the trauma of social injustice. He names Roy a “word-smith” for her interesting and unconventional usage of English Language (241). He praises the novel as “realistic, deliberate and conscious portrayal of the various social maladies inflicting the modern commercial civilization” (261).

Evelyn Nien-Ming Ch’ien in her article "The Politics of Design: Arundhati Roy", asserts that Arundhati Roy’s vision is “anti-BIG and pro-small” (155). She observes that small in her novel is related to powerlessness. Roy, according to her, advocates smallness in her linguistic style and political discourse. She discusses metaphor of vision in relation to Arundhati’s writing style. She discusses the vision as a moral capacity and her weird English as the anti-dote to the dominance of bigness. According to her Roy exhibits a powerful anarchist spirit in the novel to demonstrate the plight of small people. Her defying of language rule is related to the theme she was presenting and defying of the power system. She observes that Roy is a postcolonial writer as she writes against the

colonial rule. She observes that “Roy’s fragmented linguistic world shows that we are all, contrary to this, fragmented psychical creatures when it comes to comprehending the world she sets before us; her world is defiant of meaning and what is required to make that meaning” (163).

Amitabh Roy in *The God of Small Things: A Novel of Social Commitment* concentrates on the portrayal of small things by Arundhati Roy. In his respective chapter he discusses the portrayal of women, children, downtrodden and the role of environment in that. According to him Roy she voices the small things. He discusses the history of untouchable and the predicament of untouchable in the novel. He categorizes Arundhati among the writers of commitment. He analyzes the language used by small voices as a part of social categorization.

In this book Alex Tickell in his essay “The Epic Side of Truth: Storytelling and Performance in *The God of Small Things*” published in Tickell, Alex. ed *Arundhati Roy's The God of Small Things* asks “whether Roy dramatizes the predicament of her marketability in novel itself” (155). He analyzes the use of pre-modern narrative form like epic by Roy in her allusions of Kathakali dancer. Alex insists that while using the epical style of storytelling Roy redefines the role of the author as well as her political potential. He creates a parallel comparison between Roy and Benjamin’s theory of pre-modern storyteller. In the novel there is “an easy exchange between epic and mythic narrative forms” (158) that echoes in the juxtaposition of the stories of the novel and of great stories from Mahabharata.

In the same book Anna Clarke’s essay “Language, Hybridity and Dialogism in *The God of Small Things*” addresses the issues of language complexity employed by Roy

and explores the concept of hybridity and dialogism in the novel. Clarke points out that hybridity can also be observed as a subversive force to undermine the social hierarchies. She analyzes the radical usage of language by Roy for the purpose of breaking the boundaries of traditional writing styles and themes. According to her novel provides different perspectives of same events which is also related to Bakhtin's concept of polyphony. These different perspective "coexist in a state of constant play or productive tension" (141) in the novel.

In the same book Aijaz Ahmad in his article "Reading Arundhati Roy Politically" criticizes Roy for giving misconception about the political scenario of Kerala and Marxism to the readers. He points out three major flaws in this novel- over sentimentality, lack of realism – political as well as historical especially in the depiction of communism, and Roy's focus on incest and eroticism. However, he praises Roy for her linguistic originality and profundity. According to him, Roy depicts the individual level of revolution in her juxtaposition of sexuality and caste. She rejects collective fight against class structure as she emphasizes on personal level of radical struggle.

In the book *Globalizing Dissent: Essays on Arundhati Roy* ed by Ranjan Ghosh appears the article of Cara Cilano "Where "Tomorrow"?: The God of Small Things as Derridean Ghost Story". In this article he highlights Roy's attempt to depict the history of smallness which is otherwise ignored and silenced in the power dynamics of postcolonial rule. According to him the novel rejects the metanarrative of progress and liberation by portraying Marxism in dark light and Baby Kochamma's hyper indulgence as a mental blockage. He entitles it a ghost story as it is about the truths that are suppressed by the metanarrative of powerful discourses.

In the book *Fictional World: A Collection of Critical Essays* ed by A.N. Dwivedi, appears a collection of 12 critical essays covering 12 different parts or themes of Arundhati Roy's fictional world or biographical element. These essays are about the theme, linguistic model and socio-political elements. Some of the important ones are discussed below:

A.N. Dwivedi in "Setting the Scale Straight: Socio-Political Concerns in Arundhati Roy's Fiction" points out the major socio-political concern of Arundhati Roy. He discusses Roy's depiction of caste based stratification and her portrayal of paravan's conditions. He praises Roy's depiction of ground realities. He also lauds Roy's fearless depiction of communist double standards in Kerala thus TGST ponders over political developments in India and Roy portrays "Indian society riven by caste considerations and religious prejudices" (136).

Sheobhushan Shukla in "The Big and the Small: An Interpretation of *The God of Small Things*" highlights the Roy's technique of juxtaposing small with the big and her portrayal of gulf between the dreams of powerful and powerless. He states that the scale on which Roy portrays the plight of small ones is equal to mock-heroic style but turned side down. He stresses that the world of TGST is "a manifestation of the world of big things" (112). Roy's relative portrayal of small and big gods is noteworthy and creates striking parallel.

O.P. Budholia in his essay "Language and Human Psyche: An Analysis of *The God of Small Things*" concentrates on Roy's "pattern of language which is based on the use of symbols, metaphors, imagery and oxymoron for restraining the varied groups of human relationship" (82). He praises Roy for analyzing the pattern of non verbal

behaviour of the character to portray their inner emotions and motifs. He highlights Roy's deviation from pattern of language, grammar and established social codes to achieve desirable results and he asserts that she is "undoubtedly succeeded in her efforts to use synchronic and sensory language in the novel with an apt use of modern images, metaphors and symbols" (93).

The Book *Arundhati Roy: The Novelist Extraordinary* ed by R. K. Dhawan is a collection of article concentrates on various aspect Arundhati Roy's writings. The book has Eleven Section and 44 articles. All sections a\categorise the article as per themes. First section deals with general Introduction and others are- "The Role of Media". The Woman's Question", The Forbidden Relationship", exploring the past and the Present", The Big and the Small", "Thematic variation", The Setting", " The Architectonics", The Language" and "An Emissary of Peace". Some of the noteworthy are discussed below:

Madhumalati Adhikari in her article "Power Politics in The God of Samll Things" concentrates on the theme of struggle between powerful and powerless. According to her Roy through rethinking and re-visioning has "objectified the concept of power" (48). She claims that Arundhati Roy defies the law of the nation as it is still based on the past and is anti-women. Power still concentrated on the male not due to his calibre but "in being the prime manoeuvre in the power-game" (48). The women in the novel do not appear as the strong manipulator of power so that she can use it against the male supremacy.

Laxmi Parasuram in her article "The World of Small and Big Things: Transgression of rules and Roles in The God of Small Things" discusses that Roy's novel deals with the problem of "merging and crossing identities" (101 and she attacks on social ctegorisation and binary division. She claims that the novel deals with the issues of

human history and how the taboo subjects and roles affect the life of small gods. According to her, transgression is the central issue of the novel which is prevalent in the life of the gods of small and big things but affect their lives in different terms as per power terrains.

Ranjana Harish in “The God of Small Things: A Tale of Mombattis’ Brave Struggle” discusses that the word mombattis does not signify only to the smallness but also to the self illumination of the small people by their own efforts and action and they never can be deprived from this self illumination by the establishment. Harish highlights the voice of dissent in small people against the uneven biased power structures and their “unfortunate struggle to survive against crazy winds of caste, class and gender in independent India” (226).

V.k. Pandey and Punam Pandey in their essay “Arundhati Roy’s *The God of Small Things*: A Critical Exploration of Realism and Romance” concentrates on Roy’s tenet of realism and romance, characters’ quest for self and identity, Roy’s psychological realism, historical realism and social and gender discrimination. They claim that “In the garb of the novel Roy has raised her voice against all accusable burning issues concerning discrimination” (103)

Art and Activism in Arundhati Roy: A Critical Study Based on Spivak's Theory of Subalternity By Shibu Simon and Sijo Varghese C speaks about the unique use of language. He highlights usage of unorthodox sentences and word pattern, replete with innovative word and techniques by Roy. She highlights the usage of vernacular, different language for adults and children, architectural uniqueness of novel, by Roy.

(III) Literature Review: Kiran Desai

Ghosh, T. K. Ed. *The Fiction of Kiran Desai* (2005) is collection of five essays and biographical description of Kiran Desai, out of which three deals with *The Inheritance of Loss*. These essays are discussed below:

Prasanta Bhattacharya in his essay “Kiran Desai’s *The Inheritance of Loss*: The Story of Diverse Diaspora Called India” discusses the role of colonial forces in the life of the major characters of the novel. He discusses the impact of globalization on poor India and how writer depicts poor crumbling India to cater the taste of global reader and Booker Prize Judges. He asserts, “This novel of Kiran Desai reflects back a story of continuous digging out of roots and their re-planting” (233).

S.K. Chatterjee in “Identity Virus and the Antidote: Reading *The Inheritance of Loss*” calls it a globalized novel for the audience of globalized world. He stresses that “the novel depicts a world in which almost all the characters are shown to betray a bestial instinct that is utterly unbecoming of humans” (242). According to him all the characters are ‘other’ in their own world and unable to reach to their self. He highlights the plight of Indian Diasporas to reveal the plight of immigrant in First world.

Sarita Veerangana in her essay “Kiran Desai’s *The Inheritance of Loss*: Looking beyond the Wide waste” praises Desai for “vivid characterization, well-knit and close-packed plot, bewitching scenic setting, candid and graphic descriptions, unalloyed humour, scintillating and sparkling wit and, above all, a language and style which is her own” (277). Novel demeans the westernized Indian and highlight their wounds, According to the author all character are suffering from unfamiliar culture of first world due to their love for it.

Sunita Sinha and Bryan Reynolds in his essay “Critical Responses to Kiran Desai” is a collection of 23 essays deals with *The Inheritance of Loss* and its relation to globalization and multiculturalism. Most of the article like “Globalization’s Discontents: Reading Modernity from the Shadows” by Melissa Denny discusses the issue of globalization and multiculturalism taken by Kiran Desai in her novel. According to her Desai is writing novel from the perspective of shadow class which is affected by the modernity in negative terms and victim the victim of self loathing. Jackie Haque in his essay “Aspects of globalization in *The Inheritance of Loss*” discusses about the tug of war between Eastern and Western Culture and in these war powerless and lower strata has been suffering for long. Many other articles like Bina Agrawal’s “Kiran Desai’s *The Inheritance of Loss*: A Parable on the Predicament of Third World Migrants and Srutimala’s “Conflicts of Globalization, Multiculturalism and Economic Inequality in Kiran Desai’s *The Inheritance of Loss*” also deal with the impact of globalization on post colonial India and Third World Migrants.

Indira Nityanandam in *The Fictional World of Kiran Desai* one complete section is devoted to Kiran Desai’s *The Inheritance of Loss*. The author discusses anti- colonial discourses in the novel. Author draws parallel line with Anita Desai’s character Raka and Sai to depict the loneliness of both the characters. According to the author used post modern approach to present “multi layered interpretation” (ix) of events. Third person narration is also highlighted which is used by the author to present his own point of view. According to the author diasporic character in the novel are actual inheritance of loss and used as metaphor for loneliness in globalized world.

Vijay. K. Sharma and Neeru Tondon. Ed. Kiran Desai and her Fictional World is a collection of twenty- seven critical essays divided into two sections. Section two, which is consist of twenty-one essays, deals with *The Inheritance of Loss*. Some of the noteworthy are discussed below:

Tejinder Kaur in her essay “Problematizing Issues about Home, Homeland, Diaspora and Belongingness in Transnational and National Lands: A Study of Kiran Desai’s *The Inheritance of Loss*” states that Kiran Desai portrays “the craze and compulsions of diasporic journey across the nations and from one region to another within the nation itself which entails various travails associated with it” (138). She highlights many levels of dislocations in the lives of diasporas. According to her character highlights the problems of shifting locations of the diaspora both in First and third world. Dr. Tejinder Kaur states that Desai foreground the ambivalent and transitional idea of home and homeland by portaraying lives of different migrants. She discusses the role of “power positioning” (133) and its role in the lives and experiences of migrants.

Sumita Parmar in her essay “The Dynamics of Class in Kiran Desai’s *The Inheritance of Loss*” attempts to critique “Desai’s rendering of social categorization in its numerous nuances and far reaching ramifications, examining its construction and assessing its impact on the structure of the story” (306). She claims that this novel is not only about class struggle but also about interplay of power between authorities and powerless. According to her Kiran desai engulfs her characters in such situations which they are not able to comprehend or respond. In this way Desai as per Parmar gives us complex picture of very world we live in.

Santwana Haldar in the article “Exile in Kiran desai’s *The Inheritance of Loss: A Study of the Subaltern as Opposed to the Higher Rank*” states that exile in post modern world is not synonym to banishment but it is attempt for the search of better life. According to Haldar Kiran Desai highlights the loopholes of globalization. He also discusses the post colonial world and the predicament of third world subaltern in First world. In the power struggle the life of common man become like a hell and all powers venture out to crush them. According to Haldar characters of Desai suffers the pang of loneliness and are “compelled to suffer in their homeland and the exile they opt for only increases their suffering” (195).

Khushboo in her book *Shifting Identity and Recreating Self in The Novels of Kiran Desai* discusses about the conflict of culture in *The Inheritance of Loss*. According to her, novel deals with current issues like -“globalization, multi-culturalism, immigration, Westernization, post-colonialism, terrorist violence, racial-discrimination, alienation, exile etc” (111). She sums up that novel is actually about the clash of cultures on the global and personal level both. She states that the novel is a dark description of colliding cultures. She asserts that it is the voice of Indian who was silenced a long time before by the western supremacy and this novel is Indian side of the reality of modernization and globalization.

(IV) Literature Review: Aravind Adiga

CLCWeb: Comparative Literature and Culture Volume 14 Issue 2 (June 2012)
 Article 12 In her article "Redefinitions of India and Individuality in Adiga's *The White Tiger*" Kathleen Waller discusses Indian individualism in relation to poverty stricken citizens. Waller argues in her article that Indian social and political structure subjugates

lower classes to maintain the hierarchy. She states that work of Adiga is relevant in term of the modern scenario of India. She relates the story with the transformation of Indian culture. The comparison of Adiga's novel with the movie Slumdog Millionaire is striking and she highlights the problems of Indian democracy as stated in the novel.

A.J. Sebastian in his article "Poor-Rich Divide in Aravind Adiga's *The White Tiger*" concentrates on the relationship between Balram Halwai and his master Mr. Ashok. He emphasizes that by the binary of Ashok and Balram, Adiga exposes the divide between haves' and have-not's among the so called celebration of Indian economic prosperity. The metamorphosis of Balram from a driver into his master Mr. Ashok is his major concern in the article. He stresses that this is a great social problem and if not tackled properly this can turn into a social and political disaster. He highlights the rise of criminal activities in the rise of Balram due to social injustice. He questions the hierarchies and maps the difference between poor and rich and its consequences.

Ram Bhawan Yadav in his article "Representing the Postcolonial Subaltern: A study of Arvind Adiga's *The White Tiger*" concentrates on the different social constructions of subalternity and subaltern characters. He tries to prove that "subaltern can speak. He discusses about the existence of dark India and existence of oppressor or dominator who shapes the live of these individuals. He insists that Adiga represent subaltern's resistance for their identity and status is presented as their struggle aspiring to be from periphery to centre. He states, "Adiga's novel exposes the difficulties that accrue the task of recuperating the consciousness and the voice of the oppressed and their subjugated histories in India". He discusses the binary structure of reality and its representation. He stresses on the point of view of marginalized and oppresses. He

discusses the role of class, caste and gender in the novel. He observes that the theory of resistance or subversion is the major themes in *The White Tiger*.

Sudhir. K. Arora in his book *Arvind Adiga's The White Tiger: A Freakish Booker* gives a complete commentary on the novel. He highlights in one of the chapters Divine Arse that Balram is the mouthpiece of sacrilegious Adiga. He stresses that the novel deals with “communist ideology” (55) and is biased towards the depiction of culture and rich heritage of India. He creates an anaology between Ramayana and The White Tiger and asserts that whereas in Ramayana all characters represent the purity in this novel all character represents evil and corruption. In another chapter- The Poor Bastards: The Subalterns discusses the role of capitalism and non affirmative status of Balram in the novel. According to Sudhir K. Arora Adiga presents dark story by mixing it with entertainment. He blames Adiga for portraying incomplete story of India from Western Lenses.

P.D. Nimsarkar and Shubha Mishra edited *Arvind Adiga: An Anthropology of Critical Essays*. In this book nineteen essays of different authors are compiled by the editor. Out of nineteen fifteen are about The White Tiger. Some of the important essays are discussed below:

In his article “The White Tiger: Dark Poetics of Culture and Poverty” Anand Patil blames Adiga for giving tourist point of view of India to entertain Special Economic Zone reader. He compares Adiga with other Booker Prize Winner and discusses the flaw of their writing about India. According to him all characters are stereotype and superficial. He also asserts that the novel illustrate Gramsci’s theory of hegemony and “war of positions” (35). He states, “A reader of novel confronts a sympathetic fiction where the dalit subaltern has been represented” (37)

Vandana Pathak in her article “The Marginalized Psyche in The White Tiger: A Sociological Perspective” discusses the rise of term shining Indian and its impact on social disparity. He discusses how the nature of slavery changed and the process of marginalization works in the society. He stresses the humanitarian aspect of Balram’s outburst against the oppressive system. He discusses the theory of social disorganization and argues that “crime occurs when the mechanisms of social control are weakened” and these factors are “poverty, racial heterogeneity, residential mobility, and family instability” (66).

P.D. Nimsarkar in his article Language, Discourse and Social Identity in Adiga’s The White Tiger analyze the role of discourse in framing the identity of upper and lower class. He analyzes the binary of social classes discussed in the novel. He highlights the usage of symbol like darkness and light in the formation of the psyche of the citizens. He discusses the revolting of Balram against the “established social standards, cultural ascendancy and politics of power” (103). He asserts that Adiga uses language as a signaling system of expression of restlessness.

(J) Scope

Number of books and research article are published on the selected authors but after minute observation one thing is clear that discourse analysis is comparatively an unexplored area. Most of the research on these writers is done on humanitarian grounds. Except than a few research articles discourse analysis of subaltern fiction and subalterns’ behaviour this is relatively an inexplored area. This dissertation will analyze subalternity by the usage of the power discourse analysis. Discourse analysis is comparatively new critical theory employed in the analysis of the literature. In the context of Indian writing,

these theories are not explored properly. Indian Writing in English consists of substantial work. This thesis will analyze Indian Writing and will explore their linguistic and thematic importance by comparatively analysing those texts in relation to the Eastern and Western theories of discourse analysis. This study will explore new areas of research in texts of Indian Writers.

(K) Objectives

This dissertation emphasises on the analysis of subalterns' discourse and the role of power structures in the formation of subalternity. Subaltern's unquenched quest for the self; socio-political nature of their language, myths, and meanings; factors responsible for the formation of their psychology will be analyzed. The careful study of the selected Indian writers will open new dimensions in the area of subaltern studies.

Most of the research about the Indian literature is done on the marginal condition of the oppressed, but the analysis of the discourse of the subaltern is majorly ignored. This study will emphasize on the factors responsible for the construction of their discourse, ideologies and its impacts. This research will add new dimension of analysis related to language and discourse in relation to power structures. The major objectives of the research as follows-

1. Identifying subaltern group(s) or Individual(s) in the selected works
2. Analyzing the verbal and non-verbal behaviour of subalterns using the categories of CDA
3. Drawing parallels between subalterns in different eras
4. Evaluating the role of power in civil society.

5. Factoring the impact of hegemonic forces on subaltern action
6. Redefining the concept of subaltern and subalternity in Indian context
7. Foregrounding underlying social index
8. Evaluating the role of the state (apparatus) in heightening subaltern consciousness.

(L) Chapterization

This dissertation is divided in following six parts-

- Chapter 1- Introduction
- Chapter 2- Entwined Discourses of Caste and Class: Unethical Coalescence of Religion, State Apparatus and Capitalism in Mulk Raj Anand's *Untouchable and Coolie*
- Chapter 3- Subalterns' Search for "Locusts Stands I" and Confrontation with Hegemonic Discourses in Arundhati Roy's *The God of Small Things*
- Chapter 4- Overlapping Discourses of Colonial and Post-colonial Worlds in Kiran Desai's *The Inheritance of Loss*
- Chapter 5- Clash of "Half-Formed" and "Fully-Formed" Subalterns with the Politics of Panoptic "Rooster Coop" in Aravind Adiga's *The White Tiger and Last Man in Tower*
- Conclusion

Chapter 1, Introduction part of the thesis, deals with the history of discourse analysis, major theorists and their model of discourse analysis, literature review etc. Chapter 2 of

the thesis highlights the coalescence of religion, state apparatus and capitalists with reference to Anand's select fiction. In *Untouchable*, Bakha represents the stigma of caste subalterns. His universe is signified by this unilateral word caste. He is not only a character but an archetype of caste victims and one day of his life presents the lives of millions. Munoo of Coolie represents the class division of Indian society. Both of these characters belong to the subaltern class in pre-independence era. Chapter 3 deals with Roy's novel *The God of Small Things*. It deals with the plight of subalterns in Independent India in general and with the communist Kerala in particular. Here subalterns under the illusion of independence try to claim locusts stand I and in return suffer. Chapter 4 draws a parallel between colonial and post colonial world and how the discourses of colonial and post-colonial worlds overlap. Chapter 5 portrays the condition "half formed" and "fully formed" subalterns while having clash with the politics of panopticon Conclusion part deals with the comparative analysis of all subaltern protagonists. In this chapter major finding will be summarised to highlight the relevance of the research.

Chapter – 2

Entwined Discourses of Caste and Class: Unethical Coalescence of Religion, State Apparatus and Capitalism in Mulk Raj Anand's *Untouchable and Coolie*

Among all Indo-Anglican novelists, Mulk Raj Anand is one of the most prolific and the most committed writers, who voiced the voice of voiceless. Born in Punjab, part of colonial India on Dec. 12, 1905, Anand's writing strikes chords of human values. He comprehended life in real term rather than in metaphysical terms. He was a diehard follower of Karl Marx. After his reading of Karl Marx's letters on India he observes, "... the happiest thing was that Marxist was no dogma of church militant in spite of the culminators who declared to be another religion with Marx as its prophet – but a scientific and rational method for the study of society" (*Apology* 22). Anand was highly impressed by the rational methods of Marxism and his books are "social documents about a rather neglected country India" (*The Invincible Will* 9). He highlights the plight of "oppressed by a capricious landlordism" (*Invincible* 9). The impact of Marxism can be observed in his novel *Untouchable* published in 1935 in which he vehemently denounced capitalism. Saros Cowasjee also stresses this striking union of Marxism with Anand's writings in *So Many Freedoms*. Anand has written various articles comprising his ideas, literary theory and his view about life and writing, which made their way into *Apology for Heroism*. His views and ideology can be analyzed in his article which include- A Brief Autobiography of Ideas (1946), New Bearings in Indian Literature (1961), is there a contemporary Indian Civilization? (1963), the Task before the Writer (1963), Is Universal Criticism Possible? (1965), A Note on Modern Fiction

(1965), *My Experiment with a White Lie* (1966), *The Role of the Writers and Artists in Developing Countries of Afro-Asian* (1965). His writing even has a long list. As a novelist he wrote *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1936), *The Village* (1939), *Across the Black Waters* (1940), *The Sword and Sickle* (1942), *The Big Heart* (1945), *The Lament on the Death of a Master of Art* (1938), *The Private Life of an Indian Prince* (1953), *The Old Woman and the Low* (1962), *The Road* (1960), *Death of a Hero* (1963). He has also written a large number of short stories collection under the title such as – *The Lost Child and other stories* (1934), *The Barber's Trade Union and other stories* (1952), etc. and *A Book on Persian Painting* (1930), *Curries and other Indian Dishies* (1932), *The Hindu View of Art* (1933). Thus Anand's writings cover a panorama of life.

Second great impact on Anand was of Mahatma Gandhi, whom he referred many times in his writings. He develops his own brand of poetic realism. He believes that all arts are for some sort of propaganda with it. He states in his speech given on March 26, 1968, "All art is propaganda. The art of Ajanta is propaganda for Buddhism. The art of Ellora is propaganda for Hinduism. The art of Western novel for humanity against the bourgeois" (Soviet Review 62). Mulk Raj Anand concentrated on marginalized section of the society. K.R. Rao rightly states, "He merely presents a cross-section of Indian society through the national survey of the prevailing conditions in the twenties subordinates rather than highlights, the historical experience" (144). The struggle of downtrodden for daily bread is the major theme of Anand's novels. In his novels, landlords, money-lenders and their other companion are presented as Satan worshippers. He is also influenced by his stay in abroad and his larger number of friends and acquaintances. In his *Apology for Heroism* he states:

... property being an economic, social, as well as political fact, that is to say the basis of the political power of the state we find those continual alterations in the balance of power which leaves wrecks of people behind as the fade-outs of history shadows in the obscure background of changing world forces. (101-02)

Mulk Raj Anand himself admits in his preface of *Two Leaves and a Bud* that his work is about the low caste people. As he states:

The world I knew best was the microcosm of the outcaste and peasants and soldiers and working people. Insofar, however as my work broke new ground and represented a departure from the tradition of previous Indian Fiction, where the pariah and the bottom – dogs hadn't been allowed to enter the sacred precincts of the novel, in all their reality. (87 quoted by Amar Nath Prasad)

Mulk Raj Anand's assertion here to voice the cause of lowest and deserted of Indian society echoes in subaltern studies claims that all the voices of colonial historiography are the voices of elites and marginalize the subaltern. In his novel *Coolie* and *Untouchable* – Anand used 'Master signifier' of 'untouchable' and 'coolie' to represent the complete subaltern world. Both of these novels are the pioneer even in the tradition of subaltern fiction. Mulk Raj Anand gave two archetypes taken up from class and caste segregation which are the two major pillars of the hegemonic structures. Through the division of caste and class, subalterns are deprived from the basic facilities. Caste is the subdivision of class and state and civil apparatus of both works in coalition to marginalize the subalterns. The narrative from the below started by Mulk Raj Anand in

Indian Writing in English, at a time when the concept of subalternity was alien to Indian theorists.

The novel, *Untouchable*, represents the subaltern group created by the caste division of Indian Hindu Society. Caste system is a complex system rooted in Indian society from time unknown and victimizing untouchables by ruling the psyche of touchable and untouchable both. In Lacanian terms, it creates a system of 'Master signifiers' from which it derives ideological domination based on the distortion of historiography and religion. The discourse of this universe uses religion as its prime tool. The religion is beyond the reaches of its untouchable dwellers and they have no access to its formation or transformation. M. Forster states the position of sweeper thus:

The sweeper is worse of than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he can't escape and where he is excluded from social intercourse and consolation of his religion. (8)

The important point to note from above passage is social exclusion. The social exclusion does two fold works as a discipline. It exteriorizes as well interiorize the oppression of the sweeper. The social exclusion makes him the victim of the surveillance by religious agents symbolizes in the novel by temple and the priest and it becomes part of his self-knowledge as he looks himself from the perception of 'other'. To keep somebody in such dehumanizing condition it is important to make him believe his own subalternity and in case of untouchable this is ensured by the continuous reinforcement of subalterns' untouchability by religious discourses. The social exclusion shapes the discourse of these groups in isolation and their communicative action render no result as it takes place outside of the ideological discourses.

Anand portrays the contemporary society by analysing the predicament of men and women of colonial India by keeping slavery in background and caste politics foregrounded. Anand depicts the ambivalent relation of human and society. All theorists of social contracts believe that humanity formed society for their safety and to save themselves from exploitation of the mighty. In *Untouchable* this proposition is turned upside down as in caste oriented society low caste people are the victim of class based structure of caste system. Anand's *Untouchable* presents this social cause by penetrating deep into the soul of Bakha, and by peeping into his soul. Anand portrays the pitfall of untouchability and the discrimination prevailed in the society. T. M. J. Indira Mohan observes, "The novel invokes in the mind of the objective reader the horrifying social malady that existed in the colonial days and in the subsequent decades makes a tale of socially created woe to the downtrodden in the Indian society" (110). The hierarchies of caste, class and power are interrelated and overlap in the novel. In case of *untouchable*, these three categories collectively work against Bakha in particular and untouchables in general. In Hindu society caste plays a significant role in dividing its subjects based on ancient division. It is part of social interactions and social categorization. Members of different castes are desired to work and behave in one particular manner by keeping their category in mind. *Untouchable* thus becomes distinctive cultural community. They are at the bottom of Indian society in terms of status and economy. They are considered permanently polluted people. Berreman right comments, "The human meaning of caste for those who live in it is power and vulnerability, privilege and oppression, honour and denigration, plenty and want, reward and deprivation, security and anxiety" (159). Belonging to second category of this categorization these subalterns are locked into menial labour and lives in the habitation inferior to minimum human standards. In this

pattern, the subalterns – untouchable - are at the lowest level. Their social interaction and participation is obstructed by taboos. The lines of this division are blurred within the multi-layers of history. It's difficult for its dweller to find the root of this system because they are ignorant members of the society and are not able to explore the traces of history. On surface level, it appears that this discrimination is based on religion and is in effect on social ground, but in reality it is a deep rooted system. This cruel system is spreaded on many levels of the life of untouchable; whatever turns they take they will find himself at the dead end of this labyrinth. Untouchability as discourse works on many levels geographical, cultural, economic, religious etc. In the dissertation these unethical coalescence will be discussed in detail by fore-fronting the role of the discourses of untouchability by tracing the journey of powerless have-nots Bakha and other social agents trap in this social evil.

The geographical segregation plays an important role in social grouping. Foucault explores the role of power discourses in architecture and medical sciences same does occur in the case of untouchable social agents. The novel *untouchable* opens up by giving description of geographical segregation of untouchable inhabitants.

Colony was a group of mud-walled houses that clustered together in two rows, under the shadow both of the town and the cantonment, but outside their boundaries and separate, from them. There lived the scavengers, the leather workers, the washer men, the barbers, the water carriers, the grass cutters and other outcastes from Hindu society. (Anand, *Untouchable* 1)

The placement of outcastes out of colonial horizon as well as from high caste Hindus symbolise the level of division in the society. Thus they have been suffering from double

subjugation under colonial separation as well as from touchable Hindus. Their geographical separation is very important here to notice. The impact of such geographical separation is a symbol of historical process. It does not divide but also narrates the limit to untouchables. The dwellers of this place are in dungeon and by smearing it geographically it works like signifiers that continuously remind the role that an untouchable has to play. The inferiority is smudged on the very place they live. The word used for them is “scavenger” denotes to a person who lives his life on the mercy of others and secures his food by begging from other high castes. It deconstructs the notion of home as it is conceived a safe place for an individual to secure him from outside forces. For an untouchable it is a prison house of history. He is pushed from the very strata of the society which uses master signifier of oppression against them. As Manuel Castells points out:

The constitution of these cultural communes is not arbitrary. It works on raw material from history, geography, language, and environment. So, they are constructed, but materially constructed around reactions and projects historically / geographically determined. (69)

The raw material that requires subjugating caste subalterns is deep rooted and pronounces itself even in environmental and geographical discourses. This segregation can also work in their favour as it can unify them and make them aware about the causes of their subjugation, but interestingly these scavengers also do not have access to collective consciousness which can be developed only by the ideological existence of unified selves. Categorising and situating untouchables outside of main social milieu is enough to crash their confidence and dignity. The plot is set in 1930s colonial world in background.

It is about one day of 18 year old young man, Bakha. In the town of Bulashah, Bakha, the “Pilpali Sahib” (Anand, *Untouchable* 4) is fascinated by English people’s life style. He stares at Tommies with amazement and appreciation. He imitates the dress style of Tommies as “he had been told they were sahibs, superior people” (Anand, *Untouchable* 3). Except these clothes he has nothing English in his life. By this imitation he desires to be like English. As he believes anybody can turn into sahib by putting clothes like them. As Bhabha observes in *The Location of Culture* “Mimicry represents an ironic compromise” (122). His mimicry of colonial standards does not change anything in his life but degrade him further into “pilpali sahib”. In life of despair a cup of tea is a matter of luxury for him, which he cannot afford. Bakha is “a dexterous workman” (Anand, *Untouchable* 8). He is intelligent, sensitive and dignified. Bakha’s reaction, at Charat Singh’s remarks, on Bakha’s status of imitation reveals the psychology of an imitator. Bakha feels very shy as he knows he has “no right to indulge in such luxuries as aping the high caste people” (Anand, *Untouchable* 8). Charat Singh’s gain of power at Bakha’s aping symbolizes “six thousand years of racial and class superiority” (Anand, *Untouchable* 8-9). Charat Singh, a high class sepoy is behaving like as he is qualifying his dress code and Bakha needs approval from him what to wear and what not to wear. Here it is important to notice that the social positioning is allowing Charat Singh to analyse the behaviour of Bakha and his approval or disapproval affect Bakha, but Bakha does not see his dress code as objectively as Charat Singh does.

Discourses of power affect verbal as well non-verbal reactions and behaviours of social subjects. Whereas verbal experiences of powerful are important to notice and its linguistic elements reveal the authority and domination of hegemonic group; subalterns’

silences or fragmented responses reveal the existence of mental blocks exists in the mind of them. Their responses either positive or negative will consider as a mark of revolution or hysteric. It is a taboo, an attempt to enter into this horizon is considered a sin and he is not allowed to investigate the walls of his prison house. Bakha like other untouchable is always posed with “a soft smile” lingering on his lips and by inherited servility; asking forgiveness on every joke or offence on him. Bakha starts working in British barrack and it changes his perception about Indian and India way of abolitions. He dislikes it because Tommies dislike it. He willingly accepts the norms of Tommies’ way of life. He ignores the embarrassment he feels when Tommies run naked to their bath tubs. For him “whatever they did was ‘fashun’ (Anand, *Untouchable* 11) and his own country men are ‘natus’ and whatever these natus do they cannot be superior from them. In his mind these are two yard sticks of measurement – one ‘natus’ religious discourses and second colonial discourses of ‘fashun’ and power. One affects him directly and another affects his unconscious mind. His attempts to measure everything with these standards are an effect of the discourses of power. The general social stratification in colonial regime provides standard for society and individual. These are communication action forming the psyche of the members of any society. H. Schnadelbach points out, “..... the intuitive understanding of rationality definitely does depend on the quality of knowledge used by subjects capable of language and action would suggest that the opposite holds true” (12). Bakha’s rationalization is the product of the society he lives. It provides him ‘critical standard’ for the social conceptualization. This background knowledge plays an important role in all communicational discourses. Bakha has reduced to subhuman status by the dominant caste structure has an escape only in the fantasies about Tommy’s ‘fashun’. In his own class system he cannot even dreamt of the freedom. He cannot

imitate a priest, or a warrior class; and he hates his own position in the class. He cannot aspire to be one of them. All of these are forbidden dreams for him; so he dreams to be one of Tommies. These dreams are impossible to achieve; but he is allowed to tread in there. Bakha's dreams are doctored. He is unaware about his historiography, his present is dismal and he is not allowed to dream about better future.

How discourses affect verbal and non-verbal actions of social subjects can be minutely observed in 'water fetching scene' portrayed in *Untouchable*. Outcastes are not allowed to mount the platform surrounding the well; it symbolises another attempt of higher class to mark a physical and psychological boundaries by controlling materialistic means. If they do mount it, upper cast people will consider it polluted. They need to beg for the basic need of water. The wait is a passive action and is related to the discourse of hegemony. This passivity makes them patient and their ego gets crushed gradually. Untouchable class learns the lessons of life in these small symbolical events every day. They learn how to suppress their anxiety and anger. The suppression by the subaltern of his desires make the system strong and untouchable become more vulnerable. As Mark Olseen defines in *Michel Foucault : Materialism and Education* repression means "rejected", "refused", "blocked", "concealed", "marked", "confined" placed within a binary system of licit and illicit", and "prohibited" (128) same is true in the case of untouchable. This politics of prohibition and restriction mould their psyche and make them the victim of self oppression. These discourses of oppression become a symbolic universe for untouchables and become a centre of production, distribution, exchange and reception of meaning for them. In this binary system, subaltern falls on the side of negative. They are rejected as a human; refused to having basic facilities like water or

hygienic food; blocked from entering into high class side of town without announcing their arrival; marked with geographical and physical alienation, confined to unhygienic place and marginal position. Whatever higher caste people do is consider licit and whatever untouchable do is illicit. The major problem is subalterns themselves do not have class consciousness. They work against each other and protect a world order that is anti to them. Gulabo, who is also waiting to get water as Sohini, belongs to same social segment but still tries to unsettle her by using derogatory words like - slut, bitch, prostitute, illegally begotten etc. High class people take advantage of this system. Priest fetches water and offers it to Sohini because he is enticed to her beauty but disguises his lechery by calling it a “reward of patience” (Anand, *Untouchable* 21).

Bakha desires for formal education. He wants to learn how to read and write, but this is only a dream for him. There is no school for outcastes. Education can lead them to counter-hegemony, so hegemonic higher classes ensured that they would not get it. In case of education two things are noticeable- one access to education and second content of education. Subalterns here are denied from education as they do not have any school for it. If there is any school even denial can be based on economic condition. Second is content, there is dearth of texts that are written from the perspective of subalterns. The narrative of these texts is hegemonic in nature. Gyanendra Pandey observes, “As in the instance of lower caste/class legends mediated by a Brahmanical culture,it is within clearly marked fields of power, and identifiable cultural limit, that narrative – any narrative – is constructed (286). In this case education rather than creating enlightenment, begets slavery. But Bakha’s condition is far bad than that as he has no access to education.

A simple act of buying cigarettes, in exchange to money reinforces his subaltern position. Bakha faces shopkeeper “with great humility, joined his hands” (Anand, *Untouchable* 34) and puts his money on a spot on the board. Shopkeeper picks up it by throwing water on it. It is an act of purifying money, which according to touchable shopkeeper is polluted by untouchable’s touch. Then rather than handing over the packet to Bakha it is thrown to him like “a butcher might throw a bone to an insistent dog sniffing around the corner of his shop” (Anand, *Untouchable* 34). When Bakha realizes that he forgot to buy matchsticks, he does not return to get it. The discourses surrounded him makes him presume that a poor should not smoke like rich. Enjoying any luxury by the outcastes (even by paying its price) is considered as the offence to God. These luxuries are not cheap for him because, “The shopkeeper always deceived the sweepers and the poor people, charging them much bigger prices; as if to compensate themselves for the pollution they courted by dealing with the out castes” (Anand, *Untouchable* 37). The outcaste status makes their labour cheap and then taxation of this hard earned money makes it even cheaper. While getting cheated and pay for it. Bakha feels “vaguely ashamed and self conscious at being seen buying sweets” (Anand, *Untouchable* 37). He knows that system is exploiting him, but rather than blaming it he is full of guilty. Bakha is a consumer here and has means to buy things as he is the one who has capital, yet his position in the society subjects him to exploitation. In the above discusses interpersonal relationship Bakha is at low position due to caste based categorization and is contrary to modern concept- consumer is God. Renate Holub points out:

The popular creative spirit is subject to domination, discrimination, marginalization and oppression not because it consists of objectifiable subjects, but because it consists of subjects which are the subjects, capable of producing a consciousness, a consensus to their state of subjugation.

(58)

Bakha's consent to his own subjugation is the effect of hegemony. He knows only this way of thinking. He is trapped in time and space and unable to look beyond them like other members of his community.

There are incidents that continuously reinforce inferiority of these subalterns. If they forget for a moment that they are untouchables, the forces around them remind them their situation. The social stratification is geographical but this geography moves with them. Their body is a geo-biographical extension of geographical demarcation. His biological existence is his trap; his prison house. While Bakha is immersed in enjoying the taste of jalebis and touches a Brahmin by fault Brahmin shouts at him, but this makes Bakha "deaf and dumb" (Anand, *Untouchable* 38). He feels paralysed. He is gripped with fear. His only shield is his "curious smile of humility" (Anand, *Untouchable* 38) in response to the abuses of high class Brahmin, His hands joined automatically as his body is under the spell of some witchcraft. He perspires. Hopelessness and weakness prevail all over his body and soul. He wants to run away. He feels like collapsing. He feels the presence of a barrier. It is not "a physical barrier, because one push from his hefty shoulders would have been enough to unbalance the skeleton like bodies of the Hindu merchants, but a moral one" (Anand, *Untouchable* 39). Bakha is physically for superior from the onlookers and his assaulters; but his morality makes him prison of his own

body. He is embarrassed and unable to take any action. This barrier is created by hegemonic classes. It is a burden of centuries old traditions and discrimination. He is unable to utter even a single word in his defence. There is a “barrier of space” between him and high class that “prevent his feeling from getting across” (Anand, *Untouchable* 41). His helplessness feeds his assaulters. High caste people are not strong but they are gaining strength from the weakness of lower caste people. Brahmin’s “four-foot-ten frame” transforms into the “towering stature of a giant” (Anand, *Untouchable* 41) and Bakha’s stature gets lowered. Brahmin slaps Bakha. In a moment Bakha loses his humility, but soon succumbs to moral order as he does not know what to do in such state. Michel Foucault rightly comments on the role of morality:

We are the inheritory of social morality that seeks the rule for acceptable behaviour in relations with others. criticism of established morality has been undertaken in the name of the importance of recognizing and knowing the self. (*Ethics* 228)

The onlooker of the assault scene also enjoys the predicament of poor boy as they also share same moral code. Silent presences of the onlooker subdue Bakha and approve Brahmin’s use of violence. Bakha’s rage does not stay long as after a moment he starts shouting “posh, posh, sweeper coming” (Anand, *Untouchable* 42). Inwardly he asks the reason of this subjugation. He questions his own humility and reason of his lack of self defence. He fails to solve the riddle. He wants to know why no one was on his side. He gets only answer that he is sweeper and sweeper is equal to untouchable. He exerts “I am an untouchable” (Anand, *Untouchable* 44). He is sweeper he knows that but how this position makes him untouchable. He is unable to decipher the reason of this social

stratification. Bakha is unaware about the history of biased caste laws. How his touch loses the status of human touch like other touchable classes? He does not know the role of discourses in it. Discourses that are acceptable only in this system and outside of this structure they have no power. He is a blind subscriber to this ideology that feeds his exploiter. The caste is in coalition with the hegemonic class, in an unethical coalition. The expressions of his rage happen in his soliloquies, but not in the words that the crowd can hear. Expressions that can express him are not circulated to him and neither available to him. Language is also a matter of class and master signifiers are of the higher class. He is the subscriber of those symbols and has no language of his own. He has no choice but to remain mum. His silence has voice but not word and he has cries but nobody has ears to listen it.

Another important scene which highlights subaltern's positioning is temple scene. Temple is arc-centre of all religious discourses and social classification in Varna system thus the temple plays the role of protector of this classification and subjugation of untouchable subaltern. Bakha has a great fear from temple that emerges from his fear from unknown. He is curious to know what is in the temple; but he is forbidden to. He should stay beyond sixty-nine yard of temple. Fear of the invisible is far worse than the fear of visible. Here it's important to see the line of separation and segregation. The religion, which is the mean of his oppression, is not accessible to untouchable. Everything is structured. As Foucault points out:

All the techniques or procedures employed in nineteenth century isolation, private or public interrogation, punishment techniques Moral talks (encouragement or reprimands), strict discipline, and compulsory work –

all this was designed to make the medical personage the “master of madness” the one who dominates it, pacifies it absorbs it after astutely unleashing it. (*Ethics* 43)

In the same analogy, society uses these procedures to oppress an untouchable. They are geographically religiously isolated. Bakha is publically interrogated over his failure to announce his arrival in the town; he is penalized by the priest; sweeping is not his choice but a work imposed upon him; he interrogates his own actions too. When he tries to move upstairs to see the temple, he feels his inability to move forward. Lack of religious knowledge and non-access to spiritual awakening show the cruel role of religious discourses in caste based discrimination. Knowing of the system can be the first step to overthrow it. A visible and accessible antagonist can be contested but by making it inaccessible, unknown and distant, this possibility is reduced to minimum possible. He is forced to follow the religious categorization by staying outside of it. He comes to know that village priest tried to seduce Sohini, his sister, and he later blames her to pollute him. He feels there is an invisible barrier. “He could not overstep the barriers which the conventions of his superiors had built up to protect their weakness against him. He could not invade the magic circle which protects a priest from attack by anybody, especially by a low caste man (Anand, *Untouchable* 56). The slave in him asserts himself and Bakha needs to control his anger. Priest safely moves out of his sin by blaming Sohini as he is the one who dominates the discourses of purity and he is the one, who can be defiled. Bakha can only curse him for being an untouchable and Sohini for being beautiful and born in low caste family. Sohini as female and untouchable is double subjugated as discourse of patriarchy and social system both are against him. The hypocrisy of priest

here is contrasting with the high status he has in the social system. His 'Brahmin' status is emblem of very pure and high moral standard. In contrast to this he has no moral or ethical standards. The system that is based on 'karma' theory is deconstructed by the interpreter. A priest, by doing small favour of fetching water out of well for Sohini, believes that his deed has a lot of value and Sohini has to return it by sweeping yard of temple and by satisfying his desires. Sohini, lowest of the law, cannot be defiled in this system. She cannot be secured by her family from a priest and society will never believe her. Brahmin who never let them enter into temple can use them when they do require for sweeping and can touch them physically to satisfy their lust. Brahmin knows the system, he is the system. He knows the emptiness of the discourses that prevail in the caste oriented society. He favors the system because system favors him. This is an unethical union of powerful and the religion. The difference between the exchanges is the impact of discourses. Truth value of the discourse of untouchable and priest is doctored by the system.

As proletariat, untouchables' wages are very cheap. Work is their duty and remuneration for this work is not fixed but dependent on the generosity of upper class. It makes them to beg from higher class and they cannot think more than the food. This dual politics daunts his ego as well as reduce the rate of his labour. Housewives scold him, abuse him and give him food after entertaining the holy men. A holy man, who does nothing, gets more attention from them; and they feel reluctant while giving food to Bakha and their tone and pitch of voice changes from kindness to cruelty. One housewife throws a chapatti to him that falls on the pavement as he is a dog. Bakha's life is full of regularity, boredom and certainty. All other untouchables are content with their life or at

least not aware of any other way of life. Bakha is disenchanted from this life because he had seen a new discourse of life – Tommies’ style of living; whereas, Hindu order of life is ossified and stagnated for him. Tommies’ life style and their treating to him like a human is a fresh change for him. He is pioneer of this sort of thinking and questioning to his position in the society but he is unaware about this word and its application.

He tells the story of his humiliation to his father and “a smile of impotent rage” (Anand, *Untouchable* 71) spreads over Lakha’s face. Lakha fears to retaliate as he knows the complete power structure is against them. The whole general order is set in such pattern that they are the lowest of the low. He answers, “They are our superiors. One word of there is sufficient to over balance all that we might say before the police” (Anand, *Untouchable* 71). Lakha knows from his experience that law enforcement goes according to the dominant group. He believes in his illusionary version that “some of them are kind” (Anand, *Untouchable* 71); but he fails to notice these type of the act of kindness are random and rare, but cruelty and oppression is a continuous and structured phenomenon. Lakha’s heart wrenching story of getting medicine for Bakha in childhood is enough to summarize the condition of outcastes. Even in this story of heart rendering deprivation Lakha never renounces “his deep rooted sense of inferiority and the docile acceptance of the laws of fate” (Anand, *Untouchable* 74). This general consensus to their predicament is the main source of outcastes’ oppression. Bhabha highlights in the forward of *Black Skin, White Masks*:

The direct access from individual interests to social authority is objectified in the representative structure of a General Will – Law or culture – where psyche and society mirror each other, transparently translating their difference, without loss, into a historical totality. (Bhabha Forward XXVI)

To create hegemony and passive acceptance of the power structure it is compulsory to get advocates of the system within the oppressed, who by virtue of their experiences or understanding reinforce the system of oppression from within. Lakha lives in degenerated human conditions but never retaliated and he further training his children to follow the same course. His fear and impotence reflect the social conditioning of an outcaste.

The geographical placement can be generalized in terms of all outcastes of contemporary era. In outcaste colony there is no drain system, lack of electricity, no source of water. Here people lives among “the latrines of the townsmen, and in stink of their own dung scattered about here, there, and everywhere; of the world where the day is dark as the night and the night is pitch dark” (Anand, *Untouchable* 75). Thus their placement symbolizes their economic deprivation of sources and unhygienic life; political seclusion and socially degenerative. Rakha, Bakha’s younger brother, is dying slowly by malaria, but there is no medical help. All members of one family eat from same basket by taking chapatis in hand. Food is soiled in water sometime. Like all his siblings Bakha, in childhood, wore discarded clothes of upper castes. The low caste people have no unity because even in low castes people there are sub categories. Bakha’s love for Ram Charan’s sister never goes beyond the fancy due to this sub categorization. He is good in playing hockey; but unable to do so due to his low caste. His passivity is not his nature, but the culture that create “discard between person and circumstance by which a lion like him lay enmeshed in a net while many a common criminal wore a rajah’s crown” (Anand, *Untouchable* 85). He has strength to change his destiny but lack in “force and vivacity of thought to transmute” (Anand, *Untouchable* 85) his abstract ideas never translate into actions. He feels the absurdity of his surrounding but fails to fathom the reasons. Althusser describes the situation thus:

In class societies, ideology is a representation of the real, but necessarily distorted, because necessarily biased and tendentious – tendentious because its aim is not to provide man with objective knowledge of the social system in which they live but, on the contrary, to give them a mystified representation of the social system in order to keep them in their ‘place’ in the system of class exploitation (Althusser *Philosophy* 28)

Bakha, surrounded with anti-self ideologies, is never able to reach at the real causes of his suffering. His questions remain unanswered. He discusses Brahmin’s cruelty with his friend Chota and Ram Charan. Together they want to teach a lesson to Brahmin. Bakha feels the presence of “invisible strength of companionship” (Anand, *Untouchable* 89). This companionship if spread in proper manner can be the key of his freedom but soon Bakha starts feeling “unequal to his own desire” (Anand, *Untouchable* 89). Something in him tells him that that he could never get away” (Anand, *Untouchable* 91) from this discrimination and his caste. As Raymond William observes:

The true condition of hegemony is effective self-identification with the hegemonic forms: a specific and internalized ‘socialization’ which is expected to be positive but, if that is not possible, will rest on a (resigned) recognition of the inevitable and the necessary. (Williams, *Marxism and Literature* 118).

Bakha’s inability to create discourses of counter hegemony and playing the role of passive actor in social drama is the reason of his slavery. His position in society does not allow him to speak in front of Brahmin’s cruelty. His physical inability to perform this action turns into a handicap in front of hegemony and priest’s physical inability by

getting fed by surrounded hegemony turns into his ability to perform the action of slapping.

The power discourses work in suspended signifier and some time without the existence of any actual signified. There are gaps and contradictions in the discourses of dominant ideology. To fill these gaps myths, illusions and superstitions are created. These myths, illusions and superstitions rule the unconscious and affect the conscious action of social subjects. In *Untouchable* there is a myth related to “solar topee” (Anand, *Untouchable* 91) that turns into a symbol of power. In the surrounded colonial system it is a symbol of British authority. Rumour is that a sahib once killed Indian sepoy and since he was a white man and could not be punished, so rather than punishing him, his hat, his belt and sword had been punished. In power contention thus his hat turns into the assertion of colonial power. It asserts that white men are above law and punishment. He will get only symbolical punishment in response to a real crime. A. Manuel Castells emphasis, “..... nations are pure ideological artifacts, constructed through arbitrary manipulation of historical myths by intellectuals for the interests of social and economic elites” (32). All these myths and anecdotes created by intellectual elites to create an illusionary social reality. These discourses, due to its larger acceptance by the concerned society, replace the reality with the accepted reality. A person outside of these discourses can easily fathom the reality of these assumptions but a person trapped in these myths fails to find the reality of these systems of truth making. All young boys desire for this hat and uniform thus they become part of this myth and fascinated for their own subjugation integrate them with it forever. It is a fascination for murderer’s uniform – an anti-Indian emblem. Their desire is the reason of subalterns’ subjugation. Desire is a

discourse of social supremacy as like rule of demand and supply as much you desire for an object, it will become as superior. As Deluze and Guattari emphasizes:

Desire is not bolstered by needs, but rather the contrary: needs are derived from desire: they are counter – products within the real that desire produces. Lack is counter effect of desire: it is deposited, distributed, vacuolized within a real that is natural and social. (27)

Desire lacks a “fixed subject” (Deluze and Guattari 26) thus signifies the ideology it follows. Love for this uniform is love for colonial discourses equal to love for colonial power and discrimination. Bakha looks this hat with wonder and his gaze is of “love” and of “a devotee” Anand, *Untouchable* 92). Since his childhood, he wants to know about this hat: he wants to possess this hat. He deceives himself in young age that he does not want this hat, but saga of his longing for this hat continues. If somebody like Ram Charan wears this colonial symbol (hat) they make fun of him as they find any “natus” unequal to this respect. In this way they desire for an object which they cannot have.

Bakha is always ashamed of being seen as he rejects his own existence. As a social actor, he cannot ask for even a hockey from Charat Singh. Charat Singh asks him to bring coal in his clay basin. This simple act fills his heart with “love, adoration and worship for the man” (Anand, *Untouchable* 97-98). His complete disposition fills with grateful expressions because the act of kindness of giving “almost a new hockey” (Anand, *Untouchable* 100) to Bakha makes him “grateful; haltingly grateful, falteringly grateful, stumblingly grateful, so grateful that he did not know how he could walk the ten yards to the corner to be out of the sight of his benevolent and generous host” (Anand, *Untouchable* 100). This over gratefulness is the expression of long term slavery of

untouchables. He believes that this hockey is exceptional but when he compares it with stick of Babu's son he realizes that it is not an exceptional favour but dismisses his doubts by thinking that any favour to a sweeper is an exceptional favour.

Bakha's defense mechanism is very weak contrary to his gratefulness. Whereas his gratefulness to a small act of kindness knows no bond; his defence mechanism is not more than joining hands and an impotent smile. In a match of hockey, Babu's son is hit by a stone and Bakha tries to help him but his mother starts abusing Bakha for touching his son and defiling him. Bakha, in such cases, never "lift his head, or his hand, to defend himself against anyone" (Anand, *Untouchable* 109). This brings him the reputation of "docile, good and respectable" (Anand, *Untouchable* 79) but enslaves him. This state of non-defensiveness encourages higher caste people to assault him physically. His desires to being accepted and considered as good as per social standard will never allow him to break the shackles of oppression. He is physically able to defend himself but not able to perform an act of offense in actuality. The threat of his physical ability against dominant class is taken away from him by a long historical process. He is just a meat slab in front of upper caste opponent. He is blinded by social standardization. He is running in a circular form and any course in this blind alley will not bring any escape to him. The key to break this shackle is to detect the self destructive discourse, but the mechanism behind this discourse is too complex.

Dejected by the dominant Hindu discourses, he sits alone outside of untouchable's colony where he meets Colonel Hutchinson, Chief of the Local Salvation Army. Colonel roams around colony of outcastes to fulfil his proselytising mission. Untouchables are the weak target as they cannot resist him violently and as they are from economic wise weak

section of the society so the chances of his success are rather high. He once tried to convert Lakha into Christianity but Lakha refused to leave the Hindu fold by saying that “religion which was good for his forefather was good enough for him” (Anand, *Untouchable* 114). Bakha fails to understand Colonel’s rhetoric of Christianity because he measures it with the standard of Hinduism. He follows him because he is wearing English clothes. The communicational barrier and illiteracy of Bakha creates feelings of dread in Bakha’s mind and sudden outburst of Mrs. Hutchinson makes him run from Colonel’s place. Whereas anger of touchable man is a matter of history; anger of white man is a matter of power. Bakha does not convert and leave his anti-untouchable religion because changing the religion will not bring any respect to him. Bakha’s encounter with Colonel Hutchinson is important because it is symbolical of higher colonial class order. Hutchinson offers help to Bakha and other untouchables by offering them the tool of conversion. Britishers were the ruler of the country, they could term practice of untouchability as illegal or even can change the economic condition of them but rather than doing this they use this division to fulfill their own selfish ends. Conversion into Christianity will only be a theoretical changes\ for subalterns not a practical one.

Entering of Mahatama Gandhi in the novel brings first glimpse of selfhood and self authenticity in the life of Bakha. Bakha observes that all people of different castes and religions running together in rage. It seems that crowd wants to crush everything ancient and beautiful both. It seems that they will destroy old civilization for new and going to stand for what Gandhi stands for. Bakha feels the twinge of collective consciousness. He is included in collective fold which is united by one thought – Gandhi. All discourses collectively: political, mythical, economic and religious chant one name –

Gandhi. For rustic Gandhi is “a legend,” a tradition, “an oracle” (Anand, *Untouchable* 129); for literate he is a political change; and for capitalist – swaraj – an emblem of free economy. Etienne Balibar observes:

To see the invisible, to see these “oversights, to identify the lacunae in the fullness of this discourse, the blanks in the crowded text we need something quite different from an acute or attentive gaze. We need an informed gaze, a new gaze, itself produced by a reflection of the ‘change of terrain’ on the exercise of vision. (28)

This ‘metamorphosis of gaze’ can be produced only in specific and complex ‘dramatic situations.’ It is like change in the point of view; it transforms subjects’ means of the production of knowledge. For Bakha this situation arises while encountering with Mahatma Gandhi discourse about ‘Harijans’. The word ‘Harijan’ fills Bakha with hope. At this moment, while listening discourse of Mahatma about Swadeshi discourses of British supremacy fades away. They suddenly seem “out of place, insignificant, the representative of an order which seemed to have nothing to do with natives” (Anand, *Untouchable* 135). Arrival of Gandhi changes Bakha’s vision. It gives him a chance to introspect. Gandhi’s narrative is from the below in parts. It enchants Bakha’s in some parts and disillusioned him in some parts. Gandhi’s main purpose was national independence and partial aim was to uplift the downtrodden. This works partially for Bakha too. The major influence of Gandhi’s visit is Bakha observes himself as subject he introspects him as him not as a part of system. Mahatama relates untouchability to ignorance and condemns it. He professes “peaceful persuasion” (Anand, *Untouchable* 140) to change the heart of upper caste.

The second change in terrain of Bakha's thought occurs while he was listening the conversation of young poet Iqbal Nath and R.N. Bashir. Young poet refers that European interprets India and Upanashids from the interpretations rather than by reading real text. Indian is contrary to their belief. For Western East is a place of "romance, exotic beings, haunting memories and landscapes, remarkable experiences" (Said 5). It is a "relationship of power, of domination, of varying degrees of complex hegemony" (Said 5). Indian are practical and realist "believing in the stuff of the world" (Anand, *Untouchable* 193). Victorian misinterprets Indian "in order to give a philosophical background to their exploitation of India, they ingeniously concocted a nice little fairy story" (Anand, *Untouchable* 143). Iqbal Nath, the poet condemns British phrases like "inferiority complex" and "superiority complex" (Anand, *Untouchable* 144) because these are swallowed by Indian without understanding these terms completely. He condemns slavish copy of British standards. He refers caste as an "intellectual aristocracy based on the conceit of pundits" (Anand, *Untouchable* 145). Change for him can be "organic and not mechanical" (Anand, *Untouchable* 146). Bakha likes his discourse but unable to understand it completely. These two discourses related untouchable position, conditioning and historical processes change Bakha's perception about himself. He finds hope in the reference of machines by the poet. He wants to share his experiences with his father and companion. This is beginning of change in his 'terrain'.

Bakha's slavery revolves around three poles of discourses, if observed structurally. One is 'mimicry of colonial discourses', second is historical and 'intellectual aristocracy' of religion based on 'conceits', and third is wakening call from Mahatma and poet Iqbal Nath. Whereas first two bond him to the place he belongs. Religious

discourses bond him geographically (drift him to an unhygienic place deprived of basic goods); physically (termed him as untouchable and object of inethical cruelties); professionally (sweeping is his destiny); ideologically (slave of his own ideas and succumbing to conceits). Colonial discourses seduce him to another terrain and are part of his dreams. As Renate observes, “oppressed people have always ... bought to escape their oppression through fantasy and dreams” (108). These dreams offer him escape room but make him again the victim of ‘other’s gaze’. As Bhabha says :

It is a desire that reverses ‘in part’ the colonial appropriation by now producing a partial vision of the colonizer’s (read oppressor here) presence; a gaze of otherness, that shares the acuity of the genealogical gaze which, as Foucault describes it, liberates marginal elements and shatters the unity of man’s being through which he extends his sovereignty. (*Location* 126-27)

Discourses of Mahatama turns him inwards and drifts him towards self actualization by showing the historical, intellectual and moral bankruptcy of his position.

The root cause of this socio-culture identity is not available to Bakha. Like a typical subaltern character, he is ignorant about the mechanism of his socio-economic exploitation. He feels against the established social setup and suffers from acute mental agony. Another important point here is the savior character projects by Mulk Raj Anand. All savior characters in the novel are from different social stature and have their own vendetta. The missionary colonel wants to serve the Christianity and feeds his snobbery by converting Bakha into Christianity. He is not ready to reform the condition of untouchable. The delusionary factor here is, Colonel Hutchinson ignores the role of

colonial rule in the condition of untouchables. Gandhi, inspite of his politically motivated discourses, puts the need of untouchable at marginalised space in comparison to national interest of freedom. He asks them to participate in national discourse of freedom without assuring any practical change. He stresses on personal reform but never insists on complete change in the discourse of untouchability. He supports the system with some variability. He stresses on Indianess but the same Indianess is against untouchables. Anand, an ardent devotee of Mahatama Gandhi, has high regard for his philosophy and believes in its long term goals but within that time span suffering will continue. Bakha's inborn talent is ignored. His skills of playing hockey will remain as a dream only. The Master signifier used in his oppression is 'dirt'. Bakha is baffled by this signifier as he hates dirt like touchables. He tries to remain clean. Gandhiji in his speech also blames untouchable for taking alcohol but when Bakha is above all those evils why is he suffering from same injustice and unclean touchable are considered pure. He is disdained for living in unhygienic condition but he is forced to live in those conditions. He has no free availability of water, his labour is termed as punishment and food is given to him not as a natural outcome of his labour but as a reward, a token of high caste people's generosity. R. K. Rajan criticizes Anand for creating a passive hero as he comments:

The external reality under the pressure of which Anand wrote the novel had in it the stirring of an awakening of the socially deprived sections; and in depicting this reality as it operates through Bakha, the novelist should have laid emphasis on the conscious factor in Bakha's upheaval. (22)

Rajan fails to see the role of discursive field in the formation of individuals. Lacanian 'role of analyst' is not achieved by Bakha and the discourses around him blinded him to

see the causes of his subalternity. Anand uses stream of consciousness technique to reveal the inner turmoil of Bakha. This technique is required to show the inner picture of tormented Bakha as he is unable to express his thoughts and ideas in a coherent articulation. His articulation is trapped in a system but his mind rebels against it. Unable to find right words and right course of action, he erupts into tears and angers. His monologues, about his plight, express his awareness about the awakening of self in him. Caste creates a discursive field which narrates realities and mis (conception) of the world to an untouchable. He has no escape. Dr. B. R. Ambedkar rightly stated:

Caste has killed public spirit. Caste has destroyed the sense of public charity. Caste has made public opinion impossible. Virtue has become caste ridden and morality has become caste bound. There is no sympathy to the deserving. There is no appreciation of the meritorious. There is no charity to the needy. There is no charity out it begins with caste and ends with caste. (37)

Caste hierarchy and its signifiers cover all. It devoids a human from human stature. In novel, a useless sadhu is treated better than by all devoted touchable. Sadhu in this discursive structure stands very high and to reserve their seat in heaven high caste women treat them better than an untouchable. Sadhu also supports the system because he wants to earn his living hood by standing high at this social order. He gets the respect that Bakha deserves. The respect for labor takes a man towards self realization and reward of this labour as disrespect shatters the respect of proletariat for himself and produces despair. D. Reimenschender remarks, "If man is alienated from his own nature, he is also olienated from the human nature of his fellow beings a fact most obvious in the existence of antagonistic classes within the society. (96)

Narration in the novel is done from a negligible distance from Bakha. The implanting of anxiety, while Sohni is about to reach near well or when Bakha speaks to an upper caste person – either to a speaker or a priest indicates the deep rooted slavery in the mind of these subalterns. Writer tells and shows the predicament of an untouchable's life in his one day's span. Narration of Mulk Raj Anand's *Untouchable* is in third person and according to U.S. Rukhaiyar he has used three common devices – “(1) omniscient point of view; (2) the intrusive narrator; and (3) the limited point of view” (52). There is a pattern in all the scenes that depict the predicament of Bakha, while suffering humiliation. Bakha is alone but presents complete class without a class consciousness and ravishers like priest has crowd to support or invisible class consciousness at back with a latent class consciousness. Acts of generosity are rare and singular. Language structure of Bakha is very simple. His silences are longer than his dialogues. His non-verbal reactions display servitude and his verbal actions fails to create a coherent argument. He deletes anything culturally inappropriate and censors everything he speaks. His communicative actions never secure the position of analyst for him. His actions are hindered by the foregrounding of dominant ideology. The most intriguing element in the novel is depiction of the integrity of Hindu hierarchical caste system and colonial hierarchical pattern of exploitation. Britishers use this system rather than eradicate it. These ancient customs are distorted and used for the missionary purposes which further related to creation of brown sahibs. The signifier untouchable is in hegemonic status what does it signified. It does not signified Bakha, but a complex process of subjugation. Bakha can fight, as writer suggests his tiger like demeanor, but in this structure he does not know with whom to fight. To priest or to the forces that determines the position of a priest. Hatred for the labor of untouchable by touchable is paradoxical. His work is necessary, but

untouchables are an evil. This turns him into an unnecessary evil. As per hegemonic structure of caste based hierarchy his destiny is to suffer in this life and thus by giving him his due society is favouring him.

Coolie depicts subalterns' condition in capitalist economy and class system to portray subaltern class. It attacks on social evils that are created by inequitable economic system. Coolie present Lacanian alienated/divided subject in capitalists' world. As an agent of discourse, Munoo is again too low to speak in coherent and overt speeches. Mulk Raj Anand uses stream of consciousness technique to reveal humanity and thoughts of Munoo. He runs from one place to another to achieve freedom but in a complex system of capitalist hegemony he finds no escape. The discourses change overtly, but covertly same system exists. The problem is universal so the solution cannot be for one person. Munoo shuttles from Bilaspur to Sham Nagar, from Sham Nagar to Daultapur, from Daultapur to Bomaby and from Bombay to Simla but economic exploitation never leaves him. Name of the exploiters changes, modes of exploitation changes but underlying current of discourses are same – capitalist discourses. The Master signifier is same.

Coolie is a big departure from *Untouchable* in its theme and style. Whereas in *Untouchable* Anand concentrates on class based untouchability in coolie he directly attack on capital based classes. Through the specimen character of Munoo, Anand raises the issues of freedom in capitalist based colonial India. Dr. Rengachari rightly comments:

Coolie is concerned with a different social aspect. The treatment of the caste system is turned upside down in this novel. Caste hierarchy dwindles into insignificance. For Mammon is represented as the undisputed ruler in

the world of *coolie*. Money is the *summumbonum* of human existence (99).

In this novel Anand concentrates on class system, capitalism and exploitation. Protagonist of the novel, Munoo is the resident of Kangra. Munoo is an orphan and at the age of 14 and in the class of 5th he is considered old enough to errand his living by his own efforts. Anand portrays the reason of his this situation is feudal system. His poverty is the doing of system.

The landlord has seized his father's five acres of land because the interest on the mortgage covering the unpaid rent had not been forthcoming when the rains had been scanty and the harvests. And he knew his father had died the slow death of bitterness (Anand, *Coolie* 2-3).

He becomes the part of this oppressive system. He is moving like milestones that his mother "gyrated round and round" (Anand, *Coolie* 3), but never able to get free from the vicious circle of poverty. Like his cattle his destiny is to trail ahead of his guides "mute against abuse and beating" (Anand, *Coolie* 4). From the beginning Munoo is fed on abuses like evil star and ominous orphan. Thus rootlessness is marked on his psyche from the beginning. Munoo's uncle is a chaprasi of Imperial Bank of India. He feels "importance of the position he occupied in the service of the Angrezi Sarkar" (Anand *Coolie* 5) and for him a government official means he can put somebody into prison. In hills, in front of the brethren of his own community he pretends as he is a master but in the other world at his work place he is "slave of the Imperial Bank officials" (Anand, *Coolie* 47). Daya Ram's rhetoric of his false position and power represents the vicious circle of discourses that relate colonial position to disciplinary forces and power. Like his

superior other brown Sahibs he is a tool in the colonial discourses of exploitation. He feels proud of his position that does not bring him even basic facilities.

Munno's journey from hill to town introduces him to child labour and he turns from a free spirit hill boy into a domestic slave. Munoo observes the world of town with surprise as he sees that town people do not have cattle or fields. He is curious to know how they earn their living hood. To his question his uncle answers:

They have money they have crores of rupees in my bank. They earn money by buying wheat which the peasant grow and by selling it as flours to the Angrezi Sarkar, or by buying cotton and making cloth and selling it at a profit. (Anand, *Coolie* 7)

This logic of Daya Ram presents celebration of the process of exploitation. This situation depicts the position of Munoo as producer of the goods but not the profit holder. From outsider's point of view, town is a glittering place and people here live like babus, but if venture deeper people like Munoo make this outward shining system workable by carrying weights on their backs; but without having the benefits. Munoo fails to "realize the significance of this world" (Anand, *Coolie* 9). Marx observes in *Capital* thus:

..... division of labour in manufacture is merely a particular method of creating relative surplus value, or of augmenting the self valorization of capital – usually described as social wealth, 'wealth of nation,' etc. – at the expense of the worker. Not only does it increase the socially productive power of labour for the benefit of the capitalist instead of the worker; it also does this by crippling the individual worker. It produces now condition for the domination of capital over labour. (486)

This is a “refined and civilized means of exploitation”. Whereas village people are the producer and are suffering from poverty; town people by controlling their labour and are earning money. Munoo is on the side of worker, the producer of labourer. Proletariat’s labour is considered cheap and in virtue of this the product of their labour is also cheaper. Town people who have no role in its production are able to store the product of this labour and transform it into valuable good. The capital that is generated out of this system shared unequally. The larger share is taken by the capitalist and small share is given to the producer. Productive power of labourer is time bounded and cannot be stored. Capitalist uses this virtue in their favour and against the labourer.

Standardization as per power discourses is another complex phenomenon in every society. Munoo realizes that English language is related to standard to get power and ‘to become a Babu (Anand, *Coolie* 10). English dress is considered superior to Indian dress; however, the dress is “ridiculous, as it neither covered his (Burra Sahib) big round punch nor the heavy buttocks” (Anand, *Coolie* 11). Town people are considered better and more civilized than the villagers. On the contrary to the belief Munoo finds Bibiji’s mannerism callous. Bibiji’s way to abuse her own child brings a shock to Munoo as ever his aunt “never abused or cursed so much” (Anand, *Coolie* 13). When Munoo arrives at their home, rather than giving food to him as per village customs she asks him to work. Munoo resents as he is not trained yet as per new system, but his uncle already succumbs to this. He has “become too injured to the caprices of his masters to be resentful like his nephew.” (Anand, *Coolie* 14). Soul Newman comments thus:

Man and humanity are discursive constructs, standard according to which individuals are judged and judge themselves – a standard which rationalizes in the name of what is ‘truly human’, the persecution of those who do not fit in. (84).

Munoo's discursive construction starts by the reinforcement of town superiority. He is abused continuously. His self belief and confidence is shaken by continuous abuses like "shameless brute", "dog", "pig", "eater of your master", "villager", "stupid hill boy", "an utter brute", "a savage" etc. Bibiji relentlessly relates Munoo's stupidity to his belonging to the village; however, she herself belongs to a village. This is her vanity that she abuses against her own self. She is also trying to keeping up with the standards. She says – "we must keep our prestige! We must keep up our appearances, at least before a stranger in the house" (Anand, *Coolie* 19). Her vanity becomes apparent when Munoo catches her boiling eggs in the some water which she uses for tea and "even in the hills that was considered unhygienic" (Anand, *Coolie* 20).

These discourses of standardization start affecting Munoo's behaviour when he relieves himself on earth and caught by Bibiji "first time in his life he feels ashamed to be seen relieving himself in the open" (Anand, *Coolie* 17). His very consciousness of his inferiority leads him to the attempt to "adapting his hill accent to the diction of low lands" (Anand, *Coolie* 16). Munoo starts mimicking his masters. At the "monkey" remark of Chotta Babu Munoo falls on his all fours and starts dancing like a monkey in juggler's game and Babu is the Juggler. He dances in awkward, silly movements. He makes faces, shows his teeth, rolls his eyes and shrieks like a monkey. He accepts the role assigned to him role of a dumb hill boy. As Bhabha asserts in *The Location of Culture*:

It is always the production of an image of identity and the transformation of the subject in assuming that image. The demand of identification – that is to be for an other entails the representation of the subject in the differentiating order of otherness. (64)

Munoo starts moulding his behaviour as a domestic slave. “Narration of negation and relation” (Bhabha, 67) starts taking toll on his mind. Bibiji challenges his position every day. She retorts, “What right has he to be in the sitting room?” (Anand, *Coolie* 22) or “What right he be to join the laughter of his superiors?” (Anand, *Coolie* 22). His expressive nature of native happiness is cropped by Bibiji’s censorship. Many works are assigned to him and his services are belittled by comparing to his “good wage” which is neither good, nor is given to Munoo. It goes in the pocket of his uncle. Knowledge about utensils is denied to him. To set his inferior position comments like “don’t you let the tray fall and break the crockery now, or I will break your bones up for you!” (Anand, *Coolie* 24).

Munoo is not the only one, who is imitating here. His masters are imitating colonial masters. Thus it is a hierarchy of different discourses of variable powers. Munoo is unable to fathom the secret of making tea from saucepans. The act is uncomfortable but is important because of the actors, who hold special position in power discourses. Babu Nathoo Ram does this ritual with difficulty but still feels proud on him for being imitating Britishers. Munoo gets the metaphor of a thief without stealing anything. The food is not given to him in utensils he has to “eat on his hands.” His status is considered too low to eat in utensils. “This insult stung him. He could hard swallow his food” (Anand, *Coolie* 32). Social discourses set a hierarchy of system as per races, castes, positions and all these segregations are representative of class system. Due to the rule of colonial power, colonial position defies all bound of caste system. Middle class family like Babu Nathoo Ram’s family follows their standard. They aspire to be like them or at least imitate them. They are Brown Sahibs and they suppress their servant to sustain their

position. By these continuous discursive practices, Munoo realizes his position. He is “a slave, a servant who should do the work, all the odd jobs, someone to be abused and even beaten” (Anand, *Coolie* 31). As a domestic slave his voice cannot be heard by anybody. He is a subaltern. Even kids of the home are nurtured to hate servants. The impact of this starts affecting his psyche. The wild bird Munoo starts feeling like a cage world. He wonders about the outside world and his identity. He questions himself “what am I?” and answer comes “I am Munoo, Babu Nathoo Ram’s servant” (Anand, *Coolie* 34). When he thinks about the escape route he wants to become servant in somebody else’s house.

It did not occur to him to ask himself what he was apart from being a servant, and why he was a servant and Babu Nathoo Ram his master. His identity he took for granted, and the relationship between Babu Nathoo Ram, who wore black boots, and himself, Munoo, who went about barefoot, was to him like sunshine and sunset, inevitable, unquestionable. (Anand, *Coolie* 34)

His dreams do not have flight enough to go beyond the slavery. He is historically and politically alienated proletariat. He does not have any escape route from his current situation. For him his position is his reality, result of his own karma. Like Bakha, Munoo is also a subaltern without the trace of any historiography of his class. He belongs to a marginalized class. His identity is formed by external forces and it seems to him that everything is inevitable and no escape. He subscribe silently to self destructive ideology of his master. The discursive formation around him reminds him lack of any historical, political or economic association. Norman Fairclough states in *Language and Power*:

Social practice does not merely 'reflect' a reality which is independent of it; social practice is in an active relationship to reality, and it changes reality as far as the social world is concerned, social structures not only determine social practice, they are also a product of social practice.

(36)

Munoo is not able to think anything other than a servant of somebody. For him this is the only way of living. "His ego is conditioned by the laws and customs of the society" (Anand, *Coolie* 35). The world is divided in classes and powerfuls have "all the prizes of wealth" (Anand, *Coolie* 35) and Munoo is powerless. His identity is the product of wealth seeking process and he is among the group of have not's and if he wants to get the same prize he will need to work as per their standards.

Here starts the process of self surveillance. He is not only slave of anybody else but also of himself. His imagination is captured by the dominants. All his upbringing comes together to drift him towards his fate of being a slave. "The stories of his ancestors the stories of his village", province, and country, his education all made him desire for property. He is "blinded by the glamour of greatness" (Anand, *Coolie* 35), but he forgets that in this system he is "condemned by an iniquitous system always to remain small, object and drab" (Anand, *Coolie* 35). His desires, his feelings, his ideology and his instinct force him to be a slave forever and make him "an ineffectual pawn on the chess board of destiny" (Anand, *Coolie* 35). He starts believing in his inferiority, in his slavery, in his poverty. For him town people "were superior, superior to all the hill people" (Anand, *Coolie* 35). Renate Holub states, "We move towards or already live in a self regulating society of systematic surveillance and domination, from which there is hardly

any escape. And further there is little room to negotiate a different future in the context of this vision” (170). Munoo starts looking himself from other’s gaze and standard. He hates Bibiji but scares to complain against her even in his mind as he thinks that if he abuse her “she might somehow come to know of his thoughts and take him to task for it” (Anand, *Coolie* 29). He never questions the elements that constitute the superiority of his master. He does not understand that their happiness, privileges, secure life and health is bought by money. He starts preparing himself to be an ideal servant as he is convinced that he has no other fate. As Anand states:

..... thoroughly convinced of his inferiority, accepting his position as a slave, he tried to instir into his mind the notion of his brutishness that his mistress had so offen nagged him about. And he promised himself again that he would be a good servant, a perfect model of a servant (Anand, *Coolie* 36).

Fully convinced of his inferiority and brutishness Munoo is left with no option, but to be a slave forever. The surveillance process starts turning inwards.

Another impact of power discourses can be seen in the hierarchical order. Colonial masters are the one who belongs to higher power order and proletariat (labourer and worker) are the one who are the ultimate victim of capitalist colonial power. Native Babus are the one who are helping colonial rule to maintain this world order. Babu Nathoo Ram organizes a party for Mr. W.P. England, the Chief Cashier. Babu Nathoo Ram wants to get recommendation from him before “the kind smile on his lips became a smile of contempt and derision” (Anand, *Coolie* 37) under the influence of another British companion. Mr. England, as name symbolizes, is at higher position because of his

Englishness. He was a clerk in Midland Bank in England but after coming to India he was promoted to the position of Chief Cashier. His knowledge about India was the outcome of Hollywood movies and conversations with his friends. He gauges everything with standard yard – stick – English standards. For him the idol of Lord Ganesha is a sinister image and all natives are disease ridden. He does not have proper study or a home in England, but he was advised to behave like “son of King George” (Anand, *Coolie* 41). Tea party turns into a fiasco due to Mr. England’s hatred for Indians. Mr. England blames Babu Nathoo Ram and Babu Nathoo Ram blames Munoo. Power works in this manner only from upward to downward.

Slave to slave relationship is another highlight of Manoo’s domestic slavery. Daya Ram, Nathoo’s uncle has been hardened because of his “love of money, by the fear of poverty, and by the sense of inferiority that his job as a peon in the bank gave him” (Anand, *Coolie* 4). He consumes all his salary but gives him beating only. Rather than getting united servants of other households are enemy of each other. As Michel Foucault observes in *Power* –“there is not a face-to-face confrontation of power and freedom as mutually exclusive facts But a much more complicated interplay” (*Power* 342). Power works in hierarchy in general relationship. The ruler never comes in direct confrontation but hides himself in hierarchy. Servants fight at horizontal level among these slaves is a fight for little space they do have in capitalist world. They can fight for larger share collectively by fighting to those Babus and colonial powers who support their exploitation, but they donot have awareness of this kind. They fight for whatever is available to them. The powerful is not in direct confrontation with them so they never contest for authenticity. They never bid for this power and getting it is not even a distant dream.

Munoo's unconscious love for Sheila forces him to think about class division. He feels affinity with proletariats. In town people are rich but the paradox is there are hundreds of villages for one town and if there are as many poor people as in his village that it means population of poor people is more than rich people. These poor people are further divided into sub-categories so they are not able to see binary division. Except the two categories of poor and rich all categories appear illusionary to Munno:

There seemed to be only two kinds of people in the world. Caste did not matter. I am a Kshatriya and I am poor, and Varma, a Brahmin, is a servant boy, a menial, because he is poor. No, caste does not matter. The Babus are like the Sahib – logs and all servants look alike. There must only be two kinds of people in the world, the rich and the poor. (Anand, *Coolie* 56)

At this moment of realization, Munoo is able to see the class categorization but it is momentary. Munoo sees through the complex division of society and observes the class division. All other division are superficial and vague. The division of caste or races are based on the discursive fields of power. From colonial to domestic slavery all has same purpose and origin to subjugate the subalterns to drive ultimate benefits. Children of higher class are trained to create artificial barriers between the rich and the poor, to maintain the social order. Sheila also likes humorous way of Munoo. She likes to touch him but “her mother's advice sunk in her” (Anand, *Coolie* 57). In a playful event he bites Sheila on her cheek and he is beaten up by Nathoo Ram with shiny black boots; the boots which he dreams for. Munoo has hatred in him but he asks for forgiveness. In this moment of acute pain and humiliation he runs away from the home of Babu Nathoo Ram

and his journey into class oriented world takes him into another zone; in another experience of slavery. His escape from domestic slavery presents his desire to flight away from the pangs of slavery into the world of dignity and respect. The heresy and myths may present the journey as fruitful and leads to freedom, but here it is just a shift of the paradigm. Capitalistic slavery is the part of higher social order which shares the same component as the domestic slavery.

In the journey away from Sham Nagar he meets benevolent Prabh Dyal who treats him like his son. He is the Brown Sahib like Sir Todar Mal who tries to please British Government and become traitors and an instrument of British government against his own brethren. People like him are respected because of the fear of his position. The municipal committees are useless as it is used to settle scores rather than making any constructive change. British government does create them to make their hold strong and Indian Babus wants to use these committees in favour of them. If these committees try to do something against the interests of Britishers, they are always “ready to withdraw the privilege of local self government” (Anand, *Coolie* 86). Majorbanks like other English men in India is busy in sports and fun. He has his own misconception of India which is determined by “penny bloods he had read at home as a child” (Anand, *Coolie* 88). Ranajit Guha in *History at the Limit of World History* reveals that:

The East Indian Company’s fiscal system, judicial institution, administrative apparatus – cardinal and formative aspect of the colonial state – relied heavily on that past as the primary source of information require to formulate rules and set up structure for governance (44).

Britishers' knowledge about India social system is based on prejudice and fiction. It's important to notice that all British characters, presented in the novel, are ironically unaware about India, but still stand high at social ladder. Their views and ideas are faulty and partially true but considered as true due to the power discourses. Majorbank does not have knowledge about India and Indians, but still is an active member of policy formation. Local self government is just a pawn in this contest. It is like child's toy of playing self government far away from power fields.

Munoo works for Ganpat and Prabh Dyal. Prabha was a coolie once and thus sympathetic towards other coolies. Ganpat is a son of a rich man and due to his failure in business lands into poverty. Ganpat hates poor and beats the workers as he has "neither the skill nor the will to work" (Anand, *Coolie* 90). He lives like a parasite on Prabh Dyal's business. Munoo works in dark underworld "full of the intense heat of blazing furnace" (Anand, *Coolie* 92). Coolies here work for long hours from dawn till midnight on meagre wages. The life safety measurements are almost none and snakes are regular visitors. Ganpat, their master, believes in goading them with the rod" on regular basis (Anand, *Coolie* 44). Prabha is a benevolent capitalist and is duped by Ganpat and later on blamed by him by stating "you are not my class. You are coolies and belong to the street and there you shall go. I spit on you" (Anand, *Coolie* 106). He has learnt business from Prabha and then he ruins him. This deep down hatred for coolie in the mind of capitalist comes out. Prabh Dyal, who was a coolie once, has humanitarian qualities because he had done the manual work. He knows that even a labourer has dignity and labour cannot be measured with capital only. Ganpat belongs to different class has no such quality. For him human values are nothing and capital is everything. Thus the social actor's positioning affects the thinking process of them too.

Munoo encounters this world with fear and awe. The competition in this cruel world is at great level. Coolies are “urged by the fear of having to go without food, driven by the fear of hunger gnawing in their bellies, they rushed frantically at the shops, pushing, pulling, struggling to share at each other out of the way, till the merchants stay had knocked hill man’s teeth out or bled the scores on a Kashmiri’s head” (Anand, *Coolie* 126). This is a lawless world. Wages are decided by shrewd lallas on the bases of more work and less pay. Hunger of collies is used against them. It is a discourse of fear and unstructured labour that haunts these coolies. Robert Paul Resch observes:

With the consolidation of monopoly capitalism, however, there is a shift from extensive to “intensive” accumulation: an entirely new “way of life” is created for the wage earning class as the totality of time and space, consumption as well as production, is reorganized to maximize surplus value. (350)

The greater the work force is available lower the wages go. Competition among each other makes these workers hostile to each other. There is war among them rather than fighting with the system they fight to each other.

In his journey to Bombay, he passes by Delhi and his foolish idea of splendidous Delhi is broken by “tin roof of Delhi Central Station” (Anand, *Coolie* 146). His education from school or religion buries him deep in ignorance. He believes Musalmans will be destroyed by sun, who will take vengeance of Rajputs from them. In Bombay he heard everyone can become rich but he finds coolies in every street. In a shop, where he is paying equal price like other customers but is jeered with contempt and forced to sit on the floor. His learning taught him to respect these “clean clothed rich people” (Anand,

Coolie 156). There is no money in street of Bombay and he has no home to go. One thing, that all coolie shares, is the feeling of the fear of care takers. “Fear of the long stare of the chowkidar” (Anand, *Coolie* 169). Sleeping on footpath is their destiny and with every blow of cool air there is either spasm of cough or invocation of the Almighty. All subalterns awake early in the morning by weather, by cough, by name of God or by the baton of law. Munoo realizes the authority of organized system here. Anand highlights here the combined nature of law, physical degeneracy (economy) and religion together. Religious discourses bond these labourer to humility and servitude as it explains their situation as effect of their own karma, economy starve them so that they can remain desperate to work for the benefit of capitalist on low wages and low works as disciplinary force behind this structure. Any outlaw will be considered hysteric and small dis-ruptured will be blown out.

Munoo gets a job in a factory, where wage is 15 rupees. Coolies have to pay money to Jimmie Thomas, who is a virtual master of the factory. Actual owners are hidden in the hierarchy. It is through Mr. Thomas employer signified any change if they wish to communicate to the workers. The invisibility of the employers makes them invincible. Mr. Jimmie rents them a hut on higher price. Sardar, the shopkeeper, also exploits helpless coolies by giving them food on higher rates. The place, where all these coolies live and work, is a dangerous and unhygienic place. Their jobs lack creativity. They work for 11 hours a day. Ratan is the only one who stands against oppression and cruelty. He had worked in Tata Steel too, which was like a furnace and life threatening place. Coolies do not like their jobs. “They walked in the factory in a kind of hypnotized state of paralysis, in a state of apathy and terror, which made the masks of their faces assume, the sinister horror of unexpressed pain” (Anand, *Coolie* 216).

In exchange of the salaam Chimta Sahib, the supervisor, gives curses or abuses to the coolies. He believes, he belongs to higher race. He has forgotten his miserable days in England. “For worker life is difficult. Work is privilege for them because work means wages and if they are not able to secure wages it means starvation” (Anand, *Coolie* 231). They are ready to be exploited till that they are securing their life and not getting eliminated. Oppressor takes advantage of this situation. “In all ages labour, skilled and unskilled, organized or disorganized, has been necessary agent for the production of wealth” (Anand, *Coolie* 231), but never an equal partner in its distribution of surplus value. The wealth produced by labourer is taken by the capitalist and subaltern remain rootless and vice less. As Alex Callinicos states:

..... growth of capitalism was a result of the emergence of capitalist social relations of production – the separation of the direct producer from the means of production, the consequent transformation of labour power into a commodity, and the concentration of the means of production in the hands of the buyer of labour power. (15)

The separation of producer from its labour and transforming labour into commodity alienated the worker from its labour and his compensation and chances of collective consciousness are reduced.

Union committees were under the control of Britishers and not able to do much in favour of the labourers. People like Lala Onkar Nath are rich and unaware about the problems of poor. These poor people are eaten by money lenders, capitalists and colonial system. They are in debt and living by paying interest only. Colonial power introduced many layered system of exploitation and its justification. Labourers are exploited by

money lenders as well companies like a dual process of capitalism and ultimate benefit is reaped by colonial ruler. They are at the seat of benefit. It is a very paradoxical system as most of the work is done by the labourer and they suffer from most of the exploitation and the least benefits; the least work is done by the colonial power but they reap most of the benefits. Jackson, Sauda and Muzaffar try to make coolies aware about themselves. How their produced goods are taken by main employer to village by giving "bare pittance with which labourer can hardly pay their rents or buy food" (Anand, *Coolie* 232). This schema keeps on running in a chain reaction. Old employees go back to their village die and younger takes their place. Labourers are million in numbers, "crawling in and out of factories" (Anand, *Coolie* 232). Twenty people living in one broken hut; their bones has no flesh and "souls have no life" (Anand, *Coolie* 232). They are living in inhuman system and reduced to sub-human status. Sauda in his speech categorises the world in two categories the rich and the poor. He states, "The rich and the powerful, the magnificent and the glorious, whose opulence is built on robbery and theft and open warfare, are honoured and admired by the whole world, and by themselves (Anand, *Coolie* 233). Ideologies, discourses, and sources are controlled by these rich people. In this system they are doing day light robberies and whole world admires their glory. On contrary to this poor are honoured with adjectives like "meek, the gentle, wretches" (Anand, *Coolie* 233). They are swindled out of their night and broken in body and soul, they are respected by no one, and they do not respect themselves. Sauda highlights the binary of power discourses very accurately. The glory of powerful, which is admired by downtrodden and desired by them, is the result of robbery and injustice. Their injustice has universal appeal and due to universal acceptance this system is justified. The victims

of this system are proletariat, who do not get any narrative of their own. Nobody speaks for them because they are silently supporting their own exploitation.

Munoo in the company of Ratan and other coolies first time in his life gets words for his feelings. The discourses of collective response of coolies change the scenario for a while. Some rumour of killing by Muslim and Hindu of each other spread among coolies and rather than fighting with the real enemy coolies start killing each other. Andrew Bowie in introduction to "German Philosophy from Kant to Habermas" compares religion with ideology that creates "false beliefs" (115) and Marx refers to it as "opium of the people" and it prevents people from thinking critically. Newly found class consciousness of coolies is blown away with one rumour of religious biasness. Mass killing starts and Munoo barely escapes from this. Newly found discourse of coolies' union dies very easily due to hegemonic discourses of power structure. The new discourse is not rooted deeply into the consciousness of its subscribers. It does not uproot the previous identification of the labourer yet, so it fails to change the scenario.

Munoo in his escape frenzy is hit by the car of Mrs. Mainwaring and she brings him to Shimla. This shift is like from the pan to fire. Mrs. Mainwaring needs a boy of fifteen to serve her. She desires to be a white. She marries Mr. Mainwaring by using her beauty and deceptions. She even desires for Munoo but does not advance because he is a servant only. Here Munoo again turns into a domestic slave and does all sorts of odd jobs. Mrs. Mainwaring refers to England as home however she belongs to India. Munoo has an inbuilt inferiority to the superior people who live in bungalows and wear English dresses. Mrs. Mainwaring likes India because it is the one "place in the world where servants still were servants" (Anand, *Coolie* 267). The luxuries here are cheaper than the west and they

can exploit poor workers. Mohan, one of the workers, tries to light the mind of coolies and ask them to have “a share in the things” (Anand, *Coolie* 275) that they produce by shedding the sweat of their brows; but for coolies these are wild notions. Mohan points out the covert economic based caste system of Britishers. He states, “They are a caste system more rigid than ours. Any Angrezi woman whose husband earns twelve hundred rupees a month will not leave cards at the house of a woman whose husband earns five hundred” (Anand, *Coolie* 278). These English are uncomfortable in their dresses and flirt with other people’s wives. Mohan tries to reveal the hollowness of the ruler. Munoo’s job of a coolie takes a toll on his health and he is taken by consumption. He dies without proper medication and “the tide of his life having reached back to the deeps” (Anand, *Coolie* 282). Munoo lives like a slaves and dies slaves’ death. He fails to fathom the reason of his subalternity. As Premila Paul states:

The canker of class system often results in the segregation and subjugation of thousands of people into perpetual misery and eventual extinction. Class has certainly proved more divisive than caste in Indian society because it is able to affect every section of the society at the economic, cultural and political level. (31)

Munoo keeps on changing the jobs but he belongs to the subaltern class so nothing changes for him. Discourses of power prove too strong for him. In Ratan and Mohan’s anti power discourses create some flicker but it’s momentary and impractical for Munoo. Shaileshwar Sati observes that his tragedy is “a tragedy of class exploited by an inhuman profit oriented social machine” (80). In this machine discourses of profit are wires and collies are fuels that are consumed slowly and gradually. Munoo as a subject stands aloof

in discursive field of capitalism. He is an orphan and his ego has been under the threat of hammering since his childhood. He tries to relate himself with his self but rather he relates himself with various organs and discourses of oppression. As a typical subaltern, he fails to find his connection. He realizes that as an orphan he cannot rely on his uncle and aunt. Who is he then- a domestic slave, a coolie, a worker in a factory or a memsahib's servant; whatever is he many others are like him and around him, but there is lack of conversation between them. Even when they speak to each other interestingly their speech is about the glory of their own master. It seems like they are glorifying their own exploitation as the wealth of these riches is squeezed from their life-drenching labour. With exception of Ratan and Mohan other coolies are unaware about their exploitation or too busy in living their miserable life to explore their ideational exploitation. There are some characters in the novel who defy general mode of exploitation like Dr. Prem, Prabha Dyal, Ratan, Mohan, Sauda, Gokal Nath but they are rare. Dr. Prem's acts of generosity can bring relief but not change; the physical power of Ratan is trapped in a cruel system; Prabha Dyal is a benevolent capitalist but the system hates such eruptions, Mohan, Gokal Nath and Sauda are external agents of generating consciousness among the proletariat. Their failed attempts to show subalterns their same historiography mark the struggle between capitalistic ideology and subaltern consciousness. The ideology of the capitalist wins by using a money-centred system backed by religious blindness. In comparison to *Untouchable*, *Coolie* has universal appeal to present the class-based division of India in particular and society in general.

Munoo's journey from pillar to post indicates the same division of India, in which Munoo lives, suffers from the disease of capitalist colonial rule. It is the system against

the nature and worst for powerless subalterns who have no political or economic presentation. Munoo's lack of any family anchoring allows him to set free from continuous exploitation at one place. He runs away from many places but as a social subject his escapes prove futile as the system from which he tries to run throughout his life is universal. A class oriented society never let him escape. All collies are stereotyped as weak and situated as alienated subject. A person with strength like Ratan is considered a threat to the system. The dangerous blending of discursive practices of economy is shown by Anand in the eruption of communal riots among the proletariat. There power is like Bhasmasur turned against them. His last job as a coolie is the most demeaning as a human he has to bend and carry the burden of another human till energy of his body leaves him. Munoo observes the line between him and his masters but he is never able to cross it. His awareness of this distinction never supplies him the reason in human distinction. Premila Paul observes:

Munoo is made aware of the distinct line between the masters and himself which must not be crossed from either side. But his 'impish curiosity' about the 'potencies of civilisation' and his juvenile buoyant spirit often spell trouble for him because he is unaware of the sinister operation of class consciousness. (45)

The system always states the position of social subject for both powerful and powerless; but with a difference. Whereas powerfults have a history and justification for their position of leverage, history of powerless is effaced and his exploitation is justified by using same yardstick. This yardstick protects powerful and beats powerless. Capital is at its centre and subaltern are its object. T.A. Chittaragi observes:

These heroes are small men and common men. They are pursued by the inexorable economic and social which toss them this way and that till they break to pieces. These heroes are not able to fight these forces because they are ignorant and uneducated and they belong to the underprivileged classes. (29)

These underprivileged low caste subalterns have rare chances of getting freedom. The barrier of economic and social unfair bigotry never allows them to rise above their position. Munoo's journey starts as a malnourished boy and ends as a tuberculosis labourer. Munoo, like Bakha, was never able to create an ideological defence for himself. Two hegemonic discourses, capitalistic and colonial discourse, are against his existence as a proletariat. He, like other subalterns of the novel, is doomed to suffer from poverty and oppression. Throughout his life, he never dreams big. His desires and dreams are never able to take a flight away from the existing socio-economic systems.

Mulk Raj Anand, one of the forefathers of Indian Writing in English, also is the forefather of subaltern writing. His characters are typical subalterns, who are not allowed to speak for themselves. They are spoken by and defined by "others". Bakha and Munoo are two specimens who represent the journey of subalterns that start in pre-independence period and they are also the one who has seen the dreams of freedom with the hope that their condition will improve. The works of Mulk Raj Anand are integral part of this thesis due to his place in Indian Writing in English as well in crafting subaltern characters. Bakha's self realization is the product of Mahatma Gandhi's discourse, but the problem is, this discourse is not going to lead him anywhere as this path will take him to the path of freedom struggle which means freedom from British rule but not from the social

injustice. Science may free him from the hateful work but his situation will not improve. Munoo's self realization is also the product of Sauda's speeches. In both cases the impact of this realization is shallow as this impact does not run deep. Bakha is named as "Harijjan" by Mahatma Gandhi and Munoo is termed as "comrades" by Sauda. These names and categorization will lead them to a different path as these names are also the pointers that will lead them to the direction which will be used by the producer of these signifiers for their own self interest. Verbal discourse of Bakha and Munoo is marked with same style. Both gives mono-syllabic answers and avoid direct confrontation with the dominant. The discourses of their subjugation are elaborative and combined with the threats and warnings. Their good work does not bring them praise, but every mistake is highlighted and put for scrutiny. Their behaviour pattern is generalised on the basis of these faults. Discourse of powerful are marked with interrogative and exclamative structure of sentences and Bakha and Munoo use imperative structure of sentences. These subalterns' language is marked with fragmented responses and soliloquies. Both state (colonial) and civil apparatus are the part of the capitalistic world order and are anti-proletariats. There are very rare incidents that happen to indicate the clash between two classes because the common sense embedded in them never allows them to go on this route. The few incidents that happen in their life are so horrifying that they never dream like that again. These incidents work like psychological signs for these subalterns that dictates them no to tread on these paths again. Discursive structures that surround these subalterns never allow these subalterns to think differently. They have glimpses of self actualization, but not have a structured course of action. In contrast to this, discourses of their subjugation are structured, well defined and falsely justified. The existing world justifies their subalternity. Discourse of religion, state apparatus, civil apparatus and

capital are entwined and there is no clear demarcation where one ends and other starts. These discourses, however, claims different identity, but in actuality are in unethical coalescence against subalterns. World view which is prevalent is anti-subalterns and these subalterns also subscribe to the same ideology.

Chapter – 3

Subalterns' Search for "Locusts Stands I" and Confrontation with Hegemonic Discourses in Arundhati Roy's *The God of Small Things*

One of the glittering stars in the firmament of Indian fiction in English- Arundhati Rai is not only held prestigious position in India but also in abroad. She was born in 1961 in Meghalaya to a Keralite Syrian Christian mother, a social activist and a Bengali Hindu Father, a tea planter by profession. Her parents do not share a healthy relationship and divorced. Roy spent a large part of her child in Ayemenem, Kerala. At the age of 16, she left Kerala for Delhi, she came into the realm of literature in the year 1997 with her debut novel 'The God of Small Things' which also bagged coveted Booker Prize. The novel has many autobiographical elements. Her mother's and Roy's struggle for identity in real life supplied material to her novel- The God of Samll Thingd. She took the degree of an architect but did not do practice it. In that period of struggle, at the age of 31, she gets to idea of writing something private and autobiographical. As she said in an interview to Delhi City Magazine

I just started putting down what was going in my head. It was a very private thing. I wouldn't show what I had written to anybody. It would just stay in computer. It was all just coming out of me like smoke I suppose and I kept putting it down. (37)

The God of Small Things shattered all past records and translated into forty languages. This book created a lot of controversies too. According to C.P.M commentators, Roy deliberately slanders the communist party in Kerala and its leader E.M.S Namboodivipad.

Aijaz Ahmad in his article “Reading Arundhati Roy Politically” stated that author has “neither a feel for a communist politics nor perhaps rudimentary knowledge of it” (103). Namboodivipad himself made a bitter attack on Roy in the party mouthpiece, *Ganshakti*. At the meantime CPI (ML) intellectuals praised Roy for truthfully exposing hypocrisy and dishonesty of C.P.M in Kerala. Kalpana Wilson states:

...The novel focuses in an individual acts of resistance does not automatically imply, as Ahmad suggests, that the author is espousing a fully-fledged ‘subaltern’ theory in which wider organised forms of resistance are rejected. On the contrary, organized resistance, class struggle, and the possibility of it is an ever present backdrop to the events of the novel. (3)

Wilson observes the novel is not an attack on Marxism but on C.P.M. According to her, the novel favours the genuine progressive thought and Marxism against the opposite forces of semi-feudal backward capitalist society of India. A prominent lawyer in Kerala Mr. Shabu Thomas even filed a case against Roy for obscenity and vulgarity in the novel. Arundhati Roy explored the issues of subalternity, untouchability, religious hypocrisy, poverty and corrupted system. In form and style she follows the tradition of D.H. Lawrence, Henry James, James Joyce, Ezra Pound, T.S. Eliot, Virginia Woolf and Salman Rushdie. Roy employed the techniques of symbolism, paradox and irony in the novel. Velutha is symbolic of muted subaltern in the novel and Ammu is his partner in the crime of social subjugation and marginalised positioning. It also gives a remarkable indictment of patriarchy-apathy, injustice of oppression faced by woman subaltern in androcentric society. Roy’s style is marked with coined words, fragmentary and incoherent sentences, capitalization, Ironical, compounding etc.

Roy is first entirely home grown Indian to have the Booker Prize as she neither educated nor live abroad. Madhumalati Adhikari in her article 'Power Politics' in *The God of Small Things* states:

The God of Small Things enacts the eternal drama of confrontation between the powerful and the powerless. The author has desisted from mankind a woman's powerlessness. The central crisis. Both men and women are projected as a victim or a tyrant. (42)

Arundhati Roy's *The God of Small Things* is told from the perspective of Rahel so the text denies the prospect of truth-feeling narration rather than it emphasised on the subjective point of view of narrator. The text highlights the role of discourses surrounded to the characters of the text. The narrator's understanding of the events of the stories is in flux as the narrator is a 31 year old woman thinking about her childhood. The scenario is totally changed. Political and social perspectives are different now. Subalternity, in the novel, is projected from many perspectives. Caste is a very strong social discourse that decides the fate of its dwellers, running away from it is very difficult. India has faced many social and political changes but lower caste people live in the position of subaltern. *The God of Small Things* projects binary of disciplinary institutions where right is defined by what is wrong. These disciplinary forces marginalize the people who are not in direct contact with it. With power discourses these disciplinary forces build boundaries around subalterns so that their action cannot alter the social order which can also end in altering political and economic world order.

The narrative of *The God of Small Things* progresses in linear and non-linear style. The frame narrative begins with the arrival of Rahel in Ayemone and it moves in

a chronological manner and other dominant narrative moves in her flashback both backward and forward. Both of these narrative represents the world view of a person, whose one discourse seems like representing chronological patterns and present her thoughts and views of her current scenario, but at the background of his mind – history, political, economy and culture etc. play the role of formative his current discourses. Dominant discourses also acts like the background knowledge of a person, on basis of that accumulated knowledge social subjects act. Arundhati Roy drives these two narrations strategically in equilibrium to each other to present the partial world view and its background hegemonic discourses. The scenes are presented in such a manner that reader can read the events, the process of the making of events, and its aftermaths. Reader can contemplate on discourses that frame the present incoherent and incomplete word or sentence of the character and then can move backward in frenzy to find its origin and impact at the later stage of their life. The novel does not emphasis on what happens as that is announced at the very outset but how it does happen like old folklores. Thus Arundhati Roy highlights that the stories of oppression and suppression are alike and what happens is not important, but how does it happen is important. How hegemonic discourses lead subaltern to the variable destiny meeting to same tragic end. The novel is narrated from the angle of seven year old twin narrator. This technique helps the reader to observe the narration from victim point of view without demand of any mercy. Actions of the novele takes place in 1969, portrays the tragedy of Ammu (at the age of 31) and Velutha and 1993 is the year when Rahel comes to Ayemenom at the age of 31 year.

Arundhati Roy depicts Kerala as the background of the plot. Subalternity presents in various characters, relations; and oppression is presented in the multilayers of religion,

patriarchy, caste, and colonialism. Discourses of these oppressive systems are intertwined and create a complex structure of discourses around subalterns. Novel presents three generation of women – first generation is represented by Mammachi and Baby Kochamma, second generation is represented by Ammu and third generation is represented by Rahel. The generation changes but subalternity of women does not. Mammachi is the first generation woman who lives in both colonial and post colonial India. Her journey, in correspondence to the journey of India from slavery to Independence does not bring any freedom for her. She lives a miserable life under the shadow of her jealous husband, who takes the revenge of world's injustice from his wife. Mammachi is a woman with skills and she liberates herself economic wise by starting her own business, but this does not free her from the clutches of her seventeen year older husband who realizes that “she is still in her prime” (Roy 47) and he is growing older. This marriage of uneven age's couple shows the role of patriarchy in this match of marriage. Pappachi never helps her blind wife in business because he considers her business lower in prestige. Like a typical patriarch, he never appreciates his wife's economic endeavour and helping her would be like suicide for him. He rewards his wife every night by beating “her with a brass flower base” (Roy 47). She is unable to protect herself because deep down in her unconscious she believes in Manu-Smriti of Hinduism which states, “In childhood a female must be subject to her father, in youth to her husband, when her lord is dead to her sons; a woman must never be independent”. Mammachi lives her life as per these laws. She never tries to retaliate against her husband's brutality. It stops only when another patriarch of the home, Chacko threatens his father of counter action. From that day afterwards, Pappachi never touches Mammachi again but he punishes her by not speaking to her either in his life again. He

buys a car, called Plymouth and drives it alone. He hates Mammachi for her beauty, her talent and her business. He has stopped Mammachi's violin lesson just because her teacher praises her as "exceptionally talented". Even when Pappachi has no virtue and he is a barrier in Mammachi's progress, Mammachi weeps a lot at her funeral. Ammu makes a very relevant comment on that occasion. She states:

Mammachi was crying more because she has used to him than because she loved him. She was used to having lion slouching around the pickle factory, and was used to being beaten from time to time. Ammu said human beings were creatures of habit, and it was amazing the kind of things they could get used to. (Roy 50)

Ammu's comment about habit formation is very relevant here as patriarchy is a habit imposed upon woman. Her habit is socially normalized and standardized. With all her hatred for Pappachi she never wants to eliminate him. His presence symbolises social standards where a wife is celebrated on the name of her husband. Mammachi has her own business and was independent at economic front and could challenge Pappachi's authority easily but rather than doing this she succumbs to the authority of her husband. She accepts the system and social norms as final verdict. Mammachi never questions these established norms of inter-personal relationships and she subscribes to it wholeheartedly. Death of one patriarch does not change much in her life as it was more like the replacement of the ruler rather than annihilation, like democratic Marxist system choice does not mean much. Lucy Irigary in *The Sex which is not One* states:

..... it does seem that as soon as the father-man was assured of his reproductive power and had marked his products. With his name, that is

from the very origin of private property and the patriarchal family social exploitation occurred. (173)

All the social regimes of “History” are based upon the exploitation of one “class” of producers, namely, women whose reproductive use value (reproduction of children and of the labour force) and whose constitution as exchange value underwrite the symbolic order as such, without any compensation in kind going to them for that “work”. For such compensation would imply a “double system of exchange, that is, a shattering of the monopolization of the proper name by father-men” (*The Sex which is not One* 173).

Mammachi belongs to subaltern class. Unaware about the historical and social processes of her positioning she accepts her subalternity without much fuss. She remains locked in this symbolical system. Death of her husband does not change the symbolic order, it just changes the monarch. Mammachi showers all his love over her son Chacko, who does not assault her physically, but exploit her economic resources and maternal love. Chacko takes over the business of Mammachi and makes her the sleeping partner. It is Mammachi who actually runs the pickle business, but she is not the owner as she also does not have “Locusts stands I”. Chacko Christianizes the factory ‘Paradise Pickle’ and thus Mammachi even cannot christen her own child. Chacko refers it always “my factory, my pineapples, my pickles” (Roy 57). However before Chacko’s participation in the business this business was small but profitable, but after Chacko’s entry into the business this venture goes into loss.

The attitude towards transgression is also one of the major concerns in the novel. Mammachi is the victim of social attitude towards transgression as she does have double standards. For Chacko she is always a loveable mother and accepts all his transgression.

She covers all illicit affairs of Chacko under her one statement “he can’t help having a Man’s Needs” (Roy 168). Discourse in patriarchic World works in different way for male and female neither Baby Kochamma nor Mammachi questions “Chacko’s Marxist mind and Feudal libido” (Roy 168) but while evaluating Ammu’s actions they change their standards. Mammachi even sets a system to make Chacko happy. She creates a separate door for Chacko to bring women in his room without letting anyone know. She slips money in those women’s pockets, which Chacko exploits. She becomes a tool into a patriarchal world order, where she takes the beating of her husband without any of her fault, provide money to her son and family, covers all the stupid acts of her son and victimize her daughter for doing the same act once, which her son does often. She has a mind of typical feudal land ladies who are beaten at home, live at the mercy of their husbands or sons and believe “a fee clarified things, disjuncted sex from love. Needs from Feelings” (Roy 169). She always scares from Naxalites, who forces “men from Good families to marry servant girls whom they had made pregnant” (Roy 168). The strongest part of her fear is the mentioning of “Good families”. Good family means what for her- a wife beating husband, a divorced son- who has illicit affairs, a sister-in-law who desires for priest but covers her lust on the name of religion, and ultimately a family involved in a brutal murder of a paravan. Together with Baby Kochamma she questions Ammu’s love for a Paravan by stating “How could she stand the smell? Haven’t you noticed? They have a particular smell, these Paravans” (Roy 257); the same question does not arise when Chacko does this. At that time discourses of Baby Kochamma falls on the deaf ear of Mammachi, because this time on the target end there are two subalterns, lower than the status of Mammachi and Baby Kochamma, the pent up anger flows in their actions. Mammachi full with “cold contempt” (Roy 257) for her daughter thinks of them

“Like a dog with a bitch on heart” (Roy 257-258). Her toleration of her son’s actions becomes the “fuel for her unmanageable fury at her daughter” (Roy 258). Her status of family, “The Little Blessed One” by the Patriarch of Antioch becomes the ghee to blazing fire. She reminds people, gazes of admiration at baptism and birthday parties, their whisper and retelling of some tales, all these discourse become invisible present or at the heat of the moments. She loses her control. Two ladies together, both incapable of doing anything for their own life, master plans the destiny of Ammu and Velutha – “Mammachi provided the passion; Baby Kochamma “the plan” (Roy 258). Mammachi is the real victim of Patriarchical capitalism and she becomes one of the guards of its cruelties and oppressive nature. She guards the system which exploits her more than anybody else. It ruins her life but she embraces it tightly and tries to propogate it. She supports its cruelties by her silence, by her tears and actions. Her blindness is symbolical like the blindness of subaltern towards her position and lurking hegemony.

Baby Kochamma also belongs to the same generation as Mammachi does. She is another tool of keeping the hegemony intact which is used for the oppression of transgressors. Her presence in all the action of the novel is like the invisible presence of (im)moral code of social order. She is a self proclaimed priest of social laws and morality, but like the system she protects, her own life is full of contradictions. She lives her life backwardly – in her young age, she has denounced all worldly goods and in her old age she wears jewels and touches them time to time to see they are there “like a young bride she couldn’t believe her good fortune” (Roy 22) after all she gets them by mounting on dead bodies. In her young age she dreams high and falls in love with Father Mulligan, who studies Hindu scriptures in order to “denounce them intelligently” (Roy 22). He often visits Baby Kochamma’s father Reverened E. John IPe, who was

accidentally “blessed by the Patriarch of Antioch and this incident secure high respect for him. Baby Kochamma, a young beautiful girl tries to seduce Father Mulligan by using forced charity by bathing kids and by asking Biblical questions “both quaking with unchristian passion. Using the Bible as a ruse to be with each other” (Roy 24). The signs of immoral passion are there, but as per social power discourses everything which is related to religion is sacred and pious. Her dreams are even doctored by social norms. She wants to have physical intimacy with Father Mulligan but as her unconsciousness is ruled by Christian concept of purity. She turns into a Roman Catholic by hoping, “..... this would provide her with legitimate occasion to be with Father Mulligan. She pictured them together, in dark sculptural rooms with heavy velvet drapes, discussing Theology. That was all she wanted. All she even dared to hope for (Roy 24). The fear of social norms and waiting for legitimate occasion projects the impact of social discourses on her psyche. She condenses and displaces the images of sexual desires with “heavy velvet drapes,” “dark rooms” and “theology”. Baby Kochamma has dialectical relationship with these discursive practices as Lincoln Dahilberg states, “Discursive practice is conceptualized as an internalized moment of social practice, where social agents are both structured by, and structuring of, discursive practices” (10). Baby Kochamma has internalized all the social norms and she tries to recreate all her illicit passion as per the category of social norms. She wants to be acceptable as well as fulfil her wishes at the same time. As a part of symbolic order of Christian purity, she believes in pure interpersonal relationship. She desires for father Mulligan but she, like other members of the society, presents it in acceptable terms. Her desires are pagan but her expression of these desires is in accordance with Christian code of conduct. Morality which is a matter of internal thought process is gauged by external behaviour of social subjects. Baby

Kochamma whole heartedly respects this norm and follows its standards in words but never in spirits.

Roy projects the power discourses that prevail in covenant education system. Baby Kochamma realizes that she has fewer chances to reach to the priest as “Senior Sisters monopolized the priest and bishops with biblical doubts more sophisticated than hers” (Roy 24). Thus it suggests that religious discourses of query are also used as power wrestling for physical pleasures in taboo oriented system. She wants to escape from this system so she writes letter to her parents by addressing herself Koh-i-noor because Mother Superior reads all the letter sent by the nuns. She uses the symbol Koh-i-noor to tell her plight to her parents. This displacement of words again emphasis on the acceptance by power Charles Taylor states:

We express our moral ends and our understanding of ourselves as humans by at the same time understanding and justifying our ends : We articulate the implicit understanding which comprises the background of social norms, customs and institution and which is closely bound up with our understanding of moral ends. (34)

The discourse and actions of Baby Kochamma represent not only her thinking but also represents customs and institutions that are part of her psyche. Even when she leaves covenant, she remain Roman Catholic. She gets a degree from University of Rochester in Ornamental Gardening, a useless degree. From a slim girl she starts turning into obese. Her love for gardening is replaced by dish antenna. Baby Kochamma reduced to the lowest position in the family. She was trying to raise herself up. Baby hates twins because according to her they are “doomed_fatherless waifs” (Roy 45). They are “Half-

Hindu Hybrid whom no self respecting Syrian Christian would marry” (Roy 45). Baby Kochamma has same status like Ammu – both of them are husband less, but the difference is she has accepted her fate by giving it a religious fervour. She has accepted all laws of the society. She has no dream. Baby Kochamma hates Hindus as she believes that they do not have “sense of privacy” (Roy 86). She forgets here that she is also a convert into Christianity. Duality and hypocrisy of her is more deepen when she follows untouchability. She hates Hindus but believes in their religious and social (dis)belief in untouchability. Velutha is special target of her venom because she believes that he is lower in social strata than her. She prophesies, “This man will be our “Nemesis” (Roy 189). This sudden flash of wisdom has no ground but she wants him in some trouble. She is a powerless victim, who is trying to have some importance by proclaiming calamity. She, like an agent of social norms, always keeps an eye on Estha and Rahel. Marianne Forgensen and Lowse J. Phillips observe, “The construction of subject positions and hence identities, then, is a battlefield where different constellations of element struggle to prevail” (47). Baby Kochamma’s whole struggle is to position herself respectable by putting others in negative terms. Structuralists assert that meaning is always established in relation and negation. The positioning of social subject is also established in the same manner is also established in the same manner in inter-personal enactment of roles in social drama the negate to the powerless and try to relate to powerless and try to relate to power holders to position themselves Baby Kochamma plays same politics of positioning herself higher in the order where she is at the very lowest of high order but above than untouchable.

Baby Kochamma is the invisible social force, which leads the fury of Mammachi and gives word to her imagination and actions to her thought. Novelist states, “She said

nothing, but used her hands to modulate Mammachi's fury, to stoke it anew. An encouraging pat on the back. A reassuring arm around the shoulders. Mammachi was completely unaware of the manipulation" (Roy 284). The silent presence of Baby Kochamma in the action of Modalali Mammachi presents the role of peer pressure in the action of an individual. He drags into this direction willingly. The choice is limited the roles are pre-determined; course of action is already drawn. Teun A. Van Dijk states in *Discourse and Power*:

..... It is the symbolic elite and its discourses that control the type of discourses, the topics, the types and the amount of information, the selection or censoring of arguments and the nature of rhetorical operations. These conditions essentially determine the contents ... are potent factors in the formation and the reproduction of opinions, attitudes and ideologies. (36)

The action of Mammachi is actually the reproduction of Baby Kochamma's social code of conduct. She turns into a tool of another social tool. Baby Kochamma's simple nonverbal reaction works as the social approval for Mammachi. Baby Kochamma has social norms on her side and she wants to wield the power. Baby Kochamma moulds the information given by Vellaya Pappan with social flavours. She adds fuel in the fire by using abusive and derogatory words against velutha. She censors the forgiveness for such transgressors on the name of the family reputation and leads the course of action from here. She acts as invisible hegemony of common sense prevailed in social realities. Her opinions are reproduced by Mammachi and Inspector Matthews in actions. A powerless woman like her was able to do all this because social laws were on her side and she

knows how to use them in her rhetoric. As no man is at home and Chacko's actions can be unpredictable, Baby Kochamma, with the bundle of social standards and family reputation on her side, goes to the Police Station. She misrepresents the relationship of Ammu and Velutha to "contain the scandal and salvage the family reputation in Inspector Thomas Matthew's eyes" (Roy 259). She tries to set the record straight and in the process of correcting the wrong she starts believing in her own lie. This is work of discourses – consensus of the individual. She presents her own fear of feudal lords from the proletariat. She sounds "convincing. Injured. Incredulous" (Roy 260). So Inspector Matthew as discourses flows directly from one class of touchable to another touchable, who has "a Touchable wife, two touchable daughter – whole touchable generations waiting in their touchable wombs" (Roy 259). She likes true capitalist scares from the dispossessed. She knows that peace in the world is instilled by the force. Even in her old age she fears from revolution.

Her old fears of the Revolution and the Marxist Leninist Menace had been rekindled by new television worries about the growing numbers of desperate and dispossessed people. She viewed ethnic cleansing, famine and genocide as direct threats to her furniture. (Roy 28)

Baby Kochamma's fear from Marxism is her fear to lose her property. She is a member of higher class thus she fears from other class. In her imagination even she cannot assume herself in those inhuman conditions in which dispossessed live. To protect herself from this situation she wants to eliminate dispossessed. She has no power to do this so she does her part by eliminating at least few. Her fear shows her role in power contention. She is a vehicle of maintaining class order in society. She manipulates the discourse as

she knows that her dialogues will be more effective than a Paravan, an untouchable. Alec McHoul states:

Power is both reflexive, then, and impersonal, it acts in a relatively autonomous way and produces subjects just as much as, or even more than subjects reproduce it. the construction of subjects in end as a collection of technique or flows of power which run through the whole of a particular social body. (22).

She is the power holder and also a tool of power building. Baby Kochamma knows where to speak and when to speak. She uses her power to manipulate the truth. When Inspector Matthew calls her back after almost killing Velutha and threatens her and tells her “Either the rape-victim must file a complaint. Or the children must identify the paravan as their abductor in the presence of a police witness.” (Roy 314-15) or she will be charged by a criminal offence of lodging false FIR. She tells shrewdly “The children will do as they’re told” (Roy 315). She threatens the children, first by referring the cruelty of the murder of Sophie Mol and then by jail and telling them that they will suffer separation from their mother. She urges them to save their mother from humiliation and suffering. The duo succumbs to her cynical discourses. The truth is doctored by a few minute conversations. As Lacoff and Johnson observes, “In a culture where myth of objectivism is very much alive and truth is always absolute truth, the people who get to impose their metaphors on the culture get to define what we consider to be true – absolutely and objectively true (160). With police on her side and by manipulating the witness of twins she builds a false reality. For law, truth will be considered truth only when it has a witness and more than one subscriber especially if it is about contest between powerless versus powerful. The

“absolute and objective truth” of velutha’s rape of Ammu and kidnap of kids and his death in encounter is propagated and accepted by social subjects. No remorse in the mind of law keeper and social security guards and even velutha’s own family accept it as the normal outcome of his transgressive actions. The example is set to be followed by the generations and other members of the group. She picks children very objectively as she knows she can use her manipulation easily on kids. Next target of Baby Kochamma is Ammu to get her away from Ayemenem. She manages it by “nourishing her crops from other people’s passions” (Roy 321). Chacko like a “sad bull” (Roy 322) follows Baby Kochamma’s leash. Baby Kochamma always remind her harassment done by the march, where comraded asked her to wear a red flag and shout slogans of Inquilab Zindabad and christened her Modalali Marikutty. She believes it is the fault of Velutha and she wants to destroy him and all his associates.

Baby Kochamma is a frustrated husband less half-nun. Father Mulligan became a Vaishnava by renouncing his vows. Baby Kochamma hates the idea as she wants him to do this for her. Every page of her diary starts with “I Love You I Love You” (Roy 297) even after the death of Father Mulligan this process does not stop. In her dreams she strips Father Mulligan from his “ridiculous saffron robes” (Roy 298) and always dream him as before. She never considers this transgression. She does not get her love so she does not want other to have theirs.

Baby Kochamma calculates all except one thing she fails to predict that is “Unsafe edge in Ammu” (Roy 321). She believes that whatever Ammu will do but she will never admit her relationship with Velutha in public. She believes for Ammu social norms have value but Ammu has “the infinite tenderness of motherhood, the reckless

rage of a Suicide Bomber” (Roy 321) Ammu tries to save Velutha by visiting police station but inspector Matthew refuses to take statement “from Veshyas” and their “illegitimate children” (Roy 8). Every social subject is conditioned to its positioning is supposed to behave in one particular manner. Ammu defies this order which Baby Kochamma fails to calculate. She had never expected this deviation from Ammu because this deviation can prove total annihilation for her. Even her heroics go in vain because inspector Matthew now considers the witness of illegitimate children has not value. These were the same witness on whose statement he had based his story of kidnapping and murder. Inspector Matthew knows the status of Ammu, she is powerless and he know “Whom he could pick on and whom he couldn’t. Policemen have that instinct” (Roy 8). This show the variability of law which depends on the discretion of policeman rather than on law. He humiliates Ammu by tapping on her breast and by calling names. Chacko announced that “she had destroyed enough already” (Roy 159) and ask her to pack her bag and leave. Rest of her life she does odd jobs like a receptionist in a cheap hotel. Estha is sent to his father and Rahel lives with the family. Ammu suffer from asthma. After 4 years of debacle she returns to meet Rahel it seems like she lives in “Frozen Time” (Roy 160). She does not acknowledge it. She feels like “a road sign with bird sifting on it” (Roy 161). She understands the role of social laws in her plight. She dies in a grimy room at the age of thirty one “Not old, not young, but a viable, die-able age” (Roy 161). She has the nightmare that policeman with scissor wants to hack her hair off as it is done to the prostitutes so that next police officer can identify them easily and can treat them as they deserve. Long hairs are for respectable women and Ammu’s respect has been stripped long time before. There is a “faraway man” (Roy 102) lives in Ammu’s chest. Even after death, she is not spared. Church refuses to bury her. Her last cremation is done

in the presence of Rahel and Chacko only. No tear is shed for the transgressor. She is the victim of power abuse. As Teun A. Van Dijk states in the discourse knowledge interface, “Power abuse or domination, as we define it, is ultimately based on the breach of human or social right, that is, of laws, principles or norms regulating the relations between people, or the public actions of groups or institutions (82).

Ammu in the novel represents second generation in the novel. Ammu’s father did not care for her education and only one thing is taught to her that she should be ready for the marriage. It seems like that she has only one destiny and that is marriage. Ammu like other women in the novel, her mother Mammachi and Rahel is marginalized and represents women subalterns. Trapped into illiteracy and patriarchal rule of his father, Ammu wants to break the rule of his hegemonic father, symbol of patriarchal hegemony. In somebody’s marriage she meets first time her future husband whom she does not like from her core and chances of love was not even close enough but she “thought anything, anyone at all would be better, than returning to Ayemenem” (Arundhati 39). This marriage turns to be a disaster. Her husband turns to be an alcoholic and to save his job he even accepts the proposition to give his wife to Mr. Holicks, his boss, “to look after” (Arundhati 42). Ammu does not respond to this disgraceful question and he beats her. Ammu left her husband, and returns to Ayemenem “unwelcomed” (Arundhati 42). She has two children born in 1962 and “no dream” (Arundhati 42). Nobody believes in her story of his husband’s betrayal as her father, Pappachi, does not believe “any Englishman, any Englishman, would covet another man’s wife” (Arundhati 42). The colonial hangover cannot be broken by a woman who did not obey her parents and has left her husband’s home. She turns into a marginalized position. In her husband home she

has borne beating so does in her parents' home with some difference of frequency. She has no "more chance left but Ayemenem – "front verandah and a back verandah" (Arundhati 43). She is bewildered and unable to find way from this panoptic trap of patriarchy. As Marry Wollestonecraft says:

Women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of property, will obtain for them the protection of man. (*A Vindication of the Right of Women* 19).

The important word in the above quotation is 'taught.' Women are taught to seek for the protection of man. Ammu deprived of this protection is bewildered and unable to find the course of her life. She has no dream because all her dreams end with her transgression from the law of the society. She does not have a man on her side so she is vulnerable. Discourse of patriarchal society terms woman without man an outcaste. She is reduced to subaltern position in her parental home. Unwanted and unwelcomed at all places she neither can speak, nor is heard. "She made a mistake. She married a wrong man." (Roy 38). She is tamed by divorce and motherhood but sometimes she changes her walking into a witch walk. She smokes and has midnight swims. She is a mix of "infinite tenderness of motherhood and the reckless rage of a suicide bomber" (Roy 44). Her family wants to damn her eternally, feels scared because she still has "little left of lose" (Roy 44). Baby Kochamma always tries to silent her and curves her desire. Her voice is lost in power wrestling of marriage. She loses her "Locusts Stand I" (Roy 57) in Chacko's words. The uses of words and metaphors are very important in the positioning

of subaltern. As Vogt William says, “Language is often used as an instrument of power – it can hurt, exclude and even deprive a person of their rights – the right to speak, the right to be heard and the right to be one’s self and to have that self acknowledged by one’s surroundings” (394). Babby Kochamma’s discourse of female behaviour and women position represents same power of discourse, Mammachi’s silent approval speaks this loud, Chacko’s loud discourses of “economic rights of woman” and Pappachi’s disapproval of Ammu’s oppression by her husband are the part of this larger politics. She is a subaltern, from whom the right of speaking is taken away and even when she speaks by pushing this boulder of oppression. She is not heard.

Baby Kochamma takes away the right of teaching her own children from Ammu. She has a useless degree and she uses this as a power discourse to deprive Ammu from teaching her own kids but Ammu has to accept her role if her kids do something wrong. Baby Kochamma’s hatred for Ammu stems from the fact that she does not accept the fate, which she accepts without questioning- The fate of wretched “man – less woman” need to be “graciously accepted” (Roy 45). Ammu denies it and Baby Kochammas:

..... subscribed whole heartedly to the commonly held view that a married daughter had no position in her parents’ home. As for a divorced daughter, according to Baby Kochamma, she had no position anywhere at all; well words could not describe Baby Kochamma’s outrage. For a divorced daughter from a inter community love marriage. Baby Kochamma chose to remain quaveringly silent on the subject. (Roy 46)

The web around woman becomes stronger when it is protected from inside, surveillance of women by women, subaltern surveillancing subaltern. When subaltern starts keeping

eye on another subaltern, they block all the way of each other's freedom. Baby Kochamma keeps the social order intact by following the discourses of self annihilation. Now these discourses are challenged by the behaviour of Ammu, who defies them or at least disregard them. Baby Kochamma's suffers from an ancient, age-old fear- "The fear of being dispossessed" (Roy 67). In the above quotation discourses of women positioning are delineated in a very particular way. These positions are assumed by different characters. Baby Kochamma is a "man-less woman" so does not have much respect at her parental home; Mammachi is a married woman, who has a wife beater husband; Ammu defies the violence of her husband so she is at the worst position. Her degraded position is beyond words. She has no place or social existence. As per social laws she should live her life without much ado and visibility. If Baby Kochamma accepts Ammu's idea of liberal woman, she will defy the common sense, which is source of the respect she has at her home. Norman Fairclough, in *Language and Power* observes:

Ideology is most effective when their workings are least visible. If one becomes aware that a particular aspect of common sense is sustaining power inequalities at one's own expense, it ceases to be a common sense, and may cease to have the capacity to sustain power inequalities. (85)

Baby Kochamma protects her power forged respectable status at home by protecting the common sense, which supports her stay at her parents' home legitimate and unquestionable. Baby Kochamma and Ammu both are equally degraded and husbandless woman, lowest of the low. Both are burden at the home. Power discourses work against them patriarchy defies them. Rather than fighting collectively against it, by forming a coalition; Baby Kochamma chases to degrade Ammu further. She wants to feel power

over something. Ammu is her chance to secure one hierarchy upward than the lowest. Ammu knows that there is no escape from marriage so she advocates “small wedding in ordinary clothes” (Roy 44) to make marriages “less ghoulish” (Roy 44). Thus Ammu in one way advocates the less importance for marriage in woman’s life. The social positioning is very important here but the acceptance of this cruelty by women is more important. Marriage plays very important part in this free play of power discourses. Marriages are enacted on grand level at social functions or scenarios. It is complex processes, consists of symbolical representation of religion, social institution and economic set up. More grand the scale more difficult is to escape from it for a female.

The so called personal relationships are regulated by public sphere. The laws of society decide the limits of private relationship and principles, morality, norms and laws are various names of disciplinary forces. Ammu is marginalized and acquire subaltern position because she stood against this social order. Her rejection is not noted but condemned. Like a true subaltern she is not allowed to speak and even when she dares to speak no body hears her. Transgressors has vats cry, which nobody registers but they can be tried and punished on the basis of this heresy. Thus Ammu is at the receiving end of these dominant discourses, which rules over his destiny in his life and after his death and always try to control to her animal instinct when fail the annihilation of her happens; completes the vicious circle of social power discourses.

To highlight the role further Margaret Kochamma’s character can be compared with Ammu. Like Ammu, she is also divorced and even her second husband is dead. She left Chacko and even her daughter does not consider Chacko her father. While judging Margaret, different standards are applied. She does not belong to the same social circle as

Ammu does. Her white skin and citizenship of colonial west brings her position above social taboos. Mammachi and Baby Kochamma know they have no power over her, so they never cross her path. The anglophile family accepts all her transgression (as per their moral codes) like a necessary evil. She has her 'Locuste Stand-I' which Ammu does not have just because she is from western social order, beyond the discourses of social codes. As Chacko explains in his oxford mood Pappachi was an anglophile which according to Chacko means "brought into a state which made him like the English" (Roy 52). All of them are the family of Anglophiles and they have lost their own history. They are not able to trace their own footsteps like Paravan, who sweeps their own footsteps. History gives base to human needs. In the absence of it they have only one choice mimicking the invader.

..... our minds have been invaded by a war that we have won and lost. The very worst sort of war. A war that captures dreams and redreams them. A war that has made us adore our conqueror and despise themselves.
(Roy 53)

The love for the own invaders makes them convert into Christianity and despise Hinduism. Name of the pickle factory, study in Oxford, and Baby Kochamma's love for Father Mulligan are some of the aspects of it. In front of Margaret Kochamma all of them are trying to be the ambassador of India. Their dreams are doctored and Chacko knows about this without understanding it. Rahel and Lenin lodge foreign objects in their noses. It is curious fact that politics lurks in even what children use to "stuff up their noses" (Roy 132). It is a..

..... morally wrong system of group domination consisting of different forms of discriminatory action or practices of the dominant (mostly white) groups (especially on the right) and countries and based on specific ideologies and attitudes about racial or ethnic specificity and superiority, historically causing specific system of domination. (Dijk, *Discourse and Knowledge* 61)

Margaret Kochamma and her daughter Sophie Mol are treated very lovingly on contrary to Ammu and her kids. However, Mammachi hates Margaret because of her working class background and her incestual love for Chacko but still she remains mums and takes no action. Baby Kochamma also silent as she believes, Britishers are better. Sophie Mol insults Baby Kochamma but she does nothing as she knows power is on her side. Sophie Mol is the tragic star of this racial centred drama and she is loved from the beginning till in her death as compare to twins who are cursed from the birth till the die-able age.

Third generation of female is presented by Rahel. She is expelled from the school because in a Christian institution she collides with her seniors to find out if the breast hurts. In the discourse of Christian institution “breasts were not acknowledged. They weren’t supposed to exist, and if they didn’t could they hurt? (Roy 16). She is known as a polite girl with no friend but punished because she doesnot know “how to be a girl” (Roy 17). She gets admission in Delhi because she is mistaken as an artist. Her marriage with Larry Mccasslin does not meet the desired end as she offends him by her indifference while having physical intimacies. These small losses do not matter. For her because “worse things had happened in the country that she came from, poised forever between the terror of war and the horror of peace” (Roy 19). Rahel never comes out of

the horror of childhood memories and incestual love for Estha. She is socially unacceptable because of incestuous love for brother and boyish attitude.

It's important to notice here that Rahel is an outcaste because she rejects the norms of normalcy. A normal behaviour for women is to reject her organs, her sexuality and her desires. She in absence of her father and in later life, in absence of her mother, does not have proper social training. Estha and Rahel are two egg twins. Estha is also effected by the childhood trauma and he "occupies very little space in the world" (Roy 11). To acquire space, discourse of individual either should be in the favour or against it but Estha's silence is neither "intrusive" nor "noisy" (Roy 10). He develops the habit of quite walks and never participates in group activities. The three generation of women represents the subalternity as a fate of women. They by their own thinking and habits, they try to protect this hierarchy. Male counterparts of them are always standing against them if they step out of the discourses of acceptable female behaviour. To live normally they need to accept beating by male as normal (Pappachi and Ammu); using wife's body as object either to satisfy their lust or to secure job (Ammu), if from higher caste somebody want to sleep with lower caste girls (Chacko), who is also protector of proletariat's right publically, it is considered he can not help having male needs; but if they use same body to fulfil their own desires their world will collapse (Ammu-Velutha relationship). In such conditions, a good husband is a blessing of God and happiness of women depends on the mercy of this demi-god. Estha and Rahel read backward and forward with same efficiency. It suggests the nature of trauma discourses which runs in human mind – always present. Twins defy common sense because they can read to both sides. Miss Mitten considers it as she has "seen Satan in their eyes" (Roy 60). Baby

Kochamma reinforces common sense in them by asking them to write hundred times “in future we will not read backwards” (Roy 60). As child they learn morality by learning taboos. Estha notices the hair of mad man- Murlidharan and wants to ask why does he has three kind of hair. He does not know whom to ask. Rahel wants to ask do people always kiss each other sideways. She also doesnot know whom to ask. They understand that these types of questions are not asked. They only thing is this does not stop them from thinking about taboo subjects. Teun A. Van Dijk observes:

..... context properties (e.g., goals, roles, identities, power) donot always show in talk or text, and hence remain inaccessible not saying something may be due to contextual constraints (taboos, prohibitions, roles). Also, context controls not only production but also the understanding of talk by addressees.” (*Society and Discourse* 108).

These taboos are to form the psyche of child as per the requirement of social behaviour. Estha feels the power of discourses when in music hall he sings and everyone shouts – “Shut up or get out. Get out or shut up” (Roy 100). Estha, a little man with tickets is even exploited by orange drink lemon drink man. The standardization of social behaviour is created by interpersonal behaviour. In the movie scene Estha and Raheldeciphess the social norm.s It proceeds thus:

a) Are they clean white children ?

No. (But Sophie Mol is)

b) Do they blow spit – bubble ?

Yes. (But Sophie Mol doesn't)

c) Do they shiver their legs ? Like Clerks ?

Yes. (But Sophie Mol doesn't)

d) Have they, either or both, ever held strangers sou-soos?

N Nyes (But Sophie Mol hasn't)

'Then I'm sorry' Captain Von Clapp- Trapp said. 'It's out of the question. I cannot love them. I cannot be their Baba.'" (Roy 106-107)

The above conversation shows how Sophie Mol, a western child with a father, becomes a symbol of standard. For the children, they start gauging themselves on the basis of her behaviour. They despise her and want to be like her. This duality exists almost in all model of standardization. The above model shows curving the desire of Rahel and Estha. They want to be like a common, socially acceptable enemy. Rahel and Estha questions their social division and standardization. They ask about the division of love from Chacko:

Is it necessary that people HAVE to love their own children most in the world ?

'There are no rules' Chacko said.

'But people usually do.' (Roy 118)

The emphasis here is that there is no rule but common sense implies the affirmative. These standards work as mind markers. Teun A. Van Dijk observes in *Society and Discourse*:

..... inter subjectivity is based on the shared "objective" properties of social situations and guided by institutionalized cognitive standards.

Social actor thus become “Judgemental dopes’ who cannot see through the social norms according to which they act. (Roy 101).

Devoid of fatherly love, they start living in the company of Velutha. He treats them like rear human being and decimates “adult carelessness. Or affection” (Roy 190). Baby Kochamma also traps them and uses them against their beloved-Velutha. Both of them unable to bear this trauma takes shelter in escapism and believes the punished person is not Velutha but his brother (imaginary) Urumban. They have no control on the situation they are “sinned against” (Roy 191). They are like “A pair of actors trapped in a recondite play with no hint of plot or narrative. Stumbling through their parts, nursing someone else’s sorrow. Grieving someone else’s grief. (Roy 191)

In the contention of power discourses the twins are used as tools as Roy states India is a free country but “Orangedrink lemondrink Man could just walk in through gauze doors” (Roy 197). There is no actual freedom. Actions of individual are gauged both at physical and psychological level. Estha, Rahel and Ammu suffers because, “they have broken the rules. They all crossed into forbidden territory. They all tempered with the laws that lay down who should be loved and how. And how much. The laws that make grandmothers’ grandmother, uncles, uncles (Roy 31).

Society is based on laws that define relationship based on taboos and when somebody ignores these taboos he has to face disciplinary forces. These laws do not rule only the body but also the mind whenever – “unthinkable became thinkable” (Roy 32) these laws comes into actions and starts working against the transgressors. Estha, Rahel and Ammu contest against the established discourse of social norms. In this contest they are against outer world and their own family.

The destiny was already decided only the presentation left. This all had begun long time before on the day “when the love laws were made. The laws that lay down who should be loved and how “And how much” (Roy 33). Oumhani observes that by defying caste laws, Ammu, Rahel and Estha “map out new territories and enter forbidden in between spaces, thus forming relationship that defy the laws of a world. Where centre and periphery still determine social intercourse” (86, Quoted in Anna Froula *In-Between and Elsewhere* 39).

The destiny of subaltern women is in the hand of master man if not directly than indirectly. Mammachi willingly succumbs herself to the mercy of her husband when saved by Chacko she sacrifices all her business and life in the welfare of her son, Baby Kochamma, real name Navomi Ipe, never marries and throughout her life she struggles to be acceptable and respectable. Ammu transgresses from social laws and suffers from the punishment of slow death. Rahel is a lost case of incestual love never accepted by the society. Their destinies are decided by the outside social forces. As Dorothy Smith comments on women identity formation:

When the codes and images are viewed as women use, play with, break with, and oppose them, the discourse of femininity appears not as a managed construct of the fashion industry manipulating people as puppets, but as an ongoing, unfolding, historically evolving, social organization with which women and sometimes men are actively at work. (204)

Woman’s fate is not decided by their own action only but also by men and man-made culture and society.

Subaltern male world in the novel is presented by Velutha, his father Vellya Pappen and his brother, Kuttapen. In the novel there are several perpetrators, but “only one victim – And he had blood red nails and a brown leaf on his back” (Roy 191) that is Velutha. This lucky leaf on his back proves lucky for all capitalists and politicians in the novel but not for Velutha. His name stands for white but his colour is black. This reminds conversion of his forefather into Christianity. It was an attempt of them to enter in power terrain of society and breaking the shackle of caste system. However by conversion only names are changed from Achoo Paravan they became Achoo, from Kelan Paravan to Kelan; from untouchable Hindu they become untouchable Christian. It was a shift from bad to worse. They got separate churches, services and priests and they also lost any sort of reservation because “on paper they were Christians, and therefore casteless” (Roy 74). The change was only on paper not in reality. Before Independence, Paravan needs to wash their footprints and after independence situation is changed, they are not “being allowed to leave footprints at all” (Roy 74). Velutha studied in separate school for untouchable. He is the one who actually runs the Paradise pickle. As Mammachi said, “if only he hadn’t been a Paravan, he might have become an engineer.” (Roy 15). He is a card holder member of communist party. He has his ways to give unsolicited suggestion and discarding advices. He appears like a rebel and deviates from social order and is an exception among Paravans. By the character of Velutha Roy integrates gender and caste politics. Friedman states:

Roy’s integration of gender and caste into the story of the nation – particularly as this story involves violence performed, tacitly sanctioned, or ignored by the state – demonstrates how feminist geopolitics engages

locationally – that is to say. Spatially – with power relation as they operate both on the nation and within the nation. (117)

Velutha is the victim of all the above stated. He is the actual God of Small Things- a god of loss. After his return of four year exile from home Mammachi rehired him as incharge of general maintenance. It causes a great deal of resentment in touchable factory workers. The discrimination is in the social system. Proletariats are subdivided and enemy of each other. As members of social group they believe, “Paravans were not meant to be carpenters. And certainly, prodigal Paravans were not meant to be rehired” (Roy 77). Mammachi like a typical capitalist plays a calculative game. In order to please touchable workers she pays Velutha less than a touchable carpenter but more than Paravan workers. She avoids his entry at her home but when requires him for work she does allow him. She takes advantage of his low position and she knows that nobody except than her will hire him. Velutha lives in a society where dreams are divided as per classes – “Big Man the Laltain Sahib, Small Man the Mombatti” (Roy 89). The coolie explains the condition of Proletariat in a very precise manner when he says they get half the money they ask for and “less then a tenth of what he deserved” (Roy 90). The actual blood and bone of Paradise Pickle, Velutha, gets lower pay even than other Proletariats, this is the impact of caste based class system. Velutha has talent and courage but he knows this will land him into trouble only. The casteless Christian society has caste at its forefront to exploit him and lawful country has no applicable law to save him from the cruelty of an inspector. Velutha against his kind’s history see things. He cannot resist the love of Ammu. There love is beyond social law. He has something strange in his arms. “If he touched her, he couldn’t talk to her, if he loved her he couldn’t leave, if he spoke he couldn’t listen, if he

thought he couldn't win". (Roy 217) He is a 'one armed man' (Roy 217) as he knows his one arm is bound by the social laws. They together dreamt the forbidden dreams. Brinda Bose states:

In reality, the traditional cultures that prescribe social existence are varied to suit a classist / casteist society such as India's, which is what made it possible in the first place to view Velutha's sexual transgression as revolutionary and Ammu's as an elitist prudence. (130)

The relationship between Ammu and Velutha is an emblem of social revolution. Their relationship of "thirteen nights" (Roy 338) has no future. They stuck to simple and small things and let the big things lurk outside. Their concentration strictly on basic human values and ignoring social laws and barriers project a pure human relationship. Unfortunately, this was not acceptable to the society. Their fates and future were linked. They always do only one promise – "Tomorrow" (Roy 339). Social subjects are not allowed to have such pure relationship based on human understanding. The taboo adjectives are always attached to it. This simple action of loving a woman by man is considered as a threat against social order. He does not love a woman only, he loves a caste woman, a prize beyond even his dreams and he dares to hold her in his arms. He, who can build houses for them, run their factories but cannot love their ladies. Ammu is also a transgressor but this act is a sign of her prudence and has different punishment for different class and castes.

There is important role of politics in the predicament of Velutha and Ammu's relationship. Communism, in its all paradox is represented by K.N.M. Pillai. He has been hoping for his political rise for a long time and he observes Paradise Pickle with hope to

form a labour union for his political purposes. In Pillai's ambition, Velutha is a barrier. Pillai knows that touchable workers in the factory hate Velutha "for ancient reason of their own" (Roy 121). Inspector Thomas Matthew before taking any action consult K.N.M. Pillai to enquire that does Velutha has any political support. Whereas Inspector is a congressman and does not trust Pillai but they understand each other like all power holders. They are the one who are running the world by holding the rein of power in their hands. Roy states, "They looked out at the world and never wondered how it worked, because they knew. They worked it. They were mechanics who serviced different parts of the same machine" (Roy 262). This union represents the same interest of power holders. Like a cynical power holder Pillai in his discussion avoid any reference of Velutha's card holding status in the party Pillai is the last person whom Velutha visits. Directed by the "instruction manual" (Roy 286). Velutha asks for the help of Pillai, who refuses it by referring it as personal interest which are different than party's interest. Thus "Another religion turned against itself. Another edifice constructed by the human mind, decimated by human nature" (Roy 287). Pillai slips his finger into History's waiting glove" (Roy 281) to fulfill his political interests. Pillai's refusal to help on personal ground is ironical because he has his personal vendata against velutha. Like Pillai communism in India is baffled. Gilbert Weils and Ruth Wodak define the reference thus:

Discourses influence discursive as well as non-discursive, social and political processes and actions. In other words, discourses as linguistic social practices can be seen both as constituting non-discursive and discursive social practices and, at the same time as being constituted by them. (22)

Thus social discourses decide that how politics will work and politics also decide how social discourses can be used in the power wielding. However Pillai does not get desired result from his action because he needs the “process of war than the outcome of victory” (Roy 281). Pillai’s high pitched speeches are sham and “pharisaic” (Roy 281). Nobody ever knows about the role of Pillai in the events. Politics is invisible, power never shows its face but still decide the course of events.

Police also plans the course of action very carefully as a touchable policeman. The police which stands for

“Politeness
 Obedience
 Loyalty
 Intelligence
 Courtesy
 Efficiency” (Roy 304)

But they behave in total absence of above discussed. The action of policemen, acted by “Touchable Policemen” with economy, not frenzy. Efficiency, not anarchy. Responsibility not hysteria” (Roy 309). They didn’t hack off his genitals and stuff them in his mouth. They didn’t rape him. Or behead him. “After all, they were battling an epidemic. They were merely inoculating a community against an outbreak (Roy 309).

The police works here as an agent of caste system. They can arrest Velutha easily but their purpose was to exercise fear not to arrest him. The weak is trodden under the feet of powerful without any trace or trial. The social order ensures its impenetrable status at the end. Foucault argues in *Discipline and Punish: The Birth of Prison* observes:

Our society is one not of spectacle, but of surveillance, under the surface of images, one invests bodies in depth; behind the great abstraction of exchange, there continues the meticulous, concrete training of useful forces Individual is carefully fabricated within it, according to a whole technique of forces and bodies (217).

Police is an instrument to punish the transgressor and keep the social order intact. The constitutional role of police is to maintain law and order in practical stand for unlawful and anarchy. Rather than treating the case as professional they treat it on personal ground. In immoral union with politics Inspector Matthew feels a strange power in his hand and inescapable position of subaltern Velutha feeds his ego. The police, like another disciplinary force, provide muscle to the social order. The narratives of higher in class order are considered real and the subaltern even did not get a chance to speak.

In the murder of Velutha his father, Vellaya Pappen, plays a significant role. Mammachi organized and paid for his glass eye and he is always indebted to her for this. He scorns the way Velutha behaves and continuously nags around him. ‘He plays important role in History’s Plans’ (Roy 200). He is a typical Paravan who sweeps his footprints away by his own crawling backward with a broom in his hand. He sweeps his own identity from any trace. In their house there are many items given by rich people, a symbol of their fake generosity. A clock that didn’t work, a flowered tin waste-paper basket” etc. He goes to Mammachi and tells her the about the unthinkable crime done by Velutha and Ammu. He expects that as per taboo he will not be touched by Mammachi but she spits on him and pushes him away. He offers to kill his son. Slavery is personified as him. He is the internal agent of social order and security system. As Foucault states in

Discipline and Punish, “..... the major effect of the Panopticon : to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power inmate should be caught up in a power situation of which they are themselves the bearer (201). Vellaya Pappan is the fearer of this social panopticon. He secures it from inside to make the subject inescapable and panopticon functionable as per power discourses. Vellaya Pappan wants his son to be like him or his brother Kuttapen. Kuttapen is a “good, safe Paravan” (Roy 207). He is an illiterate. He is bedridden because of an accident and does not cause trouble to anybody except himself. Vellaya Pappan himself wants to beat his son till death for having relationship with Ammu. He does not make any fuss about the death of Velutha as he believes whatever is done is done as per caste laws. Caste laws are state within state for him and whosoever defies them should be punished.

Chacko in this respect is a male chauvinist feudal lord. Rather than ruling the system or controlling he is just part of it. He is feudal by heart but a “self proclaimed Marxist” (Roy 65). He never participates in actual agitation and calls pretty women, who works in his factory, on the pretext of lecturing them and flirts with them. He takes them to trade union classes and uses them for physical gratification. He is “An Oxford avatar of the old zamindar mentality – a landlord forcing his attentions on women who depended on him for their livelihood” (Roy 65). He follows Marxist philosophy, in theory, because Comrade E.M.S. Mamboodiripad, the flamboyant Brahmin, is in power.

Chacko considers Estha and Rahel as “milestones around his neck” (Roy 85). Ammu does as much work as Chacko does in factory but he refers it as “my factory, my pineapples, my pickles” (Roy 57). Chacko strictly believes what’s yours (Ammu) as mine

and what's mine is also mine" (Roy 57). He is a confused Marxist like Indian Marxist parties. He rehearses the revolution by playing "Comrade! Comrade! (Roy 122). He thinks about conducting round table meeting with beautiful workers of his company. He blurred the battle lines like other politician to use subaltern's to achieve his own ends. He lives on the hard earned money of Mammachi and Ammu. He tries to stage the revolution but not letting it happen. Like his father Pappachi, he is an anglophile male chavenist personified.

Marxist frames the background for the text. The fate of Marxism is like K.N.M. Pilla's son Lenin in Kerala, who works "as a servie contractor for foreign embassies" (Roy 14) in Delhi. Marxism fails to cope up with the complex social structure. Syrian Christian, the power holder in Kerala were wealthy feudal lord and for them Marxism is worse than even death. Marxism also chooses the middle path. It works in parallel to it. Roy states :

The Marxist worked from within the communal divides, never challenging them, never appearing not to. They offered a cocktail revolution. A heady mix of Eastern Marxism and Orthodox Hinduism spiked with a shot of democracy. (Roy 66-67)

The Marxism lost its sharp edge and dream of classless society in its confrontation with age old caste system in India. As Roy states E.M.S. Mamboodiripad gets the power and it posts him in an absurd situation. "To govern people and ferment revolution simultaneously" (Roy 67). In his first term he tries to create "The peaceful transition to communism" by enforcing "land reforms, neutralize the police, subject the judiciary and restrain the hand of the reactionary anti-people Congress Government at the Centre (Roy

67). Soon this peaceful transition and neutralizing of disciplinary institution transforms into using them to achieve their own ends. As Teun A. Van. Dijk states in *Discourse and Power*:

Political groups or institutions are thus defined not only socio politically in terms of sets of interacting actors or collectivises and their interactions, but also socio cognitively in terms of their shared knowledge, attitudes, ideologies, norms and values. (184)

In his next term 1967, Comrade EMS followed his peaceful treatise soberly and it brings the wrath of Chinese Communist party which named this system as “parliamentary cretinism” (Roy 68) and accused him of “providing relief to the people and thereby fluntry the people’s consciousness and diverting them from the Revolution” (Roy 68). They shift their support and weapon to naxalites. EMS expelled the naxalities from the party and used public anger for his own purposes. Same way as high caste Christian termed low caste caste Christian a naxalite to get public consent on their side. Whatever happens on political power account same does happen at social level and vice versa.

In the novel, there are some digressions that are integral part of the theme. The folk tale of Kathakali is important to mention here. These kathakali dancers, to earn their livings, change the narrative of the stories to save themselves from starvation. They corrupt the stories of these gods to encash it. In the metanarrative of great stories the secret is all knows it but still wants to hear again. They offer no trick, suspense, surprise or thrill that they are not familiar with. As Arundhati Roy remarks: In the Great Stories you know “whole lives, who dies, who finds love, who doesn’t. And yet you want to know again” (Roy 229). These stories are part of Kathakaliman. These narratives are way

of his thinking. God's stories told from "ungodly human heart" (Roy 230). Thus these stories install a point of view in the spectator too, who are also bind with the narrative like Kathakali man, and Kathakali man is left behind in the race of capitalism. He is not able to pick jobs like others. His is "unviable", "unfeasible" and "a condemned god" (Roy 230). So to fulfil his needs he enters in the market to sell his stories. They are mocked in the "Heart of Darkness" (Roy 231) by the people who do not understand them completely. The kathakali men "took off their makeup and went home to beat their wives. Even kunti, the soft one with breasts" (Roy 236).

Arundhati Roy's *The God of Small Things* is set in Kerala and chronologically divided between the late 1960s and the early 1990s. Roy closely juxtaposes past and presents to highlights the trauma due to the events happen in first era. The plot moves in analepsis and prolepsis movement. The novel ends in the middle with the death of Ammu and Velutha but its narrative ends with Ammu-Velutha's promise of tomorrow. Marriage appears to be a disciplinary institution which works towards silencing and controlling women behaviour, especially if she articulates her opposition of its law. Divorcees are reduced to limited destinies as the same is done to lunatics – they do not communicate directly but are interpreted by 'others', Ammu transgresses from the boundaries of caste, religion and class. Amitabh Roy comments, "Thus, despite his professed Marxism, Chacko follows Manu and the tradition in asserting the son's domination over mother in old age. Mammachi submit to it as such ideas are familiar to her (67). Roy concedes the importance of class by detailing how members of one social group and caste react with uniform shock at the relationship of Ammu and Velutha. Characters of the novel are bribed to work for history and to protect the power structure. All events in the novel are the expression of power. Paul Rabinow states:

An event, consequently, is not a decision, a treaty, a reign, or a battle, but the reversal of a relationship of forces, the usurpation of power, the appropriation of a vocabulary turned against those who had once used it, a feeble domination that poisons itself as it grows lax, the entry of a masked 'other' (88)

It is very much clear that in this novel Arundhati Roy projects two types of subalterns- women subalterns and caste subalterns. Women subalterns have its representative in Ammu and Mammachi. Ammu, better than her brother and deserves better husband than her husband, never able to rise in the ladder of social progress because the prevailing ideology does not allow her. She challenges the social positioning and ideology behinds it that makes her a transgressor. Society tries to silence her and when fails they refuse to hear her. The state apparatus, police, does not pay any attention to her plea because police knows whom to hear and whom to not and she belongs to subaltern category so hearing her is not considered important at all. Civil apparatus are represented by her family, who reduces her to marginalized position due to her divorced status. She has no place to go and her plea has no hearer. Caste subalterns are represented by Velutha, who challenges the social order and same like Ammu State and Civil Apparatus does not accept him. He meets more tragic death than Ammu as in social positioning he is lower than Ammu. Discourse of Velutha is marked with long silence and monosyllabic answers. Ammu uses metaphorical language to convey her emotion as speaking categorically about taboo subject is not allowed to her. In the moment in police station she breaks that taboo she is called a prostitute. Verbal behaviour is dependent on the training of social subjects. Their identities are formed by the discourse of social actors, who surround them. Estha and

Rahel are the example of this training. Velutha, the god of small things, neither has political apparatus on his side nor the civil apparatus. Both his residue are taken from him. A prodigal subaltern fails to achieve what he deserves. Attitude toward social taboos and actions of hegemony depends on the participants in it. When a male does an act of transgression, it is consider an act of his needs; but same act if is done by woman is a sin. Both Ammu and Velutha fail to achieve their dreams due to their subaltern position. Ammu, her twins and Velutha are treated like object by Police and by their families, because they donot have “Locusts Stands I”. In search of their identities all of them tread into troubled waters and cross social boundaries. These social boundaries are strengthened by power structures of the state too. In outward appearances these political parties and police forces are casteless and genderless, but in their principles they follow social norms of discrimination. In this world a woman do not have right to own her business, choose her lover and a Paravan has only duties, no right. In his search of identity, he may join different political parties and shouts some slogans in their favour, but in reality he has no escape.

Chapter – 4**Overlapping Discourses of Colonial and Post-colonial Worlds in Kiran Desai's *The Inheritance of Loss***

Booker prize winner Kiran Desai was born in India on September 3, 1971 in Chandigarh. She is daughter of famous writer Anita Desai and first came to literary attention in 1997 when she had published *Strange Happenings in the Guava Orchard* in an anthology “50 years of Indian Writing” edited by Salman Rushdie. In 1998 she had published *Hullabaloo in the Guava Orchard* and Salman Rushdie praised this novel. This novel won Betty Trask Award tells the story of Sampath Chawla's search for freedom, peace and God by climbing on a tree of guava. This novel shows the maturity of the writer and her deep understanding of human character. The novel is marked with subtle humour and irony. Her second novel *The Inheritance of Loss* published in 2006 won Man Booker Prize for her at the age of 35. Chairperson of the Judges and Goldsmith's Professor of English Literature at Oxford said “This is a magnificent novel of humane breadth and wisdom, comic tenderness and political astuteness”. She is highly influenced by the writing of her mother who has a profound influence on her and her writing style. In her speech while accepting booker prize she said, “I owe a debt so profound and so great that this book feels as much hers as it does mine” (The Statesman 12.10.06)

The extraordinary achievement, winning Booker Prize, made Kiran Desai the youngest women ever to win this prize. The novel explores the problem of globalization, multiculturalism, economic inequality, plight of subaltern migrants, issues of minority and violence. Kiran Desai said that it is a book that tries to capture what it means to live between east and west and what it means to be immigrant. How does the imbalance

between these two world changes a person's thinking and feelings? How do these changes manifest in a personal sphere, a political sphere, over time? The novel thus captures the impact of the introduction of partial modernity in third world countries and the plight of migrants in First world countries. There are some biographical elements in the novel too. Like Kiran Desai, her characters take a journey from Kalimpong to Manhattan. She writes the part of the novel by staying in Kalimpong briefly. The story is set in 1980s and symbolises real post-colonial India. Kiran Desai said in an interview, "The character of my story are entirely fictional, but these journeys (of her grandparents) as well as my own provided insight into what it means to be travel between East and West and this is what I wanted to capture". She is criticized for misrepresenting minorities and misinterpreting political scenario of Kalimpong. But it is a work of fiction not a history book. Kiran Desai says, "The political information is accurate to my knowledge and based on my memories and the stories of everyone. Also the details are accurate" (Human Warmth). The story of the novel starts exactly at the time when Mulk raj Anand's *Untouchable* and *Coolie* ends, in colonial India- an India of slavery. The novel chronologically opens up in pre-independence era with the story of Jemubhai's father's ambition to send his son to abroad for study and ends with Biju's returning to India at the GNLFI insurgency in 1986's. Krishna Singh observes:

The Inheritance of Loss explores colonial neurosis, multi culturalism, modernity, immigrants bitter experiences, insurgency and the game of possession, gender bias, racial discrimination, changing human relations, impact of globalization. Isthian Puran type delineation of the North-East of India, post-colonial chaos and despair, ethno-racial and historical relationship between people of different culture and background. (51)

Kiran Desai depicts poverty, unemployment, xenophobia and government's discriminatory policies and apathy. Separatist movements are also targeted. Various aspects of subalternity are represented in the novel. In the novel, Desai used stream of consciousness technique thus also delineates the psychological dimensions of subaltern characters. Subalterns, in the novel, have various levels of inferiority complexes and their struggle to fight to it is also at various levels. Judge Jemubhai Patel is a subaltern, who has effaced his own identity and he never struggles to have it back, but always tries to follow the standard of his own annihilation. Sai is the future of the journey started by the Judge and is the product of Macaulay's education. Boss is the foil of Judge and is conscious of the reason of his subalternity and this subaltern screams for his rights but nobody pays heed to him. Cook- Panna Lal's subalternity is the product of unequal class division of India where servants are considered sub-human and he believes in his own subaltern position as a natural state. Cook's son Biju is an illegal immigrant and represents the state of poor Diasporas of Third World Countries in First World Countries. Gyan is trying to search for the door to get freedom in GNLFF or in self rights but is divided between his love for Sai and Western goods at one side and tradition and self government on other. Kiran Desai's novel *The Inheritance of Loss* grapples with the issues of globalisation and multiculturalism of Indian society and its underlying processes as an effect of discursive formation of modern society. The novel presents subaltern classes from double perspectives- subalterns living in colonial world and subalterns living in postcolonial world. She presents lives of Diasporas in abroad and their return to their nation and feeling marginalization and alienation here too. Colonial world rules the psyche of all characters without caring their geographical dimension. Discourses of colonial world ubiquitously are present in them. Cook and Gyan are struggling in this

world to have even a home. Emergence of colonial discourses as psychological colonization indicates the large sphere covered by the power of discourses. Globalisation is considered as the process that increased communication and interaction, but in the novel Sai, Judge and Cook shares same place but fail to create proper understanding due to the valuable impact of colonial power discourses.

Kiran Desai's novel *The Inheritance of Loss* etched on a global canvas and covers three continents – Asia, Europe and America. She draws parallel stories of pre-independence and after independence India – thus projects the mentality of colonial and post-colonial world both. Discourses, which have its roots in past, come to haunt present world and even threaten the identity of its dwellers. All characters in the novel are in a loop and travelling towards something. They are in search of goal or identity; either overburdened by past or trying to shed away the past: their past in response to this trying to dominate their unconscious and affect their conscious actions. In this cob-web of anti-self-discourses loss of self-identity for subalterns is just the beginning and it further leads to self-loathing and mimicry of their oppressor.

The self-realization and identity formation are central point in the process of self-actualization. The problem faced by Desai's character is whenever they try to frame a conception about themselves they frame it from the perception of others' discourses. They feel the flame of these discourses because of the degree of power related to these discourses. Living in the status of subhuman, these discourses of their subalternity starts ruling their mind and actions. They are stereotyped and pushed into anti-self domain. Living in the panopticon of anti-self discourses, these characters grew strange to themselves and self loathing prevails. In the process of mimicking others their self is

annihilated. The loss of self consciousness qualifies Jemubhai, Sai, Biju and Panna Lal for the membership of subalternity. They belong to same class of subalterns but are unaware of their membership. As Gayatri Spivak remarked once in, “class is the purest form of signifier” (Seminar at Pembroke Centre, 163) but the signifier ‘class’ lacks signified in case of these groups. They are unable to see their position and condition. The discourses that surround them make them observe the outer world from the perception of ‘other’ and deny inner penetration to observe the role of power in their subjugation. The colonial influence dilutes their self actualization. Aijaz Ahmad observes, “Blindness is a matter of class. What needs to justify itself is that other kind of blindness, which refuses to see that most things are a matter of class. The refusal is itself very intimately a matter of class” (“Issue of Class and Culture” 104). Their position is a matter of class as they are the victim of colonial rule and post-colonial conditions which make them adore their ruler. These discourses of colonial supremacy blind them from observing their subaltern position.

The novel, *the Inheritance of loss*, is set in Kalimpong hills, against the backdrop of the 1980’s GNLFF movement. In the novel there are five major characters – the Judge- Jemubhai Patel, Sai, Gyan, Biju and the Cook- Panna Lal. Except than them, there are many other minor characters which together frame a complex web of the narrative of colonial and post colonial India. The novel unfolds in non-linear narrative form; dividend in 53 chapters, novel takes the reader in the journey of different places of India, New York, and England; parallel narration also happened on conscious and unconscious level and on the level of perception and reality. In spite of its plurality of experiences and narrations novel deals with singular theme of the condition and conditioning of subalterns and subalternity.

One of the major protagonists of the novel is the anglicised Gujrati judge, Jemubhai Popatlal Patel. His training to subalternity starts at the very early period of his life. Familial bond plays a crucial role in this process. Family is a place where culture makes an entry into the mind and behaviour of a social subject. As Gramsci observes:

... the children find in their family life a preparation, a prolongation and a completion of school life; they “breathe in”, as the expression goes, a whole quantity of notions and attitudes which facilitate the educational process properly speaking. (*Selection from Prison Notebooks* 31)

Born in colonial India, Judge and his father were convinced about the superiority of West and Westerns long time before which is also an obvious reality for them and this also make them believe that they like all other Indian are subordinate to them. Convinced about their subalternity they want to rise above in the ladder of social order. The possible route available to them is western education and the mimicry of westerners. The training of Jemubhai starts with his tryst with western education which also leads them western ideology. Education and educational institutes turn into means to protect the dominant ideology and power structures. Althusser considers that legal structures, educational system and family are the “ideological state apparatuses”. Judge’s father played a major role in Judge’s predicament. His father owned “a modest business procuring false witness to appear in court” (Desai 57). He fancies his son to be a judge in the court. Judge’s father sows his ambitions in Jemubhai’s young mind and teaches Jemubhai to follow the Britishers to follow the powerful discourses. To achieve this dream Jemubhai is first sent to Mission School. Here at the entrance of his school the portrait of Queen Victorian plays a vital role to shape his mentality and roots a sense of inferiority in him.

.....in a dress like a flouncy curtain, a fringed cape, and a peculiar hat with feathery arrows shooting out. Each morning as Jemubhai passed under, he found her foggy expression compelling and felt deeply impressed that a woman so plain could also have been so powerful. The more he ponders the oddity, the more his respect for her and the English grew. (Desai 58)

The continuous encounters, with the picture of the queen and its odd relation to the power, imprint in the mind of Jemubhai that everything that is English is superior. If a simple woman can be so powerful because of being English Queen, it means English will empower everyone and everything related to them. The portrait of Queen has history standing behind her to empower her and behind Jemubhai there is a void like all other subaltern subjects. This void need to be filled- Jemubhai is eager to fill it with meaningful stuff, which for him is following the west. The school is thus a colonial institute that has history of its own and propagates the ideology as per that history. This is not a mere structure but an ideology in it. To constitute any historical structure, according to Adam David Morton, three elements are the most important one, "...ideas, understood as inter-subjective meaning as well as collective images of world order; material capabilities, referring to accumulated resources; and institutions, which are amalgams of the previous two elements" (115). The portrait of Queen symbolises all these three elements collectively. The educational institution reinforces the idea of British superiority by posting the picture at the entrance of the school and portrait signify the world order and in its hierarchal colonial force-British Empire is at the peak. If native follows the set standards it will ensure materialistic benefits to the natives but will also eliminate any chance of free thinking. By just looking at the portrait every day the slavery gets strong further as with these colonial images the natives are also digesting and accepting the idea

of their supremacy. Thus the portrait becomes a monologist discourse vehicle that carries a sense of power in it and demands power for its associates too.

Jemubhai's boastful journey, from India to England, proves like his journey into the "Heart of Darkness" and further degrades him and reinforces the idea of his inferiority in him. The journey is full of bad taste and etched permanently in his mind. He tries to translate the world of power by using Oxford English Dictionary- another symbol of British hegemony. From a naked truth to the translated truth; complete process of meaning changes. The meaning can be twisted or moulded as per the requirements. Surrounded by the discourses of anti-India, Jemubhai's love for his kin transforms from love to pity and from pity to shame. He starts believing that Indian love is "undignified, stinking and unaesthetic" (Desai 38). His room hunting journey and a lot of refusal in this hunting deepens his inferiority complex. He secures a place to live at Mrs. Rice, who lodges it to him just out of dire necessity. Everyday's rejection and gazes of disgust makes him a coward and cowardice drifts him towards solitude. "The solitude became a habit, the habit became the man, and it crushed him into shadow" (Desai 39). The discourses of colonial forces set a web of anti-self around him. He dejects the discourses of his countrymen and the power discourses reject him and dictate new norms to him – a great standard to follow.

Journey of Jemubhai from alienation to self alienation is a curious journey. According to Althusser, "It is the Idea, in the process of self-alienation which constitutes it as the Idea" (*Politics and History* 183). Seclusion from the self asserting discourses is the politics played by the dominant ideology. In self-alienation, subject drifts towards other's standards. As Robert Paul Resch observes:

Ideology also masks existing social contradiction by naturalizing existing social relations, the position occupied by social subjects, within an imaginary discourse that presents these relations as inevitable (thereby excluding the possibility that things might be different) and coherent (thereby excluding or rationalizing social relations). (207)

There are a lot of contradictions in the prevalent hegemony that Jemubhai chooses to ignore. Ideology blinds him from observing his self oppression. He never inquires about the reason of western supremacy. He never questions the biased standards of white people. He questions the colour of his skin and his texture but never looks objectively at western concepts. The ideological solitude starts playing the game of silence on Jemubhai and he succumbs to its ferocity. His mind begins to warp.

...he grew stranger to himself that he has to those around him, found his own skin odd-coloured, his own accent peculiar. He forgot how to laugh, could barely manage to lift his lips in a smile, and if he ever did, he held his hand over his mouth because he couldn't bear anyone to see his gums, his teeth. (Desai 40)

He starts washing himself excessively. He fears his own smell. This impact does not end in England even when he returns to India "he never is seen without socks and shoes and would prefer shadow to light" (Desai 40). He scares from sunlight as he feels that sunlight can reveal the real colour of his skin, which he loathes and hide. These discourses of 'other' make him conscious of his own self and "eventually he felt barely human at all" (Desai 40). This journey towards darkness once waged has no end. Judge gets wrapped in the corner of his unconscious where the monster of his inferiority dwells.

Judge stops addressing himself in first person and always address himself in third person. His sense of inferiority gets triggered with even a slightest reference. Judge, eventually, passes the test of ICS by getting the lowest minimum passing marks 100 out of 300. At this news he rushes towards his rented apartment and weeps. To answer the reason his sudden outburst he responds to Mrs. Rice by stating, “One is done. One is finally through” (Desai 117). It seems like that other in him is through but he is trapped for always into it. The books, which he reads during his stay in England, are *A Brief History of Western Art*, *A Brief History of Philosophy*, *A Brief History of France* and during his return he studies “*How to speak Hindustani*”. All these books lead him towards the imitations of the Britishers. As Bhabha observes, “Mimesis and Mimicry is writing, a mode of representation, that marginalizes the monumentality of history, quite simply mocks its power which supposedly makes it imitable. Mimicry repeats rather than represents” (Bhabha 125). His mimicry marginalizes him further he is never able to become other and he loses his previous identity too. It becomes a matter of mockery. In Jemubhai’s attempts, to keeping up with the standards, set by colonial rule blindly. “He envied the English. He loathed Indians. He worked at being English with the passion of hatred and for what he would became, he would be despised by absolutely everyone English and Indians, both” (Desai 119). He does not consider himself an Indian and Britishers do not consider him a Britisher. He is lost in the alley of darkness without any self respect or even a solid presence. He is just a blank spot, a paper on which a lot is written without meaning or sense. As Bhabha observes the mimicry subject “transformed into an uncertainty, which fixes the colonial subject as a “partial presence, by ‘partial’ I mean both ‘incomplete’ and ‘virtual’ (Bhabha 123). Jemubhai is partial Indian and partial Britisher thus he has new hybrid identity. Jemubhai is ambivalent now neither complete

nor real. He sets his unreal standards and in pursuit to achieve them he merges into unreal without any trace.

He has spent five years to get training of colonial discourse to tailor himself as per the standard of crafted image of “brown Sahib” as mentioned in the Macaulay’s minute on Indian Education System, “We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect” (Macaulay). Judge fails to see the role of historical forces and colonial discourses in his personality formation. His selection as an ICS officer was the attempt of Britishers to use him as a “Vehicles for conveying knowledge to the great mass of population” (Macaulay). Riding high on his success and drugged by his image of a brown sahib crafted in his mind on the ideal of white man he returns to India. In these formative years his verbal communicative action does not extend further than the boundaries of minimal words and long silences. He does not interact with anybody as the words which he speaks sound strange to him. His tone refuses to be like British and he does not let it like an Indian. His sentences are incoherent and fragmentary. He fails to make any legible conversational with Britishers or Indian. His non-verbal behaviour is to hide in shadow as he hates his own colour.

The relationship of Jemubhai and his wife Nimi is another curious case. His wife’s father Bomanbhai Patel wants to secure a high status in social system and judge’s father wants Judge to marry to get dowry. Bomanbhai believes that to get high on the ladder of social status he needs to follow symbolical discourses of the society. To achieve this he keeps a Brahmin cook, follows strict “pardah” system and in his another attempt

he gets his girl, Bela, married to Jemubhai. She was at the age of 14, when she marries to Judge. Her name is changed from Bela to Nimi Patel. Judge finds her beautiful at that time, their love flourishes at the bicycle ride. In patriarchal system, she is supposed to obey her husband's desires and orders. Jemubhai likes her beauty initially, but when after five years he returns from England his concept changes. Judge is of 25 years and Nimi is of 19 years old now. At their first meeting at airport they display their non existence of romance. For Jemubhai she is an ugly Indian, an image of his suppressed psyche- a shadow, which he does not want to acknowledge. "He was a foreigner-a foreigner – every bit of him screamed" (Desai 166-167). At first instance he finds beauty in his wife but he dismisses it as he believes "an Indian girl could never be as beautiful as an English one" (Desai 168). The act of stealing puff powder of Jemubhai shows her desire to desire Judge's belongings. Judge fails to find this and shower his wrath on her by brutally beating her. Impact of Western Education prevails as a poison on their relationship. She never becomes the object of his desires. Jemubhai wants everything western his life as he is keeping the standard. He has English education, English job, English mannerism how can he accept an Indian wife. As Fanon observes

The blackman wants to be like the white man. For the blackman there is only one destiny. And it is white. Long ago the black man admitted the unarguably superiority of the white man, and all his efforts are aimed at achieving a white existence. (Fanon, *Black Skin White Masks* 178)

In case of Judge, the word blackman can be changed with brownman. In his attempts to be a white man, his wife is a barrier, a brown blot on his puff covered pink skin, which he was trying to hide for so long. It seems to him that she is the skin which he was trying to

hide so long. An anglophile Indian Judge follows Indian patriarchal discourse to treat his Indian wife. This turn indicates the social positioning of both- Judge and Nimi. Judge tries to dominate her and disguises his in-expertise of sexual intercourses with “hatred and fury” (Desai 169). His hatred for brown skin doubles the velocity of his revenge from her. She reminds him of his failure to be a white. He tries to teach her “the same lesson of loneliness and shame he had learned himself. In public, he never spoke to or looked in her direction” (Desai 170). Nimi also get accustomed to Jemubhai’s behaviour and their sexual life is not more than fulfilment of animal desires. Nimi refuses to transform herself as per the desire of her husband. She is a subaltern in this manner as neither has she revolted openly against her husband’s brutality nor anybody tries to notice her plight. Unlike other Indian wife of ICS officers, who tries to imitate British mannerism Nimi does not change at all.

By year’s end the dread they had for each other was so severe it was as if they had tapped into a limitless bitterness carrying them beyond the parameters of what any individual is normally capable of feeling. They belonged to this emotion more than to themselves, experienced rage with enough muscle in its for entire nations coupled in hate. (Desai 173)

The hatred of Jemubhai’s coupled with his self loathing, his failure to metamorphoses into white. Nimi’s refusal to learn anything English fuelled his hatred. Their hatred is coupled with self loathing as Judge hates the Indian in himself and his wife hates herself for not being desirable.

Jemubhai’s attitude towards his wife is a matter of class and genders both. Both discourses of class and gender are against his wife. As a woman, she is considered

secondary to her husband and as non-transformed Indian under colonial rule, in the eyes of Judge, she is not following the standards. The violent acts of him are like expression of “white man’s burden”, a narcissist notion he has developed- a brown sahib’s burden to transform another Indian into mimics. He insults her by calling her “a country bumpkin”, “a liar”, “incredibly stupid” these are the words he had received from colonial power discourses and now he hurls them at his subjugated wife. Judge wants to shape his wife on his own image. He wants her to be a wife of ICS. She does not have many choices. All loose ends are tightened and she cannot run away. As Fanon describes the position of Negroes in preface of *The Wretched of the Earth*, “If he shows fight, the soldier fire and he’s a dead man; if he gives in, he degrades himself and he is no longer a man at all; shame and fear will split up his character and make his inmost self fall to pieces (13). Striking parallel can be developed between Nimi’s and Negroes’ situations. Judge has chosen the second course “he gives in” and the result is “he is no longer a man at all”. Judge plays all tricks in the book to push her in the direction he wants. Nimi refuses to accept this situation so her annihilation is must. As Foucault pointed out in *The Will to Knowledge*:

In any case, in its modern form – relative and limited – as in its ancient and absolute form, the right of life and death is a dissymmetrical one. The sovereign exercised his right of life. Only by exercising his right to kill, or by refraining from killing; he evidenced his power over life only through the death he was capable of requiring. (136)

Nimi is standing against the waves of dominant degrading colonial and gender discourses and she needs to be eliminated. All fuel was gathered- history, gender, power and

patriarchy was standing against her; there was only a need of fire. Judge's hatred for her grows day by day and Mrs. Mohan shrewdly takes Nimi Patel out to see Nehru. Nimi, who is "unknown to herself, seen Nehru" (Desai 307) and this works as the required fire. Judge's hatred leaps all barriers. He hates her for what she does and what she does not do. The hatred was "its own creature, it rose and burned out, reappeared of its own accord, and in her he sought only its justification, its perfection" (Desai 305). He beats her as he always desire to. He emptied the glass on her head, throws a jug on her no more beautiful face, hammers her with his fists, kicks her till he limps and swore. He sends her away to Gujrat, her parental home. He gets a telegram of the arrival of a baby, which he ignores. His father comes to plead to him. He rejects his father's plea and try to give some money to him that he rejects by saying "It was a mistake to send you away; you have become like a stranger to us" (Desai 306). Banishment of a woman from her husband's home is a sophisticated way to kill a woman by existing schemata. As woman in patriarchal society has only one place to refuge, that is her husband's home out of it she is like a dead person. In next telegram Jemubhai gets the news of her death. It is considered an accident but actually she was killed by her brother-in-law. Nimi, wife of Judge, does not get justice because Justice (her husband and judge) abandons her long time before. A person, who has no one to care upon and no power on his side is a useless and dead person.

At the end of the novel Judge reminds the time when he was twenty and she was fourteen and he finds her beautiful. Then colonial discourse entered in his life and his love is replaced by hatred. He knows he is responsible for her death. In the discourses of people, Nimi is responsible for her death as the world is patriarchal and Jemubhai is a

judge, so power tends towards him. Jemubhai fails to find the reason of his hatred for his wife. “Jemubhai wondered if he had killed his wife for the sake of false ideals, stolen her dignity, shamed his family, shamed hers, and turned her into the embodiment of their humiliation” (308). With banishment of Nimi from his life Judge banishes humanity from his life.

As a Judge even Jemubhai let the lies flourish as it happens in his life. His knowledge of Hindi and Urdu was not up to the mark and he translates everything in English without caring “how much of the truth had fallen between languages and illiteracy, the clarity that justice demanded was nonexistent” (Desai 62). Thus Kiran Desai ironically refers Indian Justice System of colonial times. English as a language is glorified so does the speaker who speaks it. The wrongly pronounced word like “Baad tea” and “roast bastard” reminds him the jokes of Britishers cracked upon the expense of native Indians. While eating the roast bastard he feels he is “eating himself since he, too, was (was he?) part of the fun...” (Desai 63). Thus gulping his own image with rum Judge becomes part of his self annihilation. Jemubhai in process to his attempt to become Whiteman starts hating Indian weather and mannerism. He feels eating with hand is disgusting. “The judge ate even his chapatis, his puris and paranthas, with knife and fork” (Desai 176). He feels dejected, alienated and devoid of any human feeling and respect at the end.

Another interesting and paradoxical relationship depicted by Desai is of Judge and Bose. Both of them are the product of colonial discourses but Bose is able to comprehend the falsity of these discourses. He is able to see the underlying biasness of the system. He can see the power asymmetry in the discourses surrounded to him. Judge

believes in his lack of Indianness but fail to see the irony of the system that he is considered an Indian only. In colonial world slave Indian has let's discourse against its existence and respect. As Bhabha observes, "... large and liminal image of the nation with which I began is a particular ambivalence that haunts the idea of the nation, the language of those who write of it and the lives of those who live it (*Nation and Narration* 1). In case of Judge the image of his nation is diminished by colonial discourses. He believes in the supremacy of Britishers blindly. Judge considers himself white man's friend and glorifies the association that was proclaimed by white as "non-existent" (Desai 208)

Judge reminds the scene of a pub where another Indian boy was beaten by Britishers and Judge did nothing but fled away from the place to save himself. This lack of companionship and mutual discourses of collective interests subjugates the larger Indian population in front of Britishers. On the contrary to this Bose finds it unbearable that he is treated differently than white officers. He is entitled to fewer pensions than white men. He files a case and loses it. His son files the same case and loses it too. Court argues that "it costs less to live in India" (Desai 204). This discrimination prevails to make Indian realise that they are inferiors. In words of Adam Jones and Nicholas A. Robins observes:

Subaltern status can usually be demonstrated objectively. It may be evident in some or all of the following: a longstanding and generally recognized history of political subordination and material underprivileged; explicit measures of political and economic discrimination imposed upon subaltern populations. (10-11)

Like a typical dominant structure, British rule ensures that Indian should get less pay and pension for the same post. It is a structural attack on Indian as by virtue of this discrimination Indian will start believing in their inferiority. Subaltern's inferiority is planted on his status and psyche. Bose finds it unbearable that he is considered inferior. He revolts against it. He finds that discourses of powers are against him. He observes:

Profits could only be harvested in the gap between nations, working one against the other. They were damning the third world to being third world. They were forcing Bose and his men into an inferior position – thus far and no further – and he couldn't take it. (Desai 205)

Bose rightly reaches on the conclusion that his position and condition is not natural, but part of a historical process. There are forces other than his own efforts that he is pushed into a secondary position. Bose and his son keep on filing the case and keep on losing it because judiciary like other institution of hegemonic order was against the natives. “The world was still colonial” (Desai 205). The problem is not that people in England laugh on them but in India too “everyone laughed with the joy of seeing people like Bose cheated” (Desai 205). Rather than standing against the justice collectively they try to push them downwards. As Fanon observes in *Black Skin White Masks*, “The black man wants to be like the white man. For the black there is only one destiny. And it is white. Long ago the black man admitted the unarguable superiority of the white man, and all his efforts are aimed at achieving a white existence” (178). In context of India the term blackman can be replaced by brownman. Like blackmen, brownmen are also starving for the white identity. Britishers left India but Indian still have this colonial hangover. English civil servants left everything behind and forgot it but “ridiculous Indian couldn't rid

themselves of what they had broken their souls to learn” (Desai 205), whereas Bose expressed his hatred and blames Britishers for his plight. Judge after long silence asserts his deep rooted slavery as he comments “They weren’t all bad I suppose” (Desai 206). Judge does not want to confess as in his old age that he has lived his life for wrong ideals and aspirations. He does not want to give up the ideas that he has worshiped throughout his life. Judge has formed his life based on illusions and lies. By accepting the truth all his false integrity will be undone. All his life and Journey of learning English style will prove a sham. As Desai remarks, “When you build on lies, you build strong and solid. It was the truth that undid you. He couldn’t knock down the lies or else the past would crumble, and therefore the present” (Desai 210). Once accepts his sham past, all his present will turn into a nightmare. For this nightmare, Judge has sacrificed a lot, his parents, relatives, wife, daughter and his own soul. All his sacrifice will prove worthless and his mental balance will be imbalanced. He knowingly suppresses the truth and dwells in lies. He has recruited into civil services to bring modernity to his countrymen but now he is no more than a “lie” (Desai 306). As David Harris states, “Ideology appears as an absent presence throughout, demonstrated perhaps, in the constant reference to the past as a constructed reality” (124). For Jemubhai anglophile attitude is always at the background. He hears it, senses it, admires it, and hates it too. All his life is to maintain this falsity. All his world order is based on the acceptance of these power discourses any rejection of it will collapse this world order. He is unable to give his life force away. He deceives his friend; he deserts his countrymen and ultimately he jilts his own self.

Only saving grace Judge has his love for she-dog Mutt. He loves her without any selfish ends. He hands over his guns to GNLFF boys when they threaten him to kill the

dog. In response to his complaint, police catches and tortures an innocent man, who ultimately dies. In revenge his family takes the dog to earn some money. Judge weeps on the loss of her. The tear, which he never shed for any human, are shed for his loss of his beloved dog. He goes to police station to complaint against the theft but police did not pay any heed to his request. At that moment, he gets the revelation that why he had joined the ICS. He wants to become the part of powerful discourses which people admires. But he fails to understand that the power is not for always but momentary. Stealing of Mutt strips all his snobbery. He realises “How he himself was squarely responsible for the deep alienation from his own self, from his wife and family, and at last from the nations of his birth and adoption. (Desai 308) Mutt’s role is symbolical. Her theft strips away to snobbery of Judge but she is bought by another snobbish family. She is sold to a family, which was paying hard for modernity, receiving a sham. They wouldn’t care for Mutt. She was just a concept. They were striving towards an idea of something, toward what it meant to have a fancy dog. “She disappointed them. Just as modern life did and they tied her to a tree, kicked her....” (Desai 321). Mutt is a concept of modernity for the family but for their disappointment like modernity fails to liberate them Mutt fails to satisfy their snobbery. Judge answers the very important question coined by the novelist in the beginning “could fulfilment ever be felt as deeply as loss” (Desai 2). Sanghita Sen rightly points out in her article “*The Inheritance of Loss: Individuals in search of the Lost Identity*”:

The Journey of each individual in the novel reduplicates Jemubhai’s quest the primary concern of which appears to be a search of individual identity

as part of the collective. If Jemubhai is the macrocosm in the narrative, each character in the novel plays microcosm to complete a cycle that has been initiated by Jemubhai Popatlal Patel. (106)

Thus Judge is a symbol of transition of an anglophile form of colonial to post colonial subject, afflicted by the dominant hegemony of west and never recover from this cultural shock. Judge, a victim of cultural imperialism, is affected by the discourses of the supremacy of west. Third world suffers from cultural, political and linguistic imperialism. As 'homogenized other' Judge loses his self-esteem. Propagandist imperial discourses form a false image of their countries. Judge leads a life of lonely foreigner in his own country- estrangement from family and friendliness is his present; humiliating past is his inheritance; and hollow future marks the territory of his life. Jemubhai's spiritual loneliness and his belief in his inferiority in particular and all Indians in general leads him to inhuman existence. As a product of Macaulian education, as an Anglicised Babu he loses his integrity of character. The coming generation are suffering from same notion of white hegemony transfer to them as inheritance of the elders and propagated by economic and cultural structures. The journey of all these character also indicates towards the journey of India after independence. Prasanta Bhattacharyya observes

His (Judge) chosen isolation, his strained efforts in powdering his face white, his fear and hate of his wife, his sexual offence within the safe custody of his official home and his abuse of his grand-daughter and his physical violence against devoted cook are results of both individual dislocations and historical compulsions. (224)

Judge's subalternity is the product of historical compulsion and colonial rule but he has the choice to reject it. He can observe his position objectively before independence or at least after independence but he chooses colonial mimicry over free self. His choice shows the deep rooted influence of colonial discourses over his mind. He has no place to call his own and he cannot take shelter in anything but in his own subalternity. Rejection of colonial superiority will be like rejecting his all life which he chooses not to. Like his nation and post colonial nationalities he loathes tradition of their own and with the same passion of hatred follows their oppressors.

Other characters in the novel like Sai, Gyan and Biju are the representative of the next generation. The next generation is equally affected by the western ideology and feels the heat of this displacement. Their quest of self is lost in time and space. They do not have direct contact with colonial power but colonial discourses keeps on ruling their mind. Their body is free but their mind is captive of colonial power discourses. She has out rightly rejected Indian culture as inferior and considers Western culture as her own. She is not aware about the historical reason of her choice because she never came into the direct contact of either colonial powers or First World Countries. She has made her own dream world about the prosperity and intellectual supremacy of western world. Unaware about India and Indian culture she is far removed from breaking the shackles of her slavery. She has inherited anglophile attitude from his grandfather. She is human unlike his grandfather who is turned into subhuman, but this makes her condition more complex; like in colonial world Indian were subjected to colonial rule but were slave but the direct contact make them aware about their slavery and they know whom the need to oppose if they want to set free, but in post-colonial globalized world Sai does not know the stem of his slavish attitude and she is living in India without being an Indian.

Sai belongs to the new generation of free India, studied in convent; she turns into a foreigner in her own country. The culture, which surrounds her, is a culture that looks into Indian culture with sneer and hatred. As Raymond Williams states in *Marxism and Literature*:

The relations between cultural, political and economic institutions are themselves very complex, and the substance of these relations is a direct indication of the character of the culture in the wider sense. But it is never only a question of formally identifiable institutions. It is also a question of formations; those effective movements and tendencies. (117)

Studied in convent, Sai's mind never gets free from the colonial slavery. She is taught in the school that "cake was better than laddoos, fork spoon, knife better than hands, sipping the blood of Christ and consuming a wafer of his body was more civilized than garlanding a phallic symbol with marigolds. English was better than Hindi" (Desai 30). With this sort of education, an Indian born will turn anti-Indian. She never questions the authenticity of the teaching she gets in her school. She could not do that because all the people surrounded her believe in the same discourse. As Nissim Ezekiel writes in his poem *Philosophy* "The mundane language of the senses sing its own interpretations". She also has had her own interpretation of world. She is a 17 year old orphaned girl as her parents die in a road accident. The journey started by Jemubhai takes a full circle in Sai. Sai born of a Hindu mother and a Zoroastrian father prefers English language and European eating habits. The hegemony discourses constitute 'othering' at globalized level. Sisir Kumar Chatterjee states:

The inner, compulsive act of othering, which is man's mode of asserting his power and identity, is most often portrayed in the novel as manifesting itself in the form of a deplorable brutality perpetrated on one individual by another or by a whole racial or ethnic group on another, one community by another, an act that believes the basic codes of humanity. (250)

Judge does not want her to mix up with government school students as she would pick up their accent and picking nose; so he hires Lola and Noni, two neighbourhood sisters for her tuition. For Mathematics she starts taking tuitions from Gyan, a Nepali young man. She starts liking Gyan and vice versa. The relationship of them is intricate and complex. Whereas Sai is lost into the labyrinth of anglophile; Gyan is in search of nationalism. Both are surrounded by different structures and power categories. As Raymond William observes in *Writing in Society*, "Like many actors, people find roles growing on them: they come to fit the part, as he who would play the king. What is new really, is not in them but in us. (17)

Both of them are playing different roles to attract each other. Sai's loneliness drifts him towards Gyan. Gyan understands the power of discourses and thus retells the story of Hilary and Tenzing by asserting Tenzing as a hero. He states: "Hilary couldn't have made without sherpas carrying his bags" (Desai 155). Thus he emphasises that histories are shaped by the narration and narrator who narrates them. As Bhabha observes in *The Location of Culture*:

... the very act of narrative performance interpolates a growing circle of natural subjects. In the production of the nation as narration there is a split

between the continuist, accumulative temporality of the pedagogical, and the repetitious, recursive strategy of the performance. It is through this process of splitting that the conceptual ambivalence of modern society becomes the site of writing the nation. (209)

These types of narrative discourses are repetitive and act as reinforcement in daily life and constitute the thought process of its subjects. Gyan's forefathers were lured by Britishers to join army by giving monetary benefits. At the beginning promises were fulfilled but later on they were tricked by Britishers. They were sent to fight for Britain. The wonderful thing they fight for England, without ever going to England or without even considered as their citizens. This is the predicament of Eastern World. They hold colonial power without ever being part of it. Gyan understands the anti-self discourses of colonial powers and trying to find alternative discourses. This is the reason he joins GNLf. GNLf forms anti power discourses.

“Here we are eighty percent of population, ninety tea gardens in the district, but is even one Nepali owned? Asked the man

“No”

“Can our children learn our language in school?”

“No”

“Can we compete for jobs when they have already been promised to others”?

“No”

“Can we compete for jobs when they have already been promised to others”

“No”

“In our own country, the country we fight for, we are treated like slaves”.

(Desai 159)

Thus the above discourse of GNLF presents the condition of Gorkhas in their own land. Means of production are not properly divided and proletariats are devoid of real profits. As Karl Marx observes in *Capital* “Capitalist production, therefore, only develops the social process of production by simultaneously undermining the original source of all wealth – the soil and the worker” (638).

GNLF touches the right cord when they question the unfair distribution of wealth. They are the workers and the one who should get maximum profit out of the labour but the surplus value goes to the owner rather than to the labourer. This exploitation is a process. To make them unaware about their culture and make them pro-westernized first step is to annihilate their native language because once expose to English language they will start forgetting their own culture. As J. Maggio observes, in his essay “Can the Subaltern be Heard”:

...subaltern can speak as long as they speak in a “language” that is already recognized by the dominant culture of the west. Reason and rational communication, mediated via the market or the academy prevail as the meta language, and the subaltern are forced to compete in a bazaar of ideas where the deck is stacked against them years of colonial rule. (431)

So the elimination of native language from academy will surely lead to the end of native history and culture. In the language of other only translation will be available. It will be an interpretation of 'others' in the symbols and images used by 'others'. This thrice remove reality will change the complete shape of culture. Devoid of its own history, the civilization will die and will accept the dominance of hegemonic forces. Gorkha minority is also victim of this meta-language which provides them signifier of their own subjugation. Ranajit Guha in his book *Elementary Aspects of Peasant Insurgency in Colonial India* observes that first aspect of any insurgency should be the negation of power discourses. GNLF passed the first level in this category. But a hegemony challenged means emergence of counter hegemony. The problem with GNLF movement is according to Gyan is like all old protest stories – the feeling of unity is not real. He knows that these discourses of protests are demanding for the replacement of power not the uprooting of power. He contemplates:

The patriotism was false, he suddenly felt as he marched, it was surely just frustration – the leader harnessing the natural irritations and disdain of adolescence for cynical ends; for their own hope in attaining the same power as government officials held now, the same ability to award local businessmen deals in exchange for bribes, for the ability to give jobs to their relatives, places to their children in schools, cooking gas connections... (Desai 157)

So object of GNLF cannot be achieved because they are seeking for the replacement of power, not in the abolition of power. There will be transformation of power from one group to another group; proletariat will remain at the bottom line. It seems like Desai

creates a parallel between GNLFF movement and Independence of India. In both cases proletariat did not get their fair share in freedom. It was like transformation of power from colonial capitalists to the Indian capitalists. The contention of power is based on the same course; the course that these discourses reject. As Marianne Jorgensen and Louise J. Phillips observes in *Discourse Analysis: Theory and Method*:

... people' consciousness gains a degree of autonomy in relation to the economic conditions, so opening up the possibility for people to envisage alternative ways of organising society. But, according to Gramsci, it is still the economic conditions that control the Phenomena of the superstructure *in the final instance* for it is the economy that determines people's true interests and the division of society into classes. (32)

So, the autonomy GNLFF comrades are seeking is not feasible by ignoring the means and ends both. They are unable to control the means of production. Movement's members are ignoring the fact that the contention for power is for the replacement of power; not of its elimination. It's like antagonism of two hegemonies and both hegemonies are anti-proletariat. Change in its master will not bring change in the fate of the slave. The subaltern will be marginalised in new social structure. Only frustration cannot bring the revolution they need an ideology – anti-capitalist ideology.

Gyan surrounded by similar discourses starts gathering the same fervour, but their class consciousness is passive as it is momentary and fixed by alcohol. They do not believe in their own slogans and shouting “half facetiously” and “half earnestly” (Desai 160). Gyan feels the pull of all pervasive GNLFF discourses; but this is not going to change their situation as he is as blindly following the current power discourses as he was

doing earlier. There is only change in the name not in the character. Gyan has pulled up the first curtain and questioned the western superiority. As Fanon in *Black Skin White Masks* prays “O my body, make of me always a man who questions” (181). Gyan questions Sai’s belief as he asks – “Why do you celebrate Christmas? You’re Hindus and you don’t celebrate Id or Guru Nanak’s birthday or even Durga Puja or Dussehra or Tibetan New Year” (Desai 163). He announces vehemently – “You are like slaves that’s what you are, running after the west, embarrassing yourself. It’s because of people like you we never get anywhere. (Desai 163). Like other postcolonial societies in India these western ideas and beliefs entered stealthily.

Sai fails to understand Gyan’s irritation with Christmas. As per her knowledge, Christmas is an Indian holiday. She hates Indian festivals as she is unaware about the mythical background and social value of these festivals. Her convent’s education drifts her towards western life style and festivals. For her it is a matter of common sense. Norman Fairclough observes in *Language and Power*:

The Familiar common sense world of everybody life’, a world which is built entirely upon assumptions and expectations which control both the actions of members of a society and their interpretation of the actions of others. Such assumptions and expectations are implicit, backgrounded, taken for granted, not things that people are consciously aware of, rarely explicitly formulated or examined or questioned. (77)

Sai also applies her post colonial common sense to interpret Gyan’s reaction. For her these celebrations are natural as she is the product of the education which celebrates the western existence. Sai is a copycat. She blindly copies Westernized discourses. She is

surrounded by anglophile discourses and it affects her thinking. For Sai, civilization means cheese and chocolate cigars. Gyan responds to her rhetoric of “Civilization is important” (Desai 258) in a very critical manner. He states, “that is not civilization, you fool. Schools and hospitals. That is (Desai 258). Sai believes in the setting of standards. The problem with her is all her standard are about being westernized. For her standard is Swiss luxury. She fails to see the crumbling houses and manifested poverty of Kalimpong. She is not a snob like her grandfather but she is class conscious. She believes in her rationality but fails to comprehend that her rationality is even irrational free play of signs. Rationality is:

... a mythically based cultural tradition reigns supreme, not only underwriting the interpretive schemes of a society’s members but determining social roles and group-memberships, fixing a relatively concrete moral code, prescribing procedures and standards for political institutions, fixing the division of labour and limiting the extent of individual economic initiative, and determining from the outset who will be able to acquire which competence and skills. (Hugh Baxter, *Habermas: The Discourse Theory* 28)

Thus both belong to different classes; Sai and Gyan fail to comprehend each other’s rationality. As they belong to separate classes, there is antagonism in their desires and understanding of the world. Their relationship ends on a bitter note as Sai, another inheritor of loss, keeps on thinking about her hollow future. At the same Gyan also fails to achieve anything by his revolutionary ideas. Devoid of any firm ideology, he understands that it is very difficult to free him from “history, from family demands and

built up debt of centuries” (Desai 157). He, like other, wants to enjoy all foreign goods and also wants to kick all foreigners out of the place. He fails to fathom the underlying contradiction. A simple truth is lost in readily available lies. He is also heir to the loss of inheritance. As Desai observes:

Every simple contradiction history or opportunity might make available to them, every contradiction they were heir to, they desired. But only as much, of course as they desired. But only as much, of course as they desired purity and a lack of contradictions. (Desai 259)

They want to see the world without its contradictions. Both of them are aware of their class differences but still admire each other. Gyan loves Sai and also desire her to be different. Sai loves Gyan and also wants to be an anglophile. The inherit contradiction they are unable to solve the riddle. Their romance also remains incomplete and cannot survive the turbulence around it.

Another parallel of Judge’s story is Biju, born in Independent India but having dreams of America like Judge’s father, cook- Panna Lal, also inherit to Biju, the love for American life. Cook and Biju share a curious relationship. Cook fills Biju’s head with dream world and fantasies of America. Cook’s father works for British officers, so cook feels inferior to his father because he works for an Indian Judge. ICS was indianized and Indian servants hate to work for Indian Judges. He wants his son to work for his master’s master. He inherits his love for Western life to his son. To achieve his dreams, Cook creates illegal documents to send his son to America. Visa process is unfair and arbitrary. Visa officers believe that “India were willing to undergo any kind of humiliation to get into the states” (Desai 184). Even nation has discourses and third world countries belong

to lower grade in these dominant discourses. All Indian in visa lines has the same dreams and misconceptions that they are better than other proletariat and subaltern Black. These sub-categories never allow subaltern to unite and fight for their liberation. They are trying to search liberation in America. Contrary to their beliefs, for visa officers they all are same. Biju gets his visa and considered “the luckiest boy” and his father is considered “the luckiest father” (Desai 187) All these concepts are contrary to the reality and fate he faces in America. The processes, like visa, reinforce the authority of colonial rule and plant inferiority complex in subaltern’s mind. These processes also indicate the reality of globalisation. Biju belongs to the darker side of globalisation; for him globalisation means working in America and is a slave of colonial rule than brown masters. As Ashok K. Mahapatra observes in his paper, “Social exclusion in Post-colonial fiction” that “valid document, together with their protocol of visibility” (19) works as a tool of control and power. These are the discourses of dominance and to be acceptable Biju needs to follow these discourses. “On account of not having the documents Biju has been doomed to be ontology of exclusion and a greater predicament of non-existence in the state-controlled episteme in the midst of unlimited ethical and cultural differences” (Ashok. K. Mahapatra 19)

Biju faces the politics of stereotypical discourse in America. In the basement of kitchen like other Indian he works and gets “authentic colonial experiences” (Desai 22). In this world of colonial subjugation every nationality is narrated in stereotypes. These discourses are so powerful that rather than shaped by the action of nationalities these discourses shape the onlookers’ ideas about them. As Bhabha articulates in *Nation and Narration*, “Nations, like narratives, lose their origins in the myths of time and only fully

realize their horizons in the mind's eye" (1). The image of nation is ambivalent created by its dwellers and by the observer. In case of Biju he starts narrating, the anti-discourses of his nation from the others angle. This outlook is the result of his ancestors' thinking and colonial regime. In his very soul he believes in these concepts. Stereotypes are partially true and partially false starts affecting the life of the people who lives these experiences, In Bhabha's words:

... stereotype, which is its (colonial discourse) major discursive strategy, is a form of knowledge and identification that vacillates between what is always in place, already known, and something that must be anxiously repeated. (*The Location of Culture* 95)

This process is ambivalent and stereotypes draw its discriminating powers from this ambivalence. Biju, living in between these stereotypes, starts believing in some of them. Biju hates Pakistanis in particular and Muslims in general without any particular reason. He believes in the stereotype that Pakistanis are terrorist and not loyal. "He found that he possessed an awe of white people, who arguably had done India great harm, and a lack of generosity regarding almost everyone also, who had never done a simple harmful thing to India" (Desai 77).

Biju's problem is that he finds contradiction between what he sees and what he thinks. Whereas Biju finds contradiction in his stereotypes there are others, who are victims of it. India girls, living in America, do not want to have an Indian boy for marriage. They follow western style and took short hairs quickly. They are eager to be assimilated into western life style. They want western style romance but with traditional ceremony. They still have love for diamond, gold and emerald.

They (Indian Educated Girls) were poised; they were impressive; in the United State, where luckily it was still assumed that Indian women were downtrodden, they were lauded as extraordinary – which had the unfortunate result of making them even more of what they already were.

(Desai 50)

These girls are the victim of stereotype. Being educated and progressive they should challenge the stereotypes; but they are happy to use it for the pity and ultimately trapped in the same labyrinth of stereotypical images. Biju encounters a different sort of Indian in America. Out of India; born in Independent India but still has a great love for America and equal hatred for India. Away from Indian culture and discourses these Indian follows American life style. He finds Indians are eating beef. They are happy with that; but a little uncomfortable when they see Biju is watching them. Biju gives them a sneering look. In India they may be scared or ashamed by having caught like doing this sort of things. But here they could afford “not to notice” (Desai 135). Now they are living in different world; where eating beef is normal. The hegemony surrounded them dictates them different term. They are no more having belongingness with the old culture. The old boundaries are no more real. Catherine Belsey observes in *Culture and the Real* that “The real is what is there, but undefined, unaccountable, perhaps within the frameworks of our knowledge. It is there as such, but not there-for-a subject” (5) Reality belongs to the symbolic structure of culture and society. Outside of the same space reality changes or fades away. These young lads, high on colonial life style forget their history. Biju as illiterate a new migrant fails to appraise with them. He believes that the religion is a thing with which we should adhere to. “One shouldn’t give up the principle of one’s parents

and their parents before them” (Desai 136). Unconsciously, Biju emphasises on the importance of history and ideology of one’s country. Once history is effaced; the ideology of a nation’s existence will be lost and a man without history is like a dry leaf in front of antagonistic ideological. These Indian blind themselves with the argument that only Indian cow is holy; not the American cow. People who could see the difference they win the argument. In his seclusion of Indianess, Biju tries to maintain the narrow purity.

Biju changes his job to maintain his purity. He starts working in a Gandhian restaurant. His new owner’s name, Harish Harry, is symbolical of the ambivalence to the migrants live in. His name is the symbol of his deep rooted confusion. He is trying to stay on the right side of power by retaining a small portion of his old identity. He hates colonial but still follows them. He wants to break “their (Americans) necks” (Desai 149). Unable to do that he hopes that one day his son Jayant will “choke them dead” (Desai 149). This is a false hope as he is inheriting slavery to his son, who ultimately will serve American with a fake smile on his face. Harish-Harry feels the pain of his exploitation but ignores his workers’ demands. Biju like other illegal labourer in his restaurant gets hurt by falling. Harish Hary denies taking him to hospital and providing them basic facilities. In the moment of acute pain all pretensions of politeness blown away and Biju loudly remarks:

Without us living like pigs” Biju said, “What business would you have? This is now you make your money, paying us nothing because you know we can’t do anything, making us work day and night, because we are illegal why don’t you sponsor us for one green cards? (Desai 188)

Harish Hary will not sponsor them because he knows he can easily replace them. The “surplus value” generated from the business is taken by the capitalist. “Capital” as Karl Marx said “is dead labour which, vampire like lives only by sucking living labour it sucks. The time during which the worker works is the time during which the capitalist consumes the labour-power he has brought from him” (*Capital* 342). The living labour i.e. worker or subaltern cannot be stored and used in future but dead labour has this facility. Capitalist uses this over living labour. The situation is, millions suffers humiliation and risks their life to work in America “there were so many here” (Desai 189). Abundance of living labour” and control of dead labour in the hand of few helps them to control the destiny of labourer. Biju has the choice to leave the job but it will not change anything. As Karl Marx states, “the most fundamental right under the law of capital is the equal exploitation of labour-power by all capitalists” (*Capital* 405). There is no way to run. There is no utopian world. All available forms of capitalism are exploiting in nature.

Harish Harry’s kind gesture of giving Prasad to Biju means nothing” Biju cannot expect anything out of it. It was a decoy, an old Indian trick of master to servant, the benevolent patriarch garnering the loyalty of staff; offering slave wages, but now and then a box of sweets, a lavish gift... (Desai 189)

These small gifts are attempts of the oppressor to keep the subaltern in status-quo. Their annihilation can turn the discourses against the oppressor; so he behaves shrewdly. The blame on system and society are often used as scapegoats. System and society are used as abstract terms and cannot be challenged easily by the individual. The ambiguity of those

term leads to confusion and force subaltern to accept his position. The benevolence is a trap. As Renate Zahar asserts, “The oppression must not lead to the negation of the colonized, to his physical annihilation, since such a state of affairs would also imply the negative of the colonizer” (Read oppressor) (20). Subaltern is a living labour for the capitalist – an asset whose value is with his life. This asset consumed their ideology and production and in response they consume the life out of him-slowly and gradually. Biju realizes the falsity around him which has engulfed him: He realises most of the people around him living in fake world to avoid the bitter reality. They lived in “fake version of their countries in fake version of other people’s countries” (Desai 267). Biju finds no solace, his life is without the hope of any liberation but problem is he has no hope even in death. Nobody gets liberated in this capitalist society. There is no escape. Mr. Kakkar in the novel rightly comments about the all pervasiveness of capitalist world. He remarks “America is in the process to buying the whole so ultimately you have to work for America here or there” (Desai 269). America is everywhere; America a symbol of super power and a sign of capitalist nature of society prevails everywhere. The world thus turns into a big market controlled by the capitalists. Subaltern has no escape because it’s beyond territories and nations. As Sylvere Lotringer writes in the introduction of *Forget Foucault*:

Capitalism “had cancelled the principle of reality and substituted a codification of a higher order, a hyper reality that made the real-obsolete. Its dirge-like flows were self referential, leaving everything else in a state of self-induced simulation. The flows of capital were posthumous and post human. (10)

Capital introduces the realities to social subjects and west is a cradle for capitalistic discourses. West is a discourse now, a common sense prevailed in the ideology of all countries. There is no running away. Biju, who is fed up from America and American life, while returning buys cheap clothes on which slogan like “I love NY” and “Born in the USA” (Desai 270) are written. Biju is like a shuttle clock always believing that grass is greener on other side. Biju returns to India but GNLF cadets consider him non-Nepali (the preposition that fits them) robs him and he reaches home naked and empty handed.

Another relationship that discusses the class distinction is of cook- Panna Lal and Judge-Jemubhai Patel. Whereas Judge is the direct victim of colonial discourse and is one of the members of them to retain the symbolic order of discourse to protect it from the native; Cook is lowest of the low subaltern kept away from any chance of liberation. An order of dominant discourses cannot be maintained till that slave to slave marking is not done. The symbolic order stands on the common perception. Judge’s anglophile nature has affected all the social subjects who come to his contact. The affect of this class distinction is dehumanizing lack of healthy human relationship. As Desai emphasises: They (Judge and Cook) “had lived together for more than they had anyone else, practically in the same room, closer to each other than to any other human being and nothing zero, no understanding” (Desai 313). This statement highlights the lack of interaction between two classes- One class which protects symbolic order of suppression (Judicial system) and another which suffers because of this system. Cook earns his living hood by doing illegal liquor business as salary “had hardly been changed in years. His last raise had been twenty five rupees” (Desai 54). Cook envies another servant, who boasts that they are treated dearly by their masters. Cook starts telling lies to them. He

shapes a picture of glorious past of judge. Soon he starts believing his “own marvellous story” (Desai 56). He is unable to see that the glories of other masters are also consisting of false claims of their servants. The concept of benevolent master exists only in their fantasies. In actuality all of them are sailing in same boat.

The reality that he paints is in sharp contrast to the real. He paints Judge as a great hunter but in actuality he just roams around with his gun carrying like an artefact. He praises Judge’s wife by saying she was so fair that “you could have mistake her for a foreigner” (Desai 88). In actuality Judge hates her for not being fair like foreigners. Sai believes in his stories and feel proud about her grandparents. She is the victim of his deceptive stories but this is just the beginning he becomes victim of self deception. “More he repeats his stories, the more they became truer than the truth” (Desai 225). This hyper-reality shows that real does not exist but painted by the discourse of time and space. Reality is in onlookers’ dimension of truth and real. Truth (in society) is multi-dimensional and multi layered. Finding the locus is near impossible When Sai challenges his narrative as she comments that cook narrates what suits him well at any given moment; Cook unveils the bitter, truth of discourses “yes, I’ve found it’s the best way” (Desai 88). As Norman Fairclough observes:

...as producers we are always faces with choices about how to use a word and how to word a meaning, and as interpreters we are always faced with decisions about how to interpret the choices producers have made (what value to place upon them). These choices and decisions are not of purely individual nature: the meaning of words and wording of meanings are

matters which are socially variable and socially contested, and facets of wider social and cultural processes. (*Discourse and Social change* 185)

Cook as subaltern belongs to marginal condition and he believes his position is related to the position of Judge. He interprets everything from this position to justify Judge's position. Cook owns almost nothing. At the time of robbery he pleads naturally for his life. Desai comments, "his lines had been honed over centuries, passed down through generation, for poor people needed certain lines; the script was always the same" (Desai 6). As an illiterate: he is powerless. As a servant police suspects him and humiliates him. He has no choice but to suffer silently. For other it can be his plight, but for him this is the only way of life. Cook shares benevolent father's relationship with Sai but there is fine carved gap between them, Sai feels it when she enters in his room and absorbs that how little he owns. For police "his dignity has no basis" (Desai 8). Basis of his dignity is measured by capital in material oriented world. Both Judge and Cook belong to different discourses and trying to protect the reality they believe in. Judge knows that cook has secret business of illegal liquor but he ignores it because it keeps both master and slave "under the illusion of security" (Desai 209). Discourses provide space to such contradictions. As these contradictions allow subaltern class flourish and assure them the illusion of free will and hopes for future. It makes them believe that they are in control rather than be controlled by external forces. As Sanjay Solanki states, "He is the embodiment of all that was the old India. Stark poverty, mythic and copious imagination as if given in compensation, superstition born of illiteracy and corruption born of its ease and pervasiveness" (278). Cook has a simple minded attitude. Judge blames him wrongly for the theft of his dog, Mutt and cook unarguably believes in it. He has surrounded

himself completely to the powerful discourses. He subscribes to power domination; there is no opposition or denial left in him. He represents the illiterate subaltern

Except than these major characters there are other minor characters too who present subaltern condition or consciousness in colonial discourses. Noni and Lola, Sai's tutor, also represent class consciousness. Aware of the power of discourses they absorb the wanting of social skills in Sai. They know that living with retired people is affecting her social life. With Sai they share the same class. These two Bengali sisters live their life according to Western Standard. They are also drifted into alienation and away from the social contact due to their hypocrisy. They purchase their clothes and other basic goods according to western standard. Lola's daughter works as an anchor for BBC she loves Britain; but hates America. Lola has all praises for England that exists only in her dreamland, but she had all hatred for India and Indian leaders. She addresses Pundit Jawaharlal Nehru as 'Fool Nehru' (Desai 128) for granting states to people. Her anglophile drifts her towards alienation and inferiority complex. They have strong class consciousness. For these Bengali sisters a guard can be a robber just because belongs to a lower class. As per their limited knowledge they get from their reading Western Books" it's always the watchman in case of robbery" (Desai 143). For Noni life and sharing is a matter of class. As she observes:

It's important to draw the lines properly between classes or it harmed everyone on both sides of the great divide. Servant got all sorts of ideas and then when they realized the world wasn't going to give them and their children what it gave to others, they got angry and resentful. (Desai 67)

It's important here to notice that almost all higher class character, bourgeois, keeper of power structure are aware about their position individually and are conscious to maintain the order. They are aware that identities are always in flux and power holding is a matter of contention. As they occupy a comfortable position in world order they do not want to change it. These middle class people are not doing physical labour and play an important role for the spreading of hegemony: a justification to the existing order. Identity categorisation is an important aspect in this class order as M. L. Moya states in *Reclaiming Identity*:

... The significance of identity depends partly on the fact that goods and resources are still distributed according to identity categories. Who we are – that is, who we perceive ourselves or are perceived by others to be – will significantly affect our life chances: Where we can live, whom we will marry (or whether we can marry) and what kinds of educational and employment opportunities will be available to us. (8)

The social positioning matters a lot in their economic chances. All social activities are interdependent and choices of any individual are part of all social actions collectively. Actually aware of these divisions sisters discourage their maid to divulge personal information. They believe these matters can be discussed only with “social equals” (Desai 67). They are interested in her narration of her love story but keeping a check. This check even drifts them away from authentic experiences. They have a strange notion that servants are not capable of doing love. They prefer that servants are unable to experience love the way they do. She thinks about the relationship of love in term of economic and practical terms and for her this is only “sensible” way of love (Desai 67).

For her love has limitation, which can be managed only in the demarcation of social values. She never takes the leap of faith with Joydeep, as their servant has taken. In her class category love is always like socially acceptable norm – sophisticated and lack of passion – a rational love. But encountered with antagonist discourse of love from different class category she wonders – “She and Joydeep had never such a conversation of faith over the plunge – it wasn’t rational, so they hadn’t. But therefore might they not have had the love? She buried the thought” (Desai 67-68). For her even love cannot cross the discourse of rationality. In contradictions she finds logic and in chaos she believes there is an order. She picks up the discourses that suit her from all available camouflage. They are not capable to trace the root of their rationality in their education, upbringing and social conditioning. They do not possess genuine emotion of love or hatred they only have “irritations over small things” (Desai 68). The above interactions make her jealous of Kesang (maid). For a white liner of class distinction has been blurred, “luck had been misassigned” (Desai 68). Sai and Noni both are committed to a “mean spirited education system” (Desai 68). This system teaches them – not to give opinion – not to give answers – not to ask questions – and try to remain invisible. The education here refers to social conditioning. The norms of society teaches social subject to follow the universal discourse of acceptance. Noni realises that her train of youth has passed and she had failed to pick chances on right time.

Noni and Lola discuss the author of *A Bend in the River* and comments that he has been suffering from “colonial neurosis” and he is never able to free himself from it (Desai 46). They are unable to see the same neurosis in them. The ideology surrounds them make them unconscious about themselves. They see world from books but do not

peep inside. In Lola's case, love for England in her is very deep rooted. She hates to consider any challenge to the supremacy of England. She does not like cook's remark that America is a better country than England. Lola, Sai, Noni and Father Booty, belongs to same education and ideology, unanimously agree that English writers writing about India is unpalatable and "don't respond to the truth" (Desai 198). They love to read English writers writing about England. Reading D.G. Wood house Agatha Christie makes them feel as they are watching movies, in air conditioned British Council. They do not want to see the reality but only a fancied world is their resort. They do not know about the people who stay in Kalimpong. They read books like *The Indian Gentleman's Guide to Etiquette* by H. Hardness that propagates, "The Indian gentleman, with all self-respect to himself, should not enter into compartment reserved for Europeans, anymore than he should enter a carriage set apart for ladies" (Desai 199).

The categorisation is quite visible. The powerful and powerless cannot journey together but paradox starts from here on. She states "Although you may acquired the habits and manners of the European" (Desai 199) this paragraph makes Sai angry. She wants to stab H. Hardness or to his child as "they possess their father's illicit gain". (Desai 199). She realises the pangs of slavery for moment. As Fanon states in *Black Skin White Masks*, "*The White man is a master who has allowed his slaves to eat at his table*"(171), like negroes brown man are acted upon they themselves, they did not take the central stage. Brown Sahibs were allowed by Britishers to sit on the same chair equal to British master but they are never considered equal to them.

Lola and Mrs.Sen's fight over which country is superior- England or America they forget about their homeland. In these discussions of supremacy hey never include their own country. Arthur C. Danto points out:

The superiority of Western Civilization was never doubted, and one of the premises of Victorian anthropology was in effect that there is moral direction in history as there is in evolution that societies and species evolve towards optimality and that Western Europe was history's masterpiece just as homo sapiens was nature's (338)

Analogy is quite better and sharp. Human by capturing the narrative of earth believe that they are better than other animals – Animals are pushed to subaltern position as they live according to nature but nature is manipulated. It does not exist in real form. Everything is corrupt and manipulated. Western hegemony, by the help of ideological forces, corrupts the surrounding of humanity. All discourses of their supremacy – their technological development. Every country is “a concept a hope, or a desire” (Desai 238) and when this concept crumbles its easy to attack on it. It starts with the attack on language; as language holds the culture of the country intact. Other's language provides “distance” and “keep the heart intact” (Desai 208). It is colonial India or Free India everything is same. “World Bank, UN, IMF, everything run by white people” (Desai 134). In England or in American only difference is the level of hypocrisy. Third world people are humiliated and treated badly in European countries. They believe that third world countries people are taking their share. They forget that it's Europe that plundered the colonies. European justifies their colonial rule under the cover of teaching civilization to the colonies previously and in post modern world they justify their supremacy under the cover of same argument. The method of subordinating third world citizen is changed but not the effect. Achootan, a fellow dishwasher of Biju rightly comments “Your father came to my country and took my bread and now I have come to your country to get my bread back” (Desai 135). This is a process in reversal. Achootan, in direct contact to colonial exploitation, recognises

the colonial exploitation. Sanjay Solanki aptly remarks, “The post-colonial and multicultural perspectives entail a subtle reconfiguring of attitudes: no extreme and facile stance can overnight burge us of our colonial hangover and undo the material intellect and cultural destruction that came in its wake” (81). This colonial hangover need to be counterattacked otherwise it will always be the source of pushing Third World Countries into subaltern position. The interest of these countries and their capitalists will keep on teaching on false values to others.

GNLF movement is painted in black by Kiran Desai. Many critics blame her for this partial view other praises her for impartiality. In the novel, GNLF movement lacks ideology. Its cadets are young man busy in plundering and humiliating their own people. Forceful military recruitment is done and the land of Lola and Noni is captured forcefully. Lola went to one of the local heads of GNLF- Pradhan, who treats her badly and Loecherum condemns her that she is too old to be his wife. Protests turn bloody. Police and Protestors kill each other in turns. History moves “backward and forward swallowing the young into old hate” (Desai 276). Whatever the point GNLF does have protestors are unaware of it. Gyan tries to be “part of the larger questions and try to become part of politics and history” (Desai 272) give up in front of the confusion of choice. He flows with the waves of the discourses of majority rather than trying to mould its course. Movement ends in Oct.2, 1988. In this process Father Booty an illegal migrant, who “had done much more development in the hills than any of the locals” is sent to exile. In a day from a respectful person he turns into a suspicious character. In the fervour of nationalistic discourse powerless minority Father Booty has no chance to stand. He lived his life for the welfare of the valley suddenly treated like a traitor and he return to the country he had forgotten a long time before.

Academia and army play the role of the keeper of order. Even at the worst time army is fed properly, which they share with their extended families, Police keeps on searching GNLFF men in jungles but they were hiding in rich people's homes. GNLFF boys, young and enthusiastic, are living like movie characters and fiction-without knowing the cause. They are happy for being the part of majority. They feel a sense of power by threatening powerless people. The change in their position at their home from taking order to giving order allures them. Like the kids trapped in an island in *The Lord of Flies* they start worshipping chaos. They are neither aware nor are educated to construct a new social order. They are just enjoying the rupture in social order which is momentary in the absence of collective ideology. In this chaos poor people are abducted, plundered and killed both by police and protestors. The higher social order does not suffer from this rupture so subalterns' protest harm them rather than harming the one who subjugates them.

Gandhi Café is a space of slavish existence for Biju. Jemubhai represents the other characters dream like Sai, Gyan, Biju, Cook, his father etc. everyone is at loss beyond their own understanding of loss. The hegemonic western perception rules the psyche of all these eastern subalterns, propagated by Western Countries and some eastern numic men. Harrichand itward in his essay "Colonialism and Literature" states, "we were the inferior, the embarrassing inferior, and it was our lot to both endure and despise this. This is our psychic affliction" (11)

Jemubhai as Cambridge educated ICS feels superior than Indian but inferior to Westerns. This complex position estranged him from all possible positioning of identities. He becomes a new class itself – brutal and ignorant from both counterparts.

This socio-positional superiority takes a toll on him; whenever Judge's wife Nimi challenges his socio-cultural identity he beats her and same scene is recreated when Sai is beaten up by Gyan. These discourses of standardisation and colonial superiority are widely affecting the social subjects. As these conditions dictate, the conduct to these subjects and moulds their behaviour. Nandy states

...colonialisation colonizes mind in addition to bodies and releases forces within colonized societies to alter their cultural priorities once and for all. In this process it helps to generalise the concept of the modern west from a geographical and temporal entity to a psychological entity. (11)

Religion also supports the ideas of power discourses. Sai finds Christian idea of forgiveness is a double burden on the victim as you suffer the crime and difficulty of forgiving. Hindu idea of Karma – you get what you deserve is more fatal. It makes us reach on conclusion that poor should starve, and they starve because of their misdeeds. There is no system to soothe the unfairness. As Desai contemplates:

Justice was without scope; it might snag the stealer of chickens, but great evasive crimes would have to be dismissed because, if identified and netted, they would bring down the entire structure of so-called civilization. For crimes that took place in the monstrous dealings between nations, for crime that took place in those intimate spaces between two people without a witness, for these crimes the guilty would have to be dismissed because, if identified and netted, they would bring down the entire structure of so-called civilization. For crimes that took place in the monstrous dealings between nations, for crime that took place in those intimate spaces

between two people without a witness, for these crimes the guilty would never pay 'There was no religion and no government that would relieve the hell (200).

Justice, religion and government are abstract ideas work against those who are not able to hide crimes. These institutions protect the hierarchy and order and block the stumbling stones. Crime, which is done beyond its boundaries, between its gaps and loopholes are the crime against subaltern but these criminals are not punished. Another loophole is that the people who are creating the conditions to produce criminal and criminal activities remain free from this procedure of punishment. Religion fails to enlighten the poor against the dehumanized process of capitalistic society. Religious discourses are either fatalistic or escapist.

Narrations of nation's pride are also a matter of discourse. War paints, choice of colour for national symbol, slogan all are 'signs' used to present a national discourse. At the airport, compensation for lost goods that is given to the foreigner is even biased. The people from rich country are treated in a better way and people from poor countries are considered inferior. Slavery is deep rooted and all narration emerges deep down from money shells, passport, and country's name. All discourses here represent economy. While lodging is done in Europe; European blames India for it and for that blaming heavy compensation are given to them. Everything that belongs to the first world is considered superior. On the name of standardization, third world production considered cheap. Post colonial subaltern are suffering from double subjugation- Colonial and Brown sahib's exploitation. In Robe Pope's words, "In every domain of language, literature and culture there is an acute tension and sometimes a flat contradiction between

globalizing processes of standardization and localizing process of differentiation” (139). Subalterns like Cook, Biju and Gyan suffer from both internal and external power structures. All of them are inheritors of loss and finding escape from this complexity. Unable to find solution in the accessible discourses they surrender to other’s discourses which push them further down to the hell of psychological slavery. Their actions are annihilated, their words are blurred. They are slave of their own thoughts – a thought planted by historical process. It is their common sense; that commonly enslave them. The basic question for them is what they (Subaltern) want.

Desai project how colonial neurosis brought changes into Indian society and turn Indian tradition inferior in India. There is craze for being westernized to mimic their values manner, language etc. Everything is measured from their standards and characters develop grotesque complexes which mar their mutuality and reciprocal relationship. Freedom does not uplift slavery from the mind of these characters of Judge is a mixture of different culture. As Homi K. Bhabha points out, “The powerful influence of different culture will cause a tension between the desire of identity static and the demand for a change in identity: and mimicry represents as a compromise to this tension” (86). The mimicry of Western discourses has given different route to the search of identity and standardization and normalization works in favour of Western world. In this scenario sense of home and homeland is very vital. These characters trapped in inferiority complex tries their luck in western world but in this process they lose their home. They have no place to go- they are homeless. Geographical dimensions play a significant role in creating a homeland. Nation are formed on the basis of nationalites respect for the nation and national culture. Neeru Tandon in her essay “Sense of Place in The Inheritance of Loss: Fact and Fiction” states, “No place is a place until things that have

happened in it are remembered in history, ballads, legends, monuments or literature. Sense of place is often used in relation to those characteristics that make a place special or unique” (85). In case of *The Inheritance of Loss*, geographical dimension changes their shape into psychological one; Judge away from colonial India and humiliating England still lives into the shadow of his harrowing past unable to shed his past he carries it like a burden on his shoulders. His education slaves him and discourses of colonial superiority marches with him by rejection his identity. He is a foreigner in his own country. The journey he had started long time before still continues in Sai who carries the western education as an artefact with her. Biju and father cook believes in glorious western world. Illusioned by their poverty they have escape land western world, which further disillusioned them. Gyan and other minorities are fighting with post-colonial world for a little more place. Lola and Noni’s heart beats only for England. However Kiran Desai is criticized for her lack of correct understanding socio-cultural and economic dynamics of Gorkhaland but she captures the role of discourses in the formation of psyche in perfect way. Himani Dalmia rightly comments, “... the author is actually trying to bring out how incongruous the anglophiles of the town are to their setting and how communities are culturally colonized, whether it is India by Britain, Gorkhas by India or the diaspora by America” (Review Published in Times In India). Economic Globalisation for subaltern brings nothing but seclusion. They do not touch the modernity but removed further into the dungeon of poverty. Desai used omniscient point of view to narrate the novel. Her stream of consciousness and flashback technique helped her to juxtapose different time and place and give glimpse of characters’ psyche. Third world countries in their attempt to follow their master countries are becoming more like them. The bar of standardization is always the west and its discourses shape the nation and their nationals in more or less

ways. Globalization gave a free flow to these discourses to run deep in the people. Colonial discourses in context of education try to create stereotypical other like Jemubhai in attempts to pursue their own selfish ends. Behaviour conditioned by the dominant discourse is considered to be a marker of normalcy and therefore desirable. These colonial discourses are metonymical present everywhere – Bhabha states in *The Location of Culture*:

Those inappropriate signifier of colonial discourse – the difference between English and being Anglicized; the identity between stereotypes which, through repetition, also become different; the discriminatory identities constructed across traditional cultural norms and classification, The simian Black, the Lying Asiatic – all these are metonymies of presence. (89-90)

Colonial discourses lead these anglophiles community towards West and Western thinking but never let them assimilate with colonial culture. These subalterns become a different entity different from the origin as well as the desired identity – in between dweller with roots and self-respect. These Mimic men create split personalities. Novel deals with the issues of Home, Homeland, Diasporas and belongingness. Diasporas are new subaltern in globalized world. Their journeys from homes and to the other countries makes them foreigner in national as well as transnational discourses. Their physical and mental presences do not have the congruity. Physically, they live in one nation but psychologically in others. Dominant discourses of ‘other’ dictate term to them, which they loathe but love to possess. With the flow of power discourses change the subaltern changes their subject position like Judge after coming India feels like powerful lord and

Nepalis in their insurgence turns from inferior to superior. In globalisation discourses the idea of bigger centre conceals the possibility of greater marginality. The benefits of it are for few but for subaltern they fall into the trap of imperial discourses. In *Inheritance of the Loss* migrants are in the quest of job perspective and illusion of the superiority of the west struggle between their native identities and the myth of globalisation. Desai highlights that voices of poverty are same in third world countries or citizen of Africa. The distinction between Indian, Pakistanis or Hubshis (Negroes) subaltern is superficial. They are more close to each other than to their own nationalities. Edward said rightly states:

Throughout the age of empire a rigid division obtained between the European colonizers and their non-European colonizer peoples – a division which, although millions of transactions were permitted across it, was given a cultural correlative of extraordinary proportions, since in essence it maintained a strict social and cultural hierarchy between whites and non-whites, between the members of the dominant and members of the subject race. (25)

The colour white is used as a symbol of standard. India considers themselves better than African as there are whiter than them. In this way unity of subaltern is divided even by discourses of standardisation. Subaltern either in India or in abroad are searching for secure home or homeland but fail to achieve with some exception.

Pankaj Mishra in her review states that this novel is about powerless individuals. The novel is spread over the period of four decades from 1943, when Jemubhai Patel was

wedded to Bela, who later named Nimmi, to 1986. All characters of the novel suffer from loss Sarita Veerangana states:

The loss...is multifaceted. It concerns love making, pecuniary implications, social status, self aggrandizement, self respect, righteousness and maintaining of indigenous qualities, situation has come to such a pass that it has become almost impossible for a westernised Indian to identify himself as an Indian. (278)

In Kiran Desai's *The Inheritance of Loss* we have every type of subalterns- from minority groups to caste subalterns; subalterns from Independent India and subalterns from colonial india to subalterns from post-colonial India; subalterns from traditional India to subalterns from modern india. Discourse of Judge Jemubhai Patel is the best discourse in this context. He, in England, fails to express his emotions under the burden of his inferiority complex. He rarely speaks and applies a lot of powder and puff to imitate the one who protects the social order which degrades him. After his return in India he tries to speak the discourse of West and finds there is no buyer of these terms. He was neither able to communicate in abroad nor in his own country. Biju represents the same journey in Independent India; in abroad he is not respected as he is third world proletariat. He never communicates with the global citizens and expresses himself in hooting on the road. There is no actual discourse practice happens in abroad and back in India he is robbed as he is no more considered as the citizen of his own place. The discourses of these subalterns are marked with self denied markers and honed from centuries. Even among these subalterns ideological discourse action never happens and they protect the social order from inside. Discourses of Colonial India do not end with the freedom. These

discourses overlap. Colonial and postcolonial world has no distinction marked by a stationary border. This is a psychological dimension and these discourses overlap at the will. The psychological world of these characters is still colonial in nature. The journey that was started by the judge continues in Sai. She is a born Indian, but by his nature she is still a foreigner. Father like cook keep on teaching the supremacy of Western world to their children and thus their children become a moving colony of the West. Never completely free from the discourses of Western supremacy, they carry the burden of loss. All major characters of the novel are inheritors of loss. They suffer from loss of authenticity, self respect and sovereignty.

Chapter – 5

Clash of “Half-Formed” and “Fully-Formed” Subalterns with the Politics of Panoptic “Rooster Coop” in Aravind Adiga’s *The White Tiger and Last Man in Tower*

Aravind Adiga was born on 23rd October, 1974 in Madras. He is a journalist by profession. During his study at Columbia, he studied Black American Writers and his ideology is influenced by their thoughts. Adiga also admits being influenced by Salman Rushdie, Ralph Ellison, James Baldwin and Richard Wright (three African-American writers) because they deal with race and class. He also refers that Guy de Maupassant, Balzac, Isaac Babel, Ralph Ellison, George Orwell, and William Faulkner have prominent influence on him. Aravind Adiga is the second youngest ever winner of the Man Booker Prize and the Fourth India born novelist to win Man Booker Award. He is criticised for depicting dark picture of India that qualifies him as writer of subalterns. In this chapter his novel *The White Tiger* and *Last Man in Tower* are discussed. Protagonist of *The White Tiger*, Balram Halwai is representative of “half formed” subalterns- an illiterate villager and Master Yogesh A. Murthy, protagonist of *Last Man in Tower* is the representative of “fully formed” subalterns- an educated middle class teacher. These two characters belong to Modern India of economic progress. In this world, dominant discourses are of economic progress and democracy. Both novels challenge common beliefs and foreground latent panoptic power structures.

The White Tiger concentrates on depicting a class which is part of the mainstream, but largely ignored – subaltern servant class. *The White Tiger* of Aravind Adiga is a haunting tale about “Shining India” from the perspective of “Dark India”. It is about

contemporary world where divide of the poor and the rich is widened. It draws a picture of corrupt capital centric India. The novel portrays the impact of globalisation which helps “Shining India” to progress and pushes back “Dark India” into poverty. For subalterns, like protagonist Balram Halwai, it is almost impossible to break from the chains of Capitalist slavery. In this novel Adiga forefronts capitalistic “Shining India” to highlight its black background of “Dark India”. Subalterns in this novel are not capable to speak in public but screams in their monologues or by writing to an imaginary audience.

The dark tale of Balram, “The White Tiger”, “A Thinking man” and “an Entrepreneur” (Adiga, *White* 3) is written in epistolary form and addressed to Wen Jiabo, head of “Freedom Loving Nation China” (Adiga, *White* 3). This tale is about panoptically structured Indian political, economic and social system that is built around subaltern’s physical and psychological existence; conscious and unconscious essence. Balram is an extraordinary individual, a rare fault line trapped in this vicious circle. He is narrating his tale to the imaginary listener and there are possibilities that these letters would be never sent to Mr. Wen Jiabo. He makes a systematic attack on the complete anti-subaltern system on individual level and thus defies the critics who claims that freedom for subaltern can be won only by collective affords. He prefers illegal over legal; immoral above moral; wisdom over literacy and murder over passivity. Thus he defies the complete social order by defying its norms. He understands hollowness of binary structures and rejects the opposite- either formed by capitalism, family or by law. He systematically pokes, ridicules and breaks laws of civil and legal society and rejects its ideological apparatus.

Adiga uses Balram as his spokesperson and ridicules power discourses and the institution that are related to it. Balram as subaltern knows that socio-political apparatus

is against his dream of living like a man. He questions every accepted reality to uncover the falsehood hidden in every statement and system. First attack of Balram's narrative is on capital oriented Indian economic system. He admits that Indians are ahead in the field of entrepreneurship because these entrepreneurs "have set up all these outsourcing companies that virtually run America now" (Adiga, *White* 4). He ridicules self help books like *Ten secrets of Business Success* or *Become An Entrepreneur in Seven Easy Days* (Adiga, *White* 6). These American Books are yesterdays; according to Balram, formal Education and these books do not help in real education but create slaves. Ironically, Aravind Adiga suggests that all the shining stories of capitalism are concocted in their content and nature. These self help books celebrate the progress of entrepreneurs in wrong fashion. These capitalists never narrate the truth of their stories, but fabricate them dishonestly. In reality, these entrepreneurs are the product of corruption and corrupt system. The stories of one night success hide the mid-night robberies done by these capitalists. Thus in his very first attack, he defies media-generated realities as fragmented stories and rejects narrations of truth that are done by dominants and are against subalterns.

Adiga, through the narrative of Balram, projects the binary of haves' and have not's in *The White Tiger*. These binaries are geographical, cultural, political, economic, philosophical, physical and psychological. The power structure displays its binary at all levels. The economy affects all aspect of the life of social subjects. The social order has its expression on many levels. Geography, which is considered a natural or physical dimension, displays the type of power structure the nation or the society have. First geographical binary is referred in the novel by stating, "India is a two countries in one; an

India of Light and an India of Darkness. The ocean brings light to my country. Every place on the map of India near the ocean is well-off. But the river brings darkness to India – the black river” (Adiga, *White* 14). Geographically the places which are near ocean and thus are exposed to the profit of capitalism marks the binary of “Shinig India” and rivers that are helpful in farming mark the category of “Dark India”. Producers are poor and traders are rich. The complete system justifies this unequal division of capital. Balram discusses the strengthening of this order by dominant discourses. Poor are living in degenerative conditions and are wrapped in Darkness. They are suffering from malnutrition, illiteracy and diseases without any cure. These people sleep together like “millipede” (Adiga, *White* 21). By seeing this part of India it can be easily stated that India has never been free. Balram refers “First the Muslims, then the British bossed us around. In 1947, the British left, but only a moron would think that we became free then” (Adiga, *White* 22). Freedom means free from oppression but independence symbolises its contrary to these people in ‘darkness’. Peter Cutt Lloyd refers – Social inequality derives from unequal capacity to gain an income, whether this inequality is a result of innate ability or socially imposed discrimination,

...division is between those who control production – ownership being only one form of control – and those who are controlled – and those who are controlled... control is the concept of power; some individuals are able to direct the lives of others. Thus the dominant class wields the power, the subordinate class is subject to it. (30)

In case of India, India in darkness is subjected to power and capitalistic oppression and other section (“Shining India”) of the society uses their power over capital distribution to

control the lives of subalterns. Freedom from Britishers does not mean much to these dwellers of Darkness. Adiga refers this division of control by using animal imagery. The big land lord like 'The Buffallow', 'The Stork', 'The Raven' and 'Wild Boar' are four brothers who control the destiny of Laxmangarh and its dwellers. These animals are parasites and live on the labour of proletariats. It is important here to examine the physical difference. People from Laxmangarh go to big cities to change their destiny and return "leaner, darker, angrier" (Adiga, *White* 26). The stories of these poor men's lives are written on their body "in a sharp pen" (Adiga, *White* 27). These poor people are rickshaw puller and referred in the novel as "a human beast of burden" (Adiga, *White* 27) and they pedal a carriage "bearing a pyramid of middle class flesh" (Adiga, *White* 27). Father of Balram uses reference of donkey for himself and wants his son be free from this vicious circle. He wants his son to live "like a man" (Adiga, *White* 50). Balram throughout his life follows his father's dream to be a man. Half of India's population can be explained as "a small creature with large, popped out eyes and a stub by moustache" (Adiga, *White* 39). Balram uses spider metaphor to highlight the plight of tea shop workers where they, he and Kishan work after the marriage of their cousins. He mentions them as 'Human spiders that go crawling in between and under the tables with rags in their hands, crushed humans in crushed uniforms, sluggish unshaven, in their thirties or forties or fifties but still boys" (Adiga, *White* 51). There is a sharp distinction between the disposition of the subalterns and their master has symbolical meaning too. Whereas dominant group has a structured division and a clean physical disposition; subalterns are "crushed" and "sluggish".

In such inhuman condition, where the concept of freedom is crushed in childhood by the poverty of these human "beast of burden" are unable to lift their head above this

dungeon deep poverty. In their thirties or fifties they are still boys. This boy symbol also describes the ideological status of these subalterns. Their collective consciousness is still in infancy. Adiga uses Foucault's concept of Panopticon to describe the impact of power discourses on subaltern thinking and actions. Foucault refers panopticon thus:

The panopticon is a ring shaped buried in the middle of which there is a yard with a tower at the centre. The ring is divided into little cells that face the interior and exterior alike. In each of these little cells there is, depend on the purpose of the institution, a child learning to write, a worker at work, a prisoner correcting himself, a madman living his madness. In the central tower there is an observer... everything the individual does is exposed to the gaze of an observer, who watches through shuttered windows or spy holes in such a way as to be able to see everything without anyone being able to see him. (*Power* 58)

According to Foucault, we live in a society where "system of panopticon reigns" (58). In the capitalist world order, capitalists are the observer and workers are observed. All discourses that prevail in society are engaged in maintaining this panopticon of capitalism. This capitalistic panopticon works on large scale. Aravind Adiga refers this panopticon as "the Rooster Coop", the Indian version (Adiga, *White* 175). He extends his epical simile by creating analogy between rooster coop and situation of Indian subalterns in capitalism. This rooster coop alienates subaltern from subaltern; blind them from watching their destiny happening in front of them. As Balram claims, "The rooster in the coop smells the blood from above. They see the organs of their brother lying around them. They know they're next. Yet they do not rebel. They don't try to get out of the

coop” (Adiga, *White* 174). This rooster coop works on many levels. Discourses to maintain this rooster coop vary on many levels. These power discourses are woven into the social discourses of everyday life. The scenario is vivid and omnipresence of these discourses helps these discourses to remain at background. These discourses of oppression are the part of common sense. So it’s difficult to trace their roots and uproot them. The major impact of this panopticon is to create anti-proletariat hegemony. In case of Master-servant relationship these discourses work against servants and dehumanize the master. This process of hegemony is processed on many levels. Raymond William observes in *Marxism and Literature* “It (hegemony) is a very powerful process, since it is tied to many practical continuities – families, places, institutions, a language – which are indeed directly experienced” (116). In the rooster coop, slaves fail to analyse their own situation and starts believing the ultimate believe in their condition. Slaves stop tracing the root of their slavery. Equipped with myth based History and head full of fantasies and dreams rather than any concrete plan, subalterns fall into the trap of capitalist hegemony. As Raymond William comments, “The true condition of hegemony is effective *self-identification* with the hegemonic forms: a specific and internalized specification’ which is expected to be positive but which, if that is recognition of the inevitable and the necessary” (118). Self identification with the social categorization is very important process. Hegemony ensures that all members of society identify their position and mould their behaviour accordingly. The system should appear inevitable and productive. Different spheres of social life inculcate the affinity with the system and in exceptional condition its alternative too. Rooster coop relies on this capitalist hegemony. In case of Balram, he traces the effect of hegemonic discourses on all levels. Other subalterns in the novel find the system inevitable and believe that there is no escape from the exploitation.

Thus they strengthen the system by supplying passive support to the existing apparatus. Their identification with anti-subaltern apparatus binds them permanently with the panoptical rooster coop.

Adiga then takes on Education System by the narration of Balram. Mr. Ashok, employer of Balram, makes a very valid comment of Indian democracy when he says country is full of half-baked man and this is “tragedy of the country” (Adiga, *White* 10). Balram also names his story as – “The Autobiography of a Half-Baked Indian” (Adiga, *White* 10). These half baked Indians have half baked social and political consciousness. In India, there are people with incomplete education but “fully formed fellows” (Adiga, *White* 11) do not have a better destiny either “After twelve years of school and three years of university wear nice suits, join companies, and take orders from other men for the rest of their lives (Adiga, *White* 11). Thus by pursuing education, they become part of same system of oppression, Balram’s life starts in Laxmangarh and it depicts the situation of education system in “Darkness”. Condition of the school is not good in practical; however, as per government programme every boy gets three rotis, “yellow daal and pickles at lunch time” (Adiga, *White* 33), but Balram and his class mates never see anyone of it. Their lunch is already stolen by the school teacher. School teacher has his own excuse as he does not get his own salary. A person who is living in such a corrupt atmosphere cannot “smell sweet” (Adiga, *White* 33). The base of the corruption and learning of the system starts from here. Nobody blames school teacher as all will like to do the same if they do get the chance. School inspector promises Balram that he will get a scholarship which he never receives. Balram’s education ends because of the dowry given in his cousin Reena’s marriage. He has to work in a shop. The facilities which are

given to him are of no use because these facilities never reach to him. Balram wants to open a school and wants to use education as a mean of change rather than keeping the structure of power discourses intact. “Where you won’t be allowed to corrupt anyone’s head with prayers and stories about God or Gandhi- nothing but the facts of life for these kids. A school full of White Tigers” (Adiga, *White* 319). He wants to establish a scientific based education system and this system will not teach people about gods that symbolises religion and Gandhi who symbolises morality. Education works as another disciplinary institution. Garle S. Cannello and Radhika Viruru comments

...discourse of child guidance, particular education programs, and fields like child development and special education. Example institutions include mental hospitals, prison and some education settings. Notion of normality and abnormality are generated and perpetuated through these various sites of social administration and regulation. (77)

Thus education can be used as a mean of social administration and Balram wants to make it the mean of change rather than a mean of keeping status quo of social order as referred in Foucault’s *The Order of Things*. In the binaries of normal and abnormal, practical and madness, educational institution also works as disciplinary institution. These institutions have its productive value but also these institutions also ensure that individual cannot break the social order. This also means the chance of revolution will be reduced. As Foucault said these institutions can also be used to create antagonism against power structures but this happens very rarely.

Religion and Religious Symbols are clinically butchered in *The White Tiger* by making cynical comments about them. Adiga like Marxist thinkers is sceptical about

religious beliefs. Religion here is projected as institutionalised disciplinary force which assures safety of the existing social and economic order. As per the narrative of the novel, religion never contributes for the spiritual development, but take its believers to a different path blindfolded. Religion here is a capitalist ideological apparatus working against its believers and favours its propagandists. In the novel, Balram wants to start his letter by “Kissing some god’s arse” (Adiga, *White* 8) and as a Hindu he has “grand total of 36,000,0004 divine arses” (Adiga, *White* 8) to choose from. This is Indian way of starting every new venture that makes the narrative captive of this disciplinary force and barricades an individual to run beyond religious domains. Balram refers gods in a very demeaning manner thus defies the authority of this ideological and disciplinary force. Balram, in his narrative, creates a parallel between politics and religion as he says these “gods seem to do actually little work-much like our politician – and yet keep winning re-election to their golden thrones in heaven, year after year” (Adiga, *White* 8). This shows the connection between the religion and politics. Religion is used as a weapon by the politician to rule the dark world. People in dark are religious in nature and thus far away from Freedom. To achieve freedom, they need to break the barriers created by religions. The blind belief of dark dwellers in politician and gods do not have its roots in knowledge but in fear and ignorance. Roland Boer rightly observes:

Religion is a mark of the futility and impotence of the toiling classes in their struggle against exploitation, a situation that comes to its sharpest expression in the belief in a better life after death, which inevitably arises from the hopeless situation of those exploited. (11)

Institutionalised religion lead people to in-action and the promise of second life binds its believer further to the existing system. As Lenin said religion is the product and

reflection of the economic yoke within society. Religion gives false hopes and makes its believers slave of the destiny. Trapped in religious discourses, human stop thinking about to bring changes in his conditions. Institutionalised religion seeks status pro quo and oppress changes by violence. Religion creates “spiritual booze”. Religion makes people to be satisfied with their fate. It asserts the capitalistic notion that individual are suffering from the bad fate because they deserve it because of their karma of this or previous life. It thus justifies the unequal mean of distribution in the society. It is the part of larger economic schemata to create justification of the economic exploitation. It helps in catering peace in war like situation, silent subalterns and stops them from fight for their rights. It creates panopticon around subaltern’s world in such a fashion that he starts neglecting the socio-political origin of his subalternity. Ganga is sarcastically referred as black river. Traditionally, Ganga is considered as a holy river, but in post-modern capitalist world it is a symbol of industrial pollution. Wherever this river flows it brings darkness to that area. If geographically Ganga is a polluted river and its existence in mind corrupts subalterns on ideological level. Metaphor of Hanuman is used to highlight the psychological suppression by religious discourses. Balram ironically states, “He (Hanuman) was the faithful servant of the god Rama, and we worship him in our temples because he is a shining example of how to serve your masters with absolute fidelity, love and devotion (Adiga, *White* 19). The myth of ideal servant is carved in subalterns’ mind. They can run from anyone else but they cannot run from their own-self. Capitalist system of Indian works on the base of honest Indian servants, in whose mind slavery is etched with the pen of religious myths. “The trustworthiness of servants is the basis of the entire Indian Economy” (Adiga, *White* 175). There is no requirement of secret police or dictatorship because there is rooster coop generated self approval of the slavery. Balram

rightly observes that in subalterns' existence of "servitude so strong that you can put the key of his emancipation in a man's hands and he will throw it back at you with a curse" (Adiga, *White* 176). The slavery is so deep rooted that these subaltern do not know how else they can survive. The morality, myths and religions keep them chained in this panoptic economy. Norman Fairclough in *Discourse and Social change* emphasis on same point–

Hegemony is about constructing alliances, and integrating rather than simply dominating subordinate classes, through concessions or through ideological means, to win their consent... Hegemonic struggle takes place on a broad front, which includes the institution of civil society (Education, Trade union, Family). with possible unevenness between different levels and domains. (92)

Next disciplinary institution, which Adiga target, is The Indian Family. It is the prime reason due to which subalterns are "trapped and tied in the coop" (Adiga, *White* 176). Balram's father says he can survive any city but not the family. Kishan, Balram's elder brother is attached to the family and cannot think of breaking from the rooster coop. Kishan is going to follow the same destiny as his father. Balram knows that his family will be very proud of him if he accepts the crime done by his master. If a man tries to break the rooster coop then he is going to see complete destruction of his family. Balram observes that rooster coop can only be broken by a man who is "prepared to see his family destroyed – hunted, beaten, and burned alive by the master – can break out of the coop, that would take no normal human being, but a freak, a pervert of nature (Adiga, *White* 177). Family thus provides double security to the existing order- it supplies myths,

meanings and knowledge of the world order and also works as safety valve, if a man tries to break the coop. As a social animal, human will not be able to do that. This situation leads a man to accept his fate without much ado. Either he will lose his family or his independence. Subalterns' have a choice to make, he has free will but free will cannot cross the boundaries of social values. Norman Fairclough asserts that "the domestic arrangements and relationships of the family are to some extent being made public, and are often referred to as a specific domain of politics" (*Discourse and Social Change in Society* 217).

In India destiny of the servant is he is a servant. As Mr. Ashok says "only in India...your driver can also make sweets for you" (Adiga, *White* 65). Servants do not have any rights and have specific duties. The categorisation is in flux. Servant is a new name for slavery; his position does not have any dignity. Selection of servant is done as the selection of animals. As Stork comments, "Catch'em young, and you can keep'em for life. A driver in his forties, you get, what, twenty years of service then his eyes fails. This fellow will last thirty five years" (Adiga, *White* 66). While giving job to Balram, his master inquires about his family and their whereabouts. Once the son of Buffalo's, one of the landlords, was kidnapped by Naxalites and killed; in revenge he killed his suspected servant and his family brutally. Balram has to face the same fate, if he does anything against his masters. Balram is not only a driver because "in the Darkness – the rich don't have drivers, cooks, barbers, and tailors. They simply have servants" (Adiga, *White* 69). These rich believe that servants expect hitting and humiliation from them. These poor do not have basic facilities like medicine. To maintain this hierarchy, post of medical superintendent is auctioned and rate of the post is "four hundred thousand rupees" After

getting this post by corruption, officers buy the discourses of power in their favour. These superintendents earn it back by taking salary of doctors and doctors in the same chain reaction earn money by working in private hospitals; the fee of these hospitals is very high and poor cannot afford them. Everybody knows these stories from top to bottom but as per power discourses in ledger everything is fine. Doctor is in hospital, getting his salary on time and treating the poor on nominal charges. This is the story of rotten system where welfare state does a lot for the welfare of its citizens at election discourses and in theory but not in practical.

In democracy all citizens have same political right, but lack of equal economic rights make these political rights superficial. Discourse of economic power makes people accept the disparity and biasedness of the system. System is rotten and spineless; worse scenario is that corruption is integral part of it. Democracy is based on capital and right of capital is with the rich. Patton states:

It is not, perhaps, capitalist production which is autocratic and hierarchised, but disciplinary production which is capitalist. We know after all that disciplinary organisation of the workforce persists even when production is no longer strictly speaking capitalist. (124)

The system is on the side of capitalist as they are favouring each other. All transactions are based on capital so a holder of capital is the one who controls the system. Slogans like “rise against the rich” (Adiga, *White* 91) are pitched only at the time of election; otherwise the politics of secure interest of the rich is played freely. The funniest thing about choosing government is half of the population does not know what they are doing. The leaders like Great Socialist, the ruler has ninety three criminal cases against him and

he has been winning election for long and have money “in Europe full of white people and black money” (Adiga, *White* 98). India, is one of the biggest democracy of the world “may not have sewerage drinking water and Olympic gold medals, but we do have democracy” (Adiga, *White* 96). Politician brags about Indian democracy but do not work to provide even basic facilities and people suffers from diseases like typhoid and cholera. Election “makes people talk and talk about things that have no say in” (Adiga, *White* 98). The right of giving vote is useless without economic security. Karl Marx in the Preface to *Contribution to the Critique of Political Economy* states, “The sum total of these relations of production constitutes the economic structure of society, the real foundation, on which rises a juridical and political superstructure, and to which correspond determinate, forms of social consciousness” (503). Political rights and social consciousness are valuable only if combined with economic rights. To win the election, a person needs to raise money; bribe politicians and bought votes and this can only be done by capitalists or by the help of capitalists. Subalterns discuss election “like eunuchs discussing the Kama Sutra” (Adiga, *White* 98). In *Darkness*, there is deal between landlords, money owner and politicians. People in *Darkness* do not vote for themselves. Sometime one or two mad men rises against this but are subjugated when alone. Police, politician and landlord are accomplice in this crime.

Media, which is known as the safeguard of rights, is also a part of hegemonic discourses. Balram refers All India Radio ironically and questions its reliability. According to him Indians have half baked political and social consciousness. These ideas are mix up of news bulletins, history books, class text books etc and dropped into the mind of subaltern “like lizard from the ceiling” (Adiga, *White* 11). Roy Porter observes,

“...the contemporary capitalist body politic as hyper kinetic. Everything tingles, radiates, reverberates. All is in flux, everything is reflected and refracted through various media, speed is hypnotic, there is a carnival of hyperreal appearances...(5). Subalterns are surrounded by these images which reinforce the ideas of political and economic rules everyday by various means. Media creates contrasting and contradictory ideas which are the mixture of facts and fiction. As Balram says:

All these ideas, half formed and half digested and half correct, mix up with other half cooked ideas in your head, and I guess these half-formed ideas Ongger one another, and make more half-formed ideas, and this is what you act on and live with. (Adiga, *White* 11)

Till collective consciousness is not developed so no change is possible. A magazine like *Murder Weekly* controls criminal activities. These magazines have dual purposes; first, they provide fulfilment to the fantasy of servants to kill their master; second, these magazines portrays murders “mentally disturbed and sexual deranged” (Adiga *White* 125). At the end of these stories, criminal is caught and punished by the system. Balram states, if servant reads these books there is no danger from him. Danger is from servants who read Buddha. Media becomes an instrument under disciplinary forces which leads subalterns away from the path of change and reaffirms the existing structure. It creates vigilance of the designated punishment of disciplinary institutions. Thus the prevalent threats work like a safeguard of the system. It stops criminal from thinking of the crime or performing it to some extent. Adiga presents images of Gandhi and Nehru sarcastically. These images are part of the surveillance. Stories of these national heroes corrupt minds of subalterns. These images are forcefully juxtaposed with the moral

values contrary to their personal life, which may have many flaws; their public image is portrayed like saint and celebrated like national character. Thus these images work like moral surveillance at ideational level and affect the actions of the citizens. At first instance when Balram works in a tea shop, his owner sits under the portrait of Gandhi and Balram thinks he is in huge trouble. In Delhi, Balram's capitalist owner gives bribe to the politician under the statue of Mahatma Gandhi. Mukesh, Ashok's brother, uses the symbol of Gandhi and Nehru and says "the police have put cameras inside their (Nehru and Gandhi) eyes to watch for the cars. They see everything you do" (Adiga, *White* 140). Actually, these are cameras inside the subalterns' head for moral surveillance. Balram wants to open a school where the archetype of moral surveillance, portrait and stories of Mahatma Gandhi would not exist.

Servant to Servant relationship is very important to maintain the hierarchy of class system. Servants hate each other to get leverage in front of the master. Lack of collective consciousness and awareness about the belonging to the same class they abuse each other. They are trained in the same manner – rivalry and competition with each other "bred" into them, "the ways "Alsatian dogs are bred to attack strangers", subalterns "attack anyone who's familiar" (Adiga, *White* 130). Balram uses the imagery of cockroaches to describe the condition of servants. While sleeping alone in discarded room he notices the landing of cockroaches on his net and crush them "other cockroaches took no notice of this; they kept landing on the net-and getting crushed (Adiga, *White* 131). Balram smiles on their fate and think may be "everyone, who lives in the city, gets to be slow and stupid like this" (Adiga, *White* 131). Balram traps Muslim servant, who was becoming hindrance in his progress. Balram threatens him to reveal his identity and slaps Nepali guard for helping Muslim servant to hide his identity to get progress. Earnest

Laclau in *Politics and Ideology in Marxist Theory* observes that “classes can only compete at the ideological level if there exists a common framework of meaning shared by all forces in struggle” (161). But subalterns lack this collective consciousness. These subalterns willingly or unwillingly; consciously or unconsciously are the subscribers of capitalist hegemony. Ernest Laclau states that “the ideology of dominant class, precisely because it is dominant, interpellates not only the members of that class but also members of the dominated class” (161). In the same manner proletariats also dream for capital rather than changing the system. Balram, the white tiger, starts getting awareness of his plight. He understands that “desire to be a servant had been bred” into him, (Adiga, *White* 193) hammered into his skull, nail after nail; this is poured into him like his blood. To manage the consciousness of the poor help from other subalterns is compulsory. Servants are not appointed by anybody to protect the system of their oppression, but they do it unconsciously by following dominant ideological apparatus. Balram observes, “Servants have to keep other servants from becoming innovators, experimenters or entrepreneurs... the coop is guarded from the inside” (Adiga, *White* 194). As Foucault refers in *Power* that panopticon is a form of power that can be retained by examination and constant supervision. This supervision cannot be external but internal. It should not be done only by external agents from dominant ideology but from the insider. It leads deep inside – from one class over another, then by the same class on its member and ultimately from the individual on his own actions and thinking.

Balram’s journey from darkness to light and from innocent villager to a criminal entrepreneur passes through a lot of subjugation. Judiciary and police play a covert role in his autobiography. Pinky, wife of Ashok, kills a beggar’s child in a drunken state. In this hit and run case, Balram is asked to take the responsibility of the murder. Balram’s

family does not have any problem with that. It will be considered as the part of servant's loyalty and perfect servanthip. All judicial system is involved in this conspiracy. Balram states the sorry state of judicial system of India. "The jails of Delhi are full of drivers who are there behind bars because they are taking blame of their good, solid, middle-class masters. We have left the villages, but the masters still own us, body, soul, and arse" (Adiga, *White* 170). Balram ridicules the complete judicial system. Foucault comments on the biasness of justice by saying "it seems to me that the idea of justice in itself is an idea which in effect has been invented and put to work in different societies as an instrument of certain political and economic power" ("Nietzsche, Genealogy, History", 187). The gross injustice is done by Judicial System as the penalty system of justice ruins poor's lives but for rich it is just a matter of giving a part of their wealth. Police system is also ridiculed. Police has been searching Balram in Darkness, in poverty ridden places; but he is hidden in light. Balram is one of those rich criminal in India who cannot be touched upon and in India, even when somebody have a tax charge "there is always a way out" (Adiga, *White* 121). Ironically, this criminal takes help of police to eliminate his business competition by paying bribes.

Money division and exchange of capital for the labour is done in a very in-proportionate manner. Balram starts realizing that how he is exploited by his masters. Pinky Madam, tired from Ashok and India, leave India stealthily by using the help of Balram. She gives Rs. 4200 to Balram. Balram realises that even in that she behaves like a capitalist –

She must have taken out ten thousand at first. Then cut it in half, and kept half for yourself. Then taken out another hundred rupees, another hundred,

and another hundred, that how cheap they are.....So that means they really owe you ten thousand. But if she thought she owed you ten thousand, that what she truly owed you was, what-ten times more? No, a hundred times more... (Adiga, *White* 206)

This scene depicts money division in the society. Proletariats are producer of goods, but profit division occurs in such a way that most of its shares goes into the pocket of owner. Production of surplus value in production and then retaining it for power structure is in existence from the beginning of capitalism. Wages of proletariats are given in the same manner of division. Capitalists assume the status of money divider and in this biased decision they put themselves higher in hierarchy and the labour of subalterns at the lowest. Pinki Madam knows that after her departure, life of Balram will be at stake and it proves true too when Mr. Ashok tries to strangle Balram. For all this life threatening risk he gets merely forty two hundred rupees. Ernest Mandel states “throughout the entire history of capitalism up to the present processes of primitive accumulation of capital have constantly coexisted with the predominant form of capital accumulation through the creation of value in the process of production” (46). By valuing the process of production labourers, labour is considered at the lower rate and capitalist’s investment of capital is valued at very higher. Labour is easily available and over willingness of labourer to invest it, as it is momentary and vanishable, makes it cheap and capitalists’ power to hold his capitalist makes it costly. Award of labourer’s good work will be his salary; failing in his duty will be humiliation, beating and sometimes death. In the positioning of subalterns, value of their labour is very crucial. Their honest and good work is going to earn merely the salary, but one mistake can cost them their life. There is a vast difference

between the propping of rewards and punishment. Whereas, the act of performing duty is just considered as a simple servant act; failing in its adherence brings systematic wrath over the lives of subalterns. Wages are considered as the act of master's kindness not as a simple act of paying for the performed act.

Balram's realization of the machinery of his exploitation takes him towards breaking the "rooster coop". Balram starts cheating on his master as he realizes "how much he (master) had stolen from him" (Adiga, *White* 230). Balram starts observing the benefit of being rich. "The rich always gets the best things in life, and all that we get is leftover" (Adiga, *White* 233). The diseases of poor kill them and they do not get proper treatment. Politics and politician are also on the side of capitalists. Capitalists pay to both sides at the time of elections to secure their interests. All the money, spent in corruption, belongs to the labourers as it is the part of surplus value generated by labourers and kept by capitalist. Balram retorts, "Mr.Ashok is giving money to all these politicians in Delhi so that they will excuse him from the tax he has to pay. And who own that tax in the end? Who but the ordinary people of this country – you!" (Adiga, *White* 244). The realization and consciousness about class and by solving the mystery of richness, Balram becomes a threat to capitalists. Norman Fairclough asserts in *Analysing Discourse* that in the process of identification, "self-consciousness is a precondition for social process of identification, the construction of social identities" (160). Balram's self awareness helps him to see the binary construction of the world. He can observe the observer now. He starts observing Ashok, his master, who is happy with his panopticon ring and forgets to watch the prisoner of his gaze. Balram comes to know that caste system does not change nor the attitude of people towards caste; it is just reduced from four to two Men with Big Bellies

and Man with Small Bellies and destinies are reduced into two destinies: eat or get eaten up. Balram sees Marx's binary distinction of world into haves' and have not's He observes the historical process of his subalternity. He states:

... history of the world is history of ten thousand years war of brains between the rich and the poor. Each side is eternally trying to hoodwink the other side: and it has been this way since the start of time. The poor win a few battles (the peeing in the potted plants, the kicking of the pet dogs, etc.) but of course the rich have won the war for ten thousand years.

(Adiga, *White* 254)

Poor are treated inhumanly worse than even dogs of rich people. Balram also gets a few chances – when Pinky leaves Ashok and he tries to kill Balram in anger. In their small contention, Ashok fell unconscious and Balram slaps him twice. Balram realizes that like all poors, he wants to be like rich. He realizes that his love for Ashok is shrouded with self interest. He wonders – “do we loathe our master behind a façade of love – or do we love them behind a façade of lothing?” (Adiga *White* 187). For Ashok, Balram is not even real, he is just a driver. Balram's letters are read by his master. Mukesh or Mangoose, the elder son of landlord, keeps a complete surveillance, but Ashok, the lamb is not interested because of his living style of America. Balram realizes that poor people builds home for rich and themselves they live in tents. These poor live like dead and after death replaced by another living dead. Balram realizes the freedom cannot come from outside. In a hundred years, a revolution come to free people but in India it cannot happen because “people in this country still waiting for the war of their freedom to come from somewhere else-from the jungles, from the mountains, from china, from Pakistan that

will never happen. Every man must make his own Benaras” (Adiga, *White* 304). Balram does want to take the lashes his father took. He wants to make his own Benaras. He is ready to break the coop. He kills his master, Ashok, the lamb, by hammering him with Johnie Walker Black Bottle. He can leave Ashok unconscious but he knows his family will be killed soon so he takes vengeance in advance.

Balram steals seven hundred thousand rupees from Ashok. He changes his name and named himself Ashok. He changes the role in rooster coop. He knows the worth of money and he uses the discourse of money to attain power and eliminating competition. He starts weighing man’s life with money. How does he and Vijay, his role model, break the coop of capitalism? Vijay joins corrupt politics and rise from lowest of the low to top. He reaches the position by letting “the politician dip his beak in his back side”. (Adiga, *White* 31) or whatever he needs to do he did. As Ronate holub observes – “the popular creative spirit is capable of producing an alternative or counter-cultural consciousness to the predominant or high culture, capable of rupturing the continuity of the flow of domination” (52). The same situation is of Balram. He understands the reason of his slavery and weakness of his master Ashok. Balram is the “White Tiger, rarest of the rare (Adiga, *White* 35) who is ready to get his family murdered, discard the discourses of morality and religion to “live like a man” (Adiga, *White* 50). He states, “Rooster coop needs people like me to break out of it. It needs masters like Mr. Ashok – who, for all his virtues, was not much of a master – to be weeded out, and exception servants like me replace them” (Adiga, *White* 320). Balram turns into the one “who cannot be caught in India” (Adiga, *White* 320) a rich person, a master of capitalist discourses and system. He has regret for his action as he is not an “extraordinary man” (Adiga, *White* 295) like

politician or parliamentarian to forget his crime easily; but he knows ‘in the way to the top’ (Adiga, *White* 318) you need to murder somebody. You need to use corruption against corrupts. The change in the destiny of Balram is like role-reversal. He changes his destiny from poor to rich. His family is murdered except a nephew who takes bribe of chocolate from him to hide his real identity. Balram uses the analogy of zoo law and jungle law to describe India’s situation. In old days India was “a clean-well-kept, orderly zoo. Everyone in his place, everyone happy” (Adiga, *White* 63) on 15th August 1947 “the cages had been let open, and the animals had attacked and ripped each other apart and zoo law replaced by jungle law” (Adiga, *White* 64). Thus the change of hegemony increases the velocity of corruption whereas previously exploitation was mono-structured and less dangerous after independence open economy changed the complete structured and old simple hierarchy is abolished and replaced by many hierarchies. Adiga emphasises on the role of literature as superstructure in the revolution of Balram. Balram likes poets like Iqbal, Rumi, Mirza Ghalib, and a fourth fellow. Balram feels affinity with Devil of Iqbal’s poetry who defies the religion and God. This symbolises Balram’s own state of disapproving power discourses. He understands from Iqbal’s poetry that slaves are “slaves because they can’t see what is beautiful in this world” (Adiga, *White* 40). Hegemony shrouds their visual capability, but Balram observes this difference and change his destiny.

In Balram’s discourse of condemning the system and justifying his crime, he projects his guilt too. However, he had discarded all moral values and judicial system; there is a fear in his heart. Balram narrates his story when he metamorphosis himself as Ashok. As a servant, he was answering in mono-syllabic yes or no. He never raises his

voice against the exploitation. He suffers from beating, threats and danger of going to jail to prove his loyalty. His discourse has a complete shift when he acts like a master. As a servant- outwardly, he was religious in nature, politically unaware, economically exploited, never raises his voice, humbled and stand with folded hands; but as soon as change in his economic condition happen, his choice of words gets impregnated with meaningful semantic metaphors. As a servant he was scared from the police, as a master he uses police in his favour. The discourse of capital changes his verbal and non-verbal actions and reactions. From his choice of words to his choice of cloths; from his being in system to defining the system; from his being exploited to exploiting; from his being an innocent victim to a criminal there is three sixty degree changes. He breaks the rooster, but does not alter it. He changes his role, hegemony allows this many changes. He thinks of altering the system, but never goes for it due to his selfish interests. He pays heavy price to live like a man. As he himself said, system wants him to replace a lamb like master. He does this successfully. Termed as murderer and criminal, he lives like an entrepreneur. He legalises his crime to mould state apparatus (police) in his favour by using money. There is freedom for Ashok, but as Balram he never able to get himself free from his crime. He replace the signifier, but signified remain the same. It is just an act of role reversal, not of role changes.

Last man in Tower opens up in “Shining India”. Whereas *The White Tiger* is autobiography of half baked Indian; *Last man in Tower* is the story of “Fully Formed Fellow”; whereas, *The White Tiger* is about the exploitation of a proletariat, a born subaltern; *Last man in Tower* is a story of middle class teacher, turned subaltern while his direct encounter with capital and capitalists. Capital is the centre of this civilization and if

somebody stands against it and rejects it, then to what length capital can drag to a man by using its invisible hegemony is the plot of this novel. A fully formed Man has following weapons in his arsenal to fight for his rights and makes his voices heard:

Police

Media

Law and Order

Social Workers

Family

Students and Old Boys (Adiga, *Last* 245)

The events of the novel starts on 11th May and ends at 23rd December in these few months all the weapons of a full, formed follower turns against him by hegemony of capital centric economy.

The novel is about Vishram Society an “unimpeachably pucca” (Adiga, *Last* 3) establishment’ at Vakola (Mumbai). This society was established in 14 November 1959 and surrounded by slums. This society’s foundation stone conveys that this building is “an example of good housing for good Indians” (Adiga, *Last* 4). It is a cosmopolitan society in ethical and religious sense. Respectable and educated people of metro-cities live here, who are aware of the law, their rights and duties. In this five floor building lives timber merchant Surest Nagpal, social worker – Georgina Rego, hardware specialist – C.L. Abichandani, retired accountant – Albert Pinto, businessman – Deepak Vij, real estate broker Ramesh Ajwani, accountant- Sanjay Suri, Journalist – Meenakshi, Secretary of Society – Ashvin Kothari, Chemist – George Labo, Internet store owner – Ibrahim

Kudwa, Proprietor – Sudeep Ganguly. Thus this building presents a spectrum of India of Light – It is journey of these respectable and conscious Indian citizens from innocence to crime. In Vishram Society, all inhabitants are respectable citizens of India who pay “taxes, support charities and vote in local and general elections” (Adiga, *Last* 10). The society has its own share of problems like most building in Vakola have. They do not have twenty four hours supply of water; Second problem is noise pollution generated by passing trains; third is repair problem. The building is like its inhabitants “middle class to its core” (Adiga, *Last* 10). In this building among other Master Yogesh A. Murthy, protagonist of the novel lives. He is a symbol of respect in the society. Masterji has a home library; members of the society borrow these books and lives in a co-operative manner. Masterji is a retired teacher, his wife, Purnima, is recently died and his son lives separate from him in inner circle of Mumbai and is a banker.

Dharman Shah, the owner of confident group is a symbol of capitalist hegemony, living as an archetype in the unconscious mind of the most of human living in civilized world. He is a part of cut throat competition and has been suffering from chronic bronchitis due to dust, stress and strain of construction business. He seems like the extension of Balram, the entrepreneur. The simile- Dharmenshah watching two hawks fighting over dead mouse carcass indicates the situation of capitalist world. The plot revolves around the rivalry of Dharmenshah and Masterji; in this Mahabharata other characters plays puppet in the hand of Dharmenshah. Shanmugham is Dharmenshah’s assistant and another puppet, which Dharmenshah directly operates. Dharmenshah often tells his story that he came to Bombay with twelve rupees and eighty paise only. He repeats this story many times to indicate that what promises the city has for common man. His archetype of his success from rags to riches is actually a lie as he misses many

links of the story. Thus the discourses of capitalism always tell partial truth. It is the same story Balram concocted for himself to eyewash other subalterns and to tell them that by doing hard work they can replace him. However, he knows hard work of these labourers can break their back but not their role in the society.

Members of the society live with co-operation and circulate favours. The life goes on smoothly except that sometimes between the wars of business groups some random citizens like a Muslim Man in a slum may get 81 lac rupees for one room and sometimes some illegal dweller of slum loses his hut in the power contention “wealth came to some and misery to others” (Adiga, *Last* 38). Dharmenshsh is a shrewd businessman. In the month of May, labourers of his construction work wants to leave the job due to scorching heat. Dharmenshah knows how to honey trap them. He promises to increase their wages from 200 to 300 and if they leave he will not hire them at the arrival of right season. The labourers’ are not willing to join the work but they have limited choice. Ernest Laclau in essay “Deconstruction, Pragmatism, Hegemony” states, “We can only be real choosers if the courses of action opened to ourselves are not algorithmically predetermined. Full rationality and possibility of choice are in compatible with each other (54). The choice is predetermined. These labourers do not want to increase wages but want to have comfort, but to live they need to work. The raise in wages is to finish the strike as the unity of labourer can be dangerous. Once the strike over, Dharmenshsh changes his stance and pay 200 to woman, 220 to fat women and 300 only to men. He wants to nub the problem in its bud because he knows “they’re (read subaltern here) social animals you understand. If one complains all will complain” (Adiga, *Last* 63). He uses the strategy of Balram, rather than punishing physically, he uses consent- consent forged by invisible violence.

Members of Vishram society are also living in complete harmony. All members have “one set of sleeping habits” (Adiga, *Last* 75) and one set of amusement. All these habits start getting changed, when Dharmenshah makes the proposal and members come in direct contact with capital and its discourses. The greed of all people for capital takes them to different course of action. Dharmenshah proposes 19,000 square foot in compare to market rate 8000 to 12000 per square feet. The payment will be done in three instalments; one instalment on signing the agreement, second on vacating the building and third after three months of vacating the building. Dharmenshah has numerous gold medals and paper based award of excellence. He considers himself “family man at heart” (Adiga, *Last* 80). These awards show the politics and economic collaboration. These are the discourses of power which provide affiliation to each other. Dharmenshah is like a vulture swoops lower and seduces people by showing his teeth, gains the trust of people with smiles and handshakes. He uses quotation from holy books and wins their confidence. The non verbal behaviour of Dharmenshah is important to notice here as this is his social demeanour that deceives people. He hides his reality by creating a deception of appearance. Dharmenshah progresses by using illegal means, by bribing politicians or by using flattery. In the beginning, he believed that in economy a businessman can flourish only by smuggling; but after his experiences he reaches on the conclusion that “real money in this world lies on the legitimate side of things... allying himself with politicians, policeman, and things to bribe and bounce people out of their homes” (Adiga, *Last* 88). He uses generocity over violence and prefers to entice by cheque rather than threatening by knife. Ranajit Guha in *Dominance without Hegemony* states

...hegemony, deduced thus from Dominance, offer us the double advantage of pre-empting a slide towards a liberal-utopian conceptualization of the state and of representing power as a concrete historical relation informed necessarily and irreducibly both by force and by consent (23)

Dharmenshah knows that consent is powerful than the force and expense of gaining consent is lesser than using force. His first weapon is alluring with money, second step is threat, and murder is the last residue. The motto of confidence group is “from our Family to yours” but in actually the real motto of Dharmenshah is “when it comes to payment – delay, delay, delay” (Adiga, *Last* 44)

At the first instance when the offer is made there are the voices of half consent and half dissent. Mrs. Rego disbelieves Dharmenshah’s offer; as a socialist she disbelieves capitalists. Mr. and Mrs. Pinto do not want to leave familiar place as Mrs. Pinto is blind. Masterji supports Mr. and Mrs. Pinto as he believes as his neighbour said he is “an English Gentleman”. Other members of the society consider that they are getting 19,000 rather than 10,000 per square foot as per builder’s calculation he is paying very less. He wants to give unbelievable offer to avoid resistance. He is respecting human greed to allure them to sell their homes. This is one of the most well-known building one this building fall for the discourses of Dharmenshah here, all other societies will also succumb to him: Dharmenshah knows that very well only old people create huge problems because young people can be easily allured to the discourse of capital. Dharmenshah starts spreading the power discourse first by approaching secretary, Ashvin Kothari, by calling to the birthday party of his son. Dharmenshah wants to win this battle

as he thinks a builder is not the one who builds houses but “who never loses a fight” (Adiga, *Last* 115).

Dharmenshah starts using his discourse of money to complete his purpose. Dharmenshah knows that he needs not to do it directly to all of them. He just corrupts one person others like bees start getting trapped. Secretary first tries his attempt on Ibrahim Kudwa, who was also opposing the deal. Ibrahim Kudwa does not stand for long against the discourses of the consensus from majority and dream of new car is enough for him to join the terrain. He accepts the sweet box from Dharmenshah. Count of opposition goes from four to three. Mrs. Rego, Mr. and Mrs. Pinto and Masterji, were the one who were opposing Shah’s proposal. Ajwani willingly joins Secretary to take the opposition down. He appoints Mary, the sweeper to investigate rubbish bag of all three oppositional members to know about their secrets. The human surveillance starts. The money in the air changes “garrulous society” into “a hush of covert valley” (Adiga, *Last* 160). All members start making plans to spend money before actually getting it. Mr. Ibrahim Kudwa buys a new bike; Mr. and Mrs. Puri start finding a new apartment. Money starts dictating new terms to all members. They start paying money to beggars: they start taking expensive liquor or start dreaming of better houses or other comforts.

Next target of Dharmenshah is Mrs. Rego, single parent of two kids, suffered from cheating of her husband and builders. Dharmenshah tries to bribe her and pleads her to think about the future of her kids. He tries to sell the dream of better future for her kids. Ajwani uses the help of Mrs. Puri to entice Mrs. Rego. Mrs. Puri advises her “when small people like us compromise; it is the same as when big people refuse to compromise” (Adiga, *Last* 183). This conversation between two subalterns indicates the

marginalized condition of them in the system. Mrs. Rego succumbs to the pressure. Mr and Mrs. Pinto does not resist for long. Mr. Pinto convinces his wife how money can change their life and she gets convinced. Now Masterji is the last man in the Tower.

Majority is against one man. Society is on one side and individual is on other. The power contention starts from here. As everyone can see, who is standing between them and their dreams, Masterji, who was a mark of respect once and respect of people is a big problem to remove him. To murder Masterji first thing that is required is to kill his respect. They need to tarnish the image of Masterji and need to deconstruct the meaning of him and change the discourses of respect into contempt. Norman Fairclough observes in *Language and Power*:

The naturalization of the meaning of words is an effective way of constraining the contents of discourse and in the long term, knowledge and beliefs. So too is the naturalization of situation types, which helps to consolidate particular images of the social order. The naturalization of interaction routines is an effective way of constraining the social relations which are enacted in discourse, and of constraining in the longer term a society's system of social relationships. (105)

To change Masterji's status as respectful member, it's compulsory to find the root cause of his respect in the society. In social terms, respect for Masterji stems from his teaching. Masterji's act of free teaching is considered now as "kiss of death" (Adiga, *Last* 215) because according to members of society, his teaching is not based on the prescribed syllabus but gives only knowledge. Masterji realises that man lives in the society to be known as a respectable man and his desire become the reason of his slavery of the

discourses around him. In metro-cities, caste and religion had faded away but it does not mean that the discourse of categorisation and standardisation are no more in the world, they are just replaced with new discourses as per the requirements of the society. The new standard is the “idea of being respectable” (Adiga, *Last* 217). Masterji also lived as per the gauge of being respectable throughout their life but one action of him against the interest of others start crumbling his image. They start treating him like an untouchable. The boycott him as he is a criminal.

To the next level, surveillance of Masterji members starts threatening him by the gaze of silence. Surveillance and surrounding discourses of surveillance is another major weapon of the society to change the behaviour of one individual for the betterment of the society or for the interest of larger group. Paul Rainbow, *the Foucault Reader* states:

Heirarchized, continuous and functional surveillance... owed its importance to the mechanism of power that it bought with it. By mean of such surveillance, disciplinary power became an “integrated” system linked from the inside to the economy and to the aims of the mechanism in which it was practised... it functions like a piece of machinery (192)

Shanmugham and Ajwani start playing the politics of gaze with Masterji. Shanmurgham tells Ajwani a story about the impact of gaze on the observed. He tells him how he creates the fear in the mind of one Mr.Khan who had refused ‘to sign’ the paper, by just making a boy sit and staring at him. He had scared another old man just breaking two chairs in front of him by hired goons. Physical harm and killing are the last resort. They start giving silent calls to Masterji to scare him. All members can hear that and know that but they refuse to acknowledge that. Thus indicates that in society truth is what majority

testifies. Ajwani's wife is also involved in that conspiracy. She messages her husband about the whereabouts of Masterji. Ajwani knows that Masterji has only one thing in his arsenal and that is respect. He says, "People respect a man like Masterji. No one loves him. No one will help him" (Adiga *Last* 236). They peeled off the respect of Masterji, now Masterji has no residue.

Masterji goes to the next shelter of a civilized man for his protection – police. Police thinks that Masterji wants to increase his price as they have general notion that "every man has his price" (Adiga *Last* 244). Christopher Caudwell states:

Social consciousness is not a mirror image of social being. If it were, it would be useless, a mere fantasy. It is material, possessed of mass and inertia, composed of real things – philosophies, language habits, churches, judiciaries, police... The world is social, representing existing conscious formulations. (25-26)

Police is the part of same social consciousness. They think that Masterji should accept the money. The songs of capital are sung even in police. Seeing the failure of Masterji in police apparatus society members turn more violent. Mr. Pinto's drama of getting threatened and falling is blamed upon Masterji. They accused Masterji for turning "the society into a house of violence" (Adiga *Last* 260). They poke Masterji, push him, and threat him to sign the paper, while facing all these atrocities Masterji starts doubting law and order. While listening children's songs on the day of Independence, he thinks do they "still believe in Independence Day" (Adiga *Last* 245).

Masterji's next resort is law and judicial system. Lawyer first gets ready to help Masterji as they thought they will get money by making formal settlement and prepare

the case to get more money. Lawyer gives a mantra of MOFA to Masterji, the property act. But at the time of crisis even MOFA jilts him as lawyer said law can be bent, depends on its interpretation. As Nicola woods observes in *Describing Discourse*:

... police and barristers can simply run rings round you if you are inexperienced in these domains. There is a social distance between the lawyer and the client. The contention of law suits happen on the level of interpretation and law ruling the land is “ambiguous, ambivalent, and ambidextrous. (144)

Masterji feels the contemplating of the architect of High Court of Bombay.

A Gothic structure with a soaring roof, ancient and massive. Siting like a paperweight on the city, and symbolizing, for its residents, the authority of law. Now this High Court and its high roof shuddered and its solid gothic arches became shredded paper fluttering down on Masterji’s shoulders. (Adiga, *Last* 284)

It seems to Masterji that whole society is turned against him. He runs from post to pillar to get help against one builder – a capitalist and discourse of capitalist empowerment uprooted his all illusionary pillar of safety. Norman Fairclough observes in *Languages and Power*:

The political power is typically exercised not just by capitalists, but by an alliance of capitalists and others who see their interests as tied to capital – many professional workers. For instance, we can refer to this alliance as the dominant bloc. (33)

Lawyer and Judiciary is also the part of same bloc and they are ready to settle the case by providing more capital to Masterji but they cannot stand against the capitalist. The problem with Masterji is that he “has no secret space in his heart into which a little more cash can be stuffed” (Adiga, *Last* 287). He defies the rationality and thus seclusion is bestowed upon in.

At this time of crisis Masterji turns towards his family. His son also smells money and speaks to his father with respect, but when he realises that his father is not going to take money. He also turns against him as he considers him selfish. He warns his father that capitalist sell dreams of swimming pool, gym, TV, wedding hall, air conditioner and when a person sell this type of dream he “can murder anyone” (Adiga, *Last* 298) he wants. In this way he warns his father that if he is not going to take money he will not take the side of his father. Robert Paul Resch says, “...kinship relations are both infrastructure and superstructure in such societies, functioning not only as family but as relations of production, political relations and ideological ‘socialization’ as well (56). Family is not only a dominant social structure, but it is also a determinant “social foundation”. There is role reversal as in beginning parents teach their kids as per social norms. In later stages children teaches social norms to their parents. In the case of Masterji, his son blames for his non-corrupt attitude and his lack of worldliness. His son leaves him by saying – “The deadline is just a few days away. Keep saying no to Mr. Shah and we’ll find you one morning in a gutter. You. Are. All. Alone” (Adiga, *Last* 299). Masterji realises he is no longer fighting with Mr. Shah. “He is fighting his neighbours” (Adiga, *Last* 32) and his son.

Next residue is Media. Meenakshi, one of the residents of colony, and his boyfriend wants to publish the story of Masterji; however, Masterji was suspicious about the role of media and is not willing to publish his story. Without caring for Masterji's consent or privacy he publishes it. Masterji feels like he is turned into some sort of commodity. "Masterji realized he had become one of those things, like good. Cabbage, ripe chikoos, or rosy apples from the United States, that people came to the market looking for" (Adiga, *Last* 324). People reads it, discusses it but nobody wants to know the truth. Story is misinterpretation of facts. It is one sided story; written from the interpretation of money lead neighbours and angry school children and reference point is his son's departure from his home. Norman Fairclough in *Critical Discourse Analysis* states that:

... in the media... there is generally a focus upon the ideational meaning (the content) of the reported discourse and a neglect of its interpersonal meanings and its context. The social structure and the power relations within which a medium operate, and has ideological effects in mystifying relations of domination... (25)

Media ignores the interpersonal relations, in case of Masterji – non-availability of Masterji's co-operation and point of view; reporters report his own point of view as the real happening. People are too busy in their life and administrators take the advantages of anonymity of the person and over availability of information. People do not pay attention to insignificant subaltern like Masterji. Masterji describes, "He had become part of the market: in newsprint, was used by the vendor to cover their produce. The okra was wrapped in him; fresh bread lent him its aroma" (Adiga, *Last* 325). The story and

oppression of old Masterji's wishes buried down with day's newspaper. His story is written, sold and resold as waste even. Narratives of poors' lives are published in newspaper every-day with change in name.

Religion is also a social phenomenon. Lord Ganesha is also receptive to free market logic and free market means easily accessible to rich. To reach till the image of God devotees need to have "100 percent pure faith" (Adiga, *Last* 100) which can be accumulated by giving money only. Priest, who does all ceremonies of Masterji's family when heard that he is getting a lot of money offers him coconut. He is very willing to perform first year death anniversary of Masterji's wife. Masterji realises that 'when you're rich, you don't have to give people things... They give you things" (Adiga, *Last* 127), same priest refuses to acknowledge his presence even. Mrs. Puri starts believing that Masterji is a stone in everybody's path and wants Ganesha to remove the obstacle. The religious dictation, which is written in Watchman Ram Khare's room, from Bhagvat Gita states, "I was never born and I will never die; I do not hurt and cannot be hurt; I am invincible, immortal and indestructible" (Adiga, *Last* 5). This connotes more capital than soul, as soul in this capital oriented world is replaced by capital a long time before.

In the process of turning discourses against Masterji, members of society use collective lie. As truth can be altered because "truth is a communal thing" (Adiga, *Last* 216). Foucault describes the relationship of truth and its process in *Discipline and Punish: The Birth of Prison* as thus:

Truth is to be understood as a system of ordered procedures for the production, regulation, distribution, circulation and operation of statements. 'Truth is linked in a circular relation with systems of power

which produce and sustain it, and to effects of power which it induces and which extend it. A 'regime' of truth. (74)

All his neighbours start circulating rumours about the character of Masterji. He was a benevolent husband but they start calling him a wife beater and abuses become his "new diet" (Adiga, *Last* 265). They bullied Masterji, but blame him being "a repressed, depressed and dangerous" (Adiga, *Last* 267) man. They try to expel Masterji from the society by blaming him wrong. The law states member can be expelled from his society if he –

1. Has persistently failed in payment of his dues to the society.
2. Has wilfully deceived his society by giving false information.
3. Has used his flat for immoral purposes or misused it for illegal purposes habitually.
4. Has been in habit of committing breaches of any of the provisions of the bye-laws of his society, which in the opinion of his fellow members of his society are serious breaches. (Adiga, *Last* 268)

Everyone knows that Masterji has done none of the above but they start pressurising him. Vishram society passes the expulsion against Masterji. Masterji feels "the weight of two floors of people above and three below who had expelled him from his home of thirty two years; who do not consider him a human any longer – one that needs light and water" (Adiga, *Last* 275). Masterji has a dual fight to counter. Capitalist, Mr. Shah uses the trick of capital to cater the greed of society. Mr. Shah pays the money to Tower – B inhabitants before schedule and by his action, he creates covet pressure on Tower – A, inhabitants. Mr. Kudwa rightly comments

Some trap works like that you have to see them to fall into them. When these people are left behind see their neighbours getting the money, it will turn them bad with envy. I'm talking about us. He is turning good people into bad people. Changing our nature. Because he wants us to do it to Masterji ourselves. (Adiga, *Last* 319)

All members fall into the trap of capital oriented discourses. No word is spoken by Shah, no promise is made but all is communicated to the inhabitants and understood by them. This communication is of great importance. It is always present in the air like the radio signal – whenever it finds the right frequency it dawns upon the people to dilute their understanding – It narrates new terms to social subjects and they follow it. Mr. Kudwa realizes the same when he contemplates about his life and reaches on conclusion that he lived his life only to please his friends. As “The opinion of Five or Six people living near him became a picket Fence” (Adiga, *Last* 269) around the person. Kudwa fathoms that “intentions buried in intentions” (Adiga, *Last* 271) in Vishram society. He is able to see the role of Shah and capital in the action of its members.

After humiliating and boycotting Masterji to which Masterji do not succumb like other common weak people, all agrees to do “a simple thing” (Adiga, *Last* 333) to Masterji. Mr. and Mrs. Pinto do not agree to participate in crime, but agreed to remain silent. The silence of neighbours on the elimination of a subaltern is a great power for capitalist. Kothari gives cotton to everybody so that they can refuse the happening of any event. On the day of 2nd October all inhabitants think of violence and acting like three monkeys of Gandhiji in words not in sense. Broker Ajwani hires two poor boys to hurt Masterji but they fail. All members already make dreams of how to spend money and

they cannot see anybody in their way. Ajwani withdraws at the end but trapped in vicious circle Mr.Puri, Secretary, Mrs. Puri, Ibrahim kudwa together perform the simple thing. In this capitalist society, fathers are stranger to the son, sisters are money stealer for brothers, and neighbours are crime associates. Purnima, wife of Masterji rightly comments: “Man is like a goat tied to a pole. All of us have same free will but not too much” (Adiga, *Last* 44). Dharmanshah, the capitalist, also suffers from this capital-capital turns him into inhuman and he is also dying slowly. His son does not respect him and he does not have any love in his life. Rosie is his mistress, a young aspiring actress. She is with him to get a hair dressing studio, if she eyes on somebody else she has to face the consequences. Shanmugham tries to threaten him to re-open the case to delay the construction but Shah tells him “there is already one body in the foundations of the Shanghai and there’s plenty of space there for another” (Adiga, *Last* 404). Shammugh realises his “smallness in the den he had walked into” (Adiga, *Last* 404). He realises he had “one sharp tooth but this man had a mouth full of them” (Adiga, *Last* 404). Thus he becomes just a part of the system.

Masterji is “fully-formed” middle class subaltern, whose only problem is that he fails to understand the power of capital. He believes in the goodness of the human being, his neighbours and society. In six months all his acquaintance turns into strangers as Masterji stands against the common notion that- every man has a price and a man, who has no price, is worth annihilating for them. His murder is committed by the civilized people and they term it as a “simple thing”. Masterji is capable to speak against the world order but once he is against the hegemonic discourse, his language bears no impact. The capitalists refuse to hear him and all the honour which were earlier bestowed on him were taken back. His sanity is challenged; even his monologues are termed as the eruption of

madness. The right to call somebody sane or insane is with the society and the person who does not make sense in the social parole is considered insane. He is rejected by the state and social apparatus both on the basis of his anti-hegemonic discourse.

Whereas Balram is a subaltern from dark world and is in dark panoptic dungeon; Masterji has all exposure of knowledge and education, but they are marginalized as they go against dominant discourses. Balram was never accepted by the system and civil and state apparatus were trying to keep him at the low level, but he breaks the rules as well as panoptic structure. Mr. Shah is the future of Balram. He has changed his sides and system has corrupted him. His son is the future of his nephew, who does not respect his father as he knows the reality behind his respectable demeanour. Masterji is a law abiding citizen of India and throughout his life he follows the law and thus he subscribes the dominant ideology, but his last decision was to stand against commonly accepted discourses of capital make him a villain from a hero. Balram's discourse is full of soliloquies, asides and monologues; Masterji, in contrast, speaks aloud, but fails to get authenticity. Masterji's discourse impregnated with meaningful words, legality behind his words and phrase does not render the desired result, because signified for his discourses have been suspended permanently. Langue and parole are interdependent. Masterji's communicative action never able to get the acceptance and rejection of his discourse ultimately results into the rejection of his murder and his existence.

Conclusion

Subaltern historiography and subaltern critics already did a commendable job by revealing the historical process of subalterns' oppression. This dissertation analyzes historical as well as psychological process of subalternity in fiction of the select Indian authors analyzing conditioning and positioning of subalterns, verbal and non verbal behaviour of major characters, prevalent social practices and support of state and civil power apparatus. Selected authors are from different eras, but the fictional lives of their protagonists' progress in chronological manner. First selected author is Mulk Raj Anand, whose narration of subalterns' lives and experiences cover the stories of colonial India. Kiran Desai's narration in *The Inheritance of Loss* starts in colonial world and then proceeds in post-colonial India- starts in 1940 and ends in 1980s. Narrative of Arundhati Roy also gives references of colonial world but major events take place in 1967 and 1990s and narrative of *The White Tiger* and *The Last Man in Tower* narrates the event of contemporary India. The journey and experiences of subalterns which were started and minutely observed by Mulk Raj Anand, who tries to observe the reasons of their subaltern position, states the inhuman condition of subalterns but after the sixty eight years of freedom and vote politics what changes are in the lives of these subaltern occurred, is a very curious case of observation. Bakha and Munoo of Mulk Raj Anand are metamorphosed as Velutha of Arundhati Roy, Jemubhai Patel and Panna Lal of Kiran Desai, Balram Halwai and Masterji of Aravind Adiga. It seems like that all these subalterns are the part of same journey which was started in unfair system of colonial world and they continued with their sufferings in post colonial world. Discourses of the justification of this unfair system were prevalent in colonial world as well as in post-colonial world. These individuals are struggling at many levels, but discourses make

them unaware about their own struggle. Literature is not propaganda of any sort of ideology, but it is a stage where hegemony can be questioned. All these authors question the positioning and conditioning of these subalterns. The study does not claim that these writers are propagandist of subaltern ideology but they delineate the condition of marginalized characters in such a way that these characters project the plight of marginalized races in its full conviction.

Mulk Raj Anand is one of the fathers of Indian Writing in English and champion of the cause of downtrodden subalterns. Two of his masterpiece characters and spokespersons of his Marxist and humanitarian ideology project two major problems- role of caste and class in the positioning and conditioning of subalterns. Caste and class are projected as two flip parts of same coin. Caste supports the class system and class segregation is the ultimate impact of caste segregation. Bakha does not present one individual, but is the emblem of one complete class trapped in the vicious circle of caste segregation. Bakha in his fictional journey comes across three solutions in *Untouchable*. First- convert to Christianity; second- Gandhian solution of human love and understanding; third- the science and technology. Velutha of *The God of Small Things* tries all these solutions. Velutha's forefathers convert into Christianity long time before, but there is no change in their conditions. Roy defines their condition as from pan to directly in fire. The humiliations still are of the same degree. Whereas Bakha chants his arrival and sweeps his footsteps, Velutha's destiny is no more different; his footsteps are swept away by the power structures. One thing that is same in both the cases is discursive formation and role of power discourses. Sohini in *Untouchable* suffers from male centric system and is secondary in position. Female counterparts in all the select novels has same condition- Mammachi, Ammu, Nimi, Sai takes the beating from males of their family,

here the subjugation does not have any external agency, but they have rivals in their own families. Subalternity based on class structure is maintained by the discourses around it. Third solution given by Mulk Raj Anand in *Untouchable* is the development of science and technology. Velutha masters the technology and no more work as a sweeper, but is still an untouchable. He is still exploited due to his caste. Bakha always dreamt of Tommies' style of Life; Jemubhai Patel and Biju in *The Inheritance of Loss* fulfil this dream by visiting England and America. They imitate the life style of their rulers, but this mimicry turn into self mockery and they are even more degenerated than Bakha. They are mistreated, humiliated and exploited. Neither had they got respect in abroad nor at India. Degeneration of Jemubhai Patel is epic in nature. Mahatama Gandhi promises in *Untouchable* that if subalterns after freedom will get equal treatment. This dream of subalterns is clinically butchered by the projection of minority situation of Gyan in *The Inheritance of Loss* and In *The White Tiger*, Adiga questions the capitalistic development of shining India, which is partial development in nature, in contrast to the exploitation of Dark India. It seems like the world is divided into Marx's two classes where rural India, based on the system of farming belongs to the class of have not's and constantly exploited. Adiga refers this categorization in different term "English Liquor class and Desi Liquor class; Small bellies class and big bellies class and shining India and Dark India". In all these relations, one thing is evident that the proletariats are in subaltern group and have been suffering from the exploitation. Technology and capitalistic oriented development favoured few classes and deprive the majority of the population from its benefits. These proletariats are still living in a world that is feudal and colonial in nature. Technology in capitalistic development created a panopticon around the law abiding subalterns and misused by the feudal lords and politicians by combining together in

unethical alliances. There is no escape for a subaltern like Balram until he breaks the rooster coop by breaking the law of the country and surrounding moral and ethical standards. He pays heavily for it as with Ashok he is also responsible for the death of his members of family, who presumably murdered by Ashok's feudal brother and father. Unlike other subalterns of different text Balram snaps his family ties and sacrifices the lives of his members of family for the sake of self liberty. He is the rarest of the rare- he is The White Tiger. Other subaltern succumbs to the situation and keeps on living their life miserably.

Another breaking point in the history of subaltern portrayal in Indian English Fiction is archetypal character of Munoo in Anand's *Coolie*. Munoo in *Coolie* faces direct exploitation from capitalist world. He has to work on lower wages. He lives his life in malnutrition and works more than eight hours to get half the wages. His journey from Shamnagar to Simla makes him suffer from the exploitation of capitalist in colonial world. The situation in the post colonial world does not change enough. Velutha in *The God of Small things* also suffers from the capitalistic feudal lords. The change in the destinies of proletariat, from Munoo to Velutha is that Munoo never dared to achieve any forbidden object (except that in childhood he kissed daughter of his master and was beaten like animal), but Velutha treads into that troubled waters and suffers catastrophe because of his actions. Velutha breaks the long established social codes and pay the price by his life. Whereas Munoo of *Coolie*, Balram and Kishan in *The White Tiger* keeps on changing his jobs within India to find freedom and escape from exploitation; Biju in *TIOL* keeps on changing jobs in America, but with every change he faces exploitation only. Whether the world portrayed in these novels is of before independence or of after independence; colonial or post-colonial; exploitation of these subalterns is integral part of

these worlds. In *The Inheritance of Loss*- Cook, Biju and Gyan are not from untouchable class but they are reduced to marginalized position due to the unequal distribution of wealth. There is a striking parallel between Munoo, Cook and Gyan. Like Munoo Cook is a proletariat and suffer from all sorts of atrocities of his master. Gyan belongs to the minority groups, whose voice is not heard by the majorities. Adiga's specimen is Balram, his brother Kishan and his father is the part of servant class. This servant class forms the backbone of the capital centric economy of "shining India" but this backbone is getting all lashes from master class. Different journeys started by these subalterns have same roots and same outcomes. Bakha's journey in caste based society is carried on different texts by other subalterns- Velutha of *TGST*, Balram Halwai in *The White Tiger*. Munoo's journey of a servant subalterns carried by Panna La in *TIOL*, Balram Halwai in *The White Tiger*. Bakha's love for colonial rule has its outcomes in the characters of Jemubhai Patel, Sai and Biju. Gandhian solution that education and freedom go hand in hand in questioned throughout all the works. Masterji is an educated person but he had no chance in front capital oriented discourses. These characters realise futility of their existence when they come in direct clash with dominant discourses.

Women subalterns are in more vicious circle even than the male counterparts. In *Untouchable*, priest tries to exploit Sohini, sister of Bakha; in *Coolie*, Sadhu exploits a woman, who is blinded by her religious beliefs. Same hypocritical practice of untouchability is apparent in *The God of Small Things*. Bakha, in his impotent rage, against the priest, blames Sohini, who is a gender subaltern; in *TGST*, Mammachi blames Ammu for her actions, but for same sort of actions, Chacko is never blamed as he is above these social codes because of his superior position. Mammachi never questions Chacko that how can he stands the smell of paravan girls and he is never punished for his

transgression. For the same action, Ammu pays the price. In the case of subalterns, these social codes dictate terms, but in case of the involvement of superior class, these codes remain mum and ignore the crimes. Ultimate gauge in all these cases is power in monetary or political terms.

All these characters are drawn on varied time canvas, covering the period of 1935 to the present era. All authors have one thing in common that is exploitation of subalterns and inhumanity of the ruling class. Gramsci's uses of the term 'subaltern' invites us to appreciate the common properties of subordinate groups as a whole - the shared fact of their subordination, their intrinsic weaknesses, and their limited strengths. The special, revolutionary character of the industrial proletariat as envisaged by the Marx and Engels of the *Communist Manifesto* is correspondingly played down. Gramsci does not dispute that the proletariat has certain advantages of organization and consciousness, and, as has been seen, he expected it to establish its hegemony over other subordinate classes. The only advantage these subalterns have is their number, but lack of class consciousness turns this advantage into nothing. Role of proletariat class in maintaining this anti-subaltern social and economic system is also a common concern of all the selected authors. There are characters in the novel that are defeated and have accepted the established hegemony, without questioning. They start protecting the system from inside and subscribe themselves to the dominant ideology and pass it from generation to generation. Vinay Gidwani observes:

...the ethicopolitical terrain of hegemony is always a material and immanent one "characterized by the combination of force and consent variously balancing one another, *without force exceeding consent too much.*" More to

the point, both force and consent enter into an achieved unity, a class alliance, *marked by the wounds* of that process. (XIV)

Thus in the light of above quotation it can be concluded that consent given by subalterns for their exploitation is also a matter of force. In the novel *Untouchable*, Lakha is this sort of character. His spirit of revolution has been taken away from him a long time before. He is scared from the attitude of Bakha and tried to mould his behaviour by narrating valueless stories of elite class's humanity. In *The God of Small Things* Velutha's father is even ready to kill his own son for breaking the social codes and Mammachi, who is a female, acts against another female subalterns. In *The Inheritance of Loss* Balram's grandmother tries to trap Balram in the rooster coop and Balram narrates his family will be happy, if he is sent to the jail. In *The Last Man in*

Domination construed as irresistible could render illusionary autonomy. To maintain power structures intact, dominant discourses use common sense as their weapon. It seems like that the consent is democratic in nature but in actuality the state apparatus has a great role in this. This is the impact of hegemony which is supported by state apparatus. The power discourses are its best when they compel an individual to behave according to their will and if at some points of rupture they use physical force, these power discourses are its worst. All the selected authors give glimpse of the working of state apparatus, when in civil society ideological apparatus fails. In *coolie*, Anand gives the glimpse of the tyranny of police when all proletariats get together in a moment of class consciousness. This collective consciousness can prove fatal to the dominant hegemony. To maintain its existence, hegemonic forces use the power apparatus of state. In *The Inheritance of Loss*, attitude of police towards minorities highlights the same

scenario. Visa offices and the attitude of visa officers, towards the citizens of third world countries and first world countries, highlight the social scenario. Balram's complete family in *The White Tiger* has been butchered due to his rupture in the system. Masterji in *The Last Man in Tower* stands against capitalism and in response murdered by his neighbours.

The verbal behaviour of all these subalterns is marked with identified structures. Names of subaltern protagonists are the reflection of their social stature and social positioning. Major Protagonist's name- Bakha, Munoo, Judge, Bjiu, Munna alias Balram, Velutha, are symbolical in nature. First these names are the reflection of cultural and social division; second, these names are also expressed their caste and class at the same. Another important thing is the way their names are pronounced. Mostly their names are shortened or degraded version of their name has been pronounced. Another division is the connotative extension of these subalterns' existence. Mahatma changes the name of untouchable as "Harijan" but it does not change the connotation of their existence. Munoo is from warrior class but in class wise connotation, he is an untouchable. In the same fashion, Bakha's name reflects his caste and social positioning. Another thing is the choice of words. All these subalterns make their synchronic and diachronic choices as per the power structures. They show extreme politeness and use a sophisticated version of their actual dialects when they are conversing with their masters. They use code language while expressing their hatred and helplessness. The lexical choices of these subalterns, in the presence of their superiors, indicate the non- existence of communicative action between two classes. Their words represent void rather than meaningful conversation. In absence of the backing of cultural and state forces their communication fails to render any meaning.

Lexical style and lexical order of the subalterns is also has remarkable figures. Semantically the language of subaltern is less meaningful as they repeat same speech act many time without achieving the desired result. Language of dominant group pregnant their sentence structure with meanings that define the existence and essence of subalterns. These subalterns hesitate like Bakha while he touched an untouchable fails to speak; Vellaya pappan remains silent while he was spitted on his face by Mammachi; Balram was not able to defy his master's decision to send him to the jail. Even when these subalterns speak something against their master after getting a small retort they try to repair the speech. Semantically, their speech fails to get authenticity and pragmatically the speech act is full of void.

In their sentence structure, these subaltern protagonists double censor their diction and language. Bakha never expresses his anger or bafflement; Munoo fails to convey his emotions. Biju and judge are loner and their emotional oppression reduce them to sub human status. Velutha and Ammu tries to break this silence and pay the price of this dare. It is important here to notice that even when these subalterns convey their emotions they pay heavy price of this and their discourse never actualized at the power meter. Subalterns foreground the emotional side of their story and dominated by the fragment rationality of the dominant. The process of normalization and common sense always bring them down. Subalterns' language is full of fragmented and incomplete sentences. They try to speak in the genre of the hegemonic discourse, but in the process lose the sovereignty of their own discourse. They try to structure their language by not keeping ideas in mind but the power structures in mind. This consideration reduces their language to inauthentic and as a social actor they are reduced to secondary position. Subalterns frame their language to be acceptable and to be authentic. This respect for social milieu

and language become a hindrance in their expression as language is also a tool of hegemony to curtail the thinking process of the subaltern within the limits. Discourses of the duties of subalterns are filled with extended metaphors and are in concrete in form. Stories of perfect servants for example in *The White Tiger* the metaphor of Hanuman as the perfect servant is in circular, but the discourses of the opposition of the dominant is considered as treason. The duties of the servant are defined and extendable but the rights are abstract and reducible. Dominant groups generalize these subalterns and their behaviour and thus reduce their individuality to a general behaviour pattern. Their goodness is considered unique and must; disloyalty is considered as a crime and sin. Master uses interrogative and imperative functions of the language and these subalterns confirm their position by using affirmatives.

The ideas of subalterns are always considered peripheral and the interest of capitalists are always in centre these dominant discourses. Reading of any document or narration of any story is always is from the central dominant position. In the process of dominance, these anti- subaltern elements are naturalized and made acceptable by the all groups of the society. The regular reinforcement of these partial realities turns them into the truth and reality. The common sense fills the ideological gaps that are in the lacunas of this hegemonic world view. These discourses are produced and reproduced at all social and state apparatus. These discourses are circulated and authenticated at the level of family, education, police, and law and even at the abstract notion of nation. The sphere of these discourses can be analyzed on this argument that even the resistance and the process of this resistance is produced at the level of hegemonic discourses. Any resistance out of these boundaries can turn a sane man into insane and a patriot into a terrorist. Narration of the events and situation of subalterns is also defined at the level of

discourse. Myths and cultural ethics work as the protector of dominant world structure. Myths and prevailing superstitions are the fillings that complete (arbitrarily) the gaps within the discourses. Like in the story of Bakha, Balram and Velutha religious symbols and images; in case of Biju and Jemubhai whiteman's supremacy; in case of Ammu women's morality and in case of Masterji common sense. Agenda of the discourses is mostly set by the dominant groups and master narrative flows from their side.

As a social actor these subalterns wait for their turns. In speech acts, while defending themselves against the allegation of the hegemonic groups, these participant remain calm and their speech is mostly about asking forgiveness and dominant group dominates the decision making progress in the argument. Decision has already been taken before the start of speech act and thus speech act is not authentic in nature. Whereas dominant group stresses on the faults of subalterns; subalterns admits the crime and requests for less penalty. As much as the subaltern requests the dominant actor dominates.

Non verbal behaviour of the subaltern actors is more expressive than their verbal behaviour. Non-verbally they keep their head down and volume of the voice down. Munoo never gives violent reaction to his beating; Balram always succumbs to his master's atrocities; Cook takes the beating of Judge willingly; Vellaya Pappan is even spitted on his face, but all the characters maintain their silence. There is no lack of physical strength, but they do not use this force in favour of themselves. In speech acts, subalterns speak less and try to convey their unwilling acceptance and mild resistance by their non verbal actions.

Subalterns in the selected novels represent the lack of ideology. They have some momentary glimpses of anti-subaltern hegemony, but they are not strong enough mentally and in social grouping to stand against the dominant hegemony. On the contrary capitalist hegemony is very strong and it is the accepted version of the reality. They have more subscribers to the ideology, even subalterns believe in the fruitfulness of capitalistic world order. Subalterns' acceptance is the result of their common sense and the fragmentary knowledge, which is also a product of ideological prevalence. Their thinking is diluted by the all around production, enforcement and reinforcement of capitalistic ideology by dominant discourses. These discourses also communicate in geographical positioning (Bakha's colony of Untouchable was situated outside the upper caste community and Tommies); narration of nations (Narration about third world nations in *The Inheritance of Loss*) Gothic structures of Judicial institutions (*Last Man in Tower*) etc.

Power is always an integral part of the civil society. In every civil society these powers discourses are circulated and established as the norms of behaviour. In *Untouchable*, the concept of untouchability has no rational ground but this irrational division is secured and established by religious and social discourses of acceptance. The ground of this division is economy and the level of exploitation is also economic, but the baffling religious metaphors never let this economy part to get exposed. The invisibility of this centre makes this system more strong. Bakha wants to oppose the system but even his father supports the same system. Velutha's forefather changes their religion but civil society power discourses ensures that they never escape class division. Their position worsens then before. Judge Jemubhai convinced by his father about the superiority of the West and he starts mimicking the impossible. This mimicry runs in the family and from

families it is given as inheritance to the next generation. Biju and Sai are the next generation. Both are anglophile and have no inheritance root of their own. Civil society has bigger role even the state apparatus to maintain the status-quo. Civil society verifies and establishes the divisions that are imposed by the power apparatus for its smooth functioning. Civil society builds a generalized consent and turns an ideology into the hegemony.

State apparatus comes into action when the hegemonic common sense fails. State is the extended part of the ideological rules. When Munoo and his comrades defy the economic supremacy of the capitalist, police came into action and by communal riots they are scattered and killed. Velutha was brutally killed to breaking the moral grounds of the society. He was the member of CPM, but nobody came to his rescue as the world order cannot be defied for an untouchable. Ammu tries to go to police, but they refuse to hear her on the ground that she is a transgressor. In *The Inheritance of Loss* visa distribution and treatment to the people of Third World Country citizens is the example of the role of state apparatus. Even national identities are built and secured by these checks. In *The White Tiger* politician, police and capitalist made an unethical contract to enjoy the elite status by the few.

Hegemony does not affect only the subalterns but also the hegemonic group. Hegemony dehumanizes the dominant group and they become insecure. Priest in *Untouchable* loses his moral ground as he believes he can use an untouchable to satisfy his desires. Chimta Sahib in *Coolie* and other higher official keeps the life of proletariat at stake for their own benefits. Velutha's touchable predator forgets that they are hunting a human not a dead log. Judge loses his humanity to become part of hegemonic group.

Adiga uses animal imagery to highlight the dehumanization of dominant group. Hegemony affects both the groups but on the subaltern group the impact is catastrophic and more intense.

Concept of subalternity was developed in the West in context of peasants and other subaltern classes. In India this concept has wider application as in India it is not only the class but caste and gender join the process of subalternizing the social subjects and make this process more intricate. Colonial rule and colonial hangover which is still dominant after years of independence are other factors that do not allow the subaltern to achieve hegemonic status. Capitalistic world view in India is not supported only by the state apparatus but religion and morality are also the part of it. Religious symbols and myths support this order and maintain the peace by violating the free thinking of subalterns.

Society like language, through everyday discourses (with the intervention of civil and political society), create a competence of diachronic and synchronic choice for social subjects. Social subjects are trained through these discourses find it almost impossible to think beyond these choices. Like most of the social institutions, these choices also favour the established system that is anti-subaltern. Subalterns choose from that index and this index does not have a choice of breaking the system (at least not for an individual). This index creates a communal competence and performance of a social actor depends on this competence. The seed of the slavery is in the competence so performance never stands against the hegemonic world order. To break this pessimistic world chain it is important to develop collective consciousness among subalterns not only at the level of community but also at the level of ideology. Ideology is always a unifying factor for any group.

Among subaltern group this as pact is always missing and they fails to actualize the world order that support their rights because of the lack of this ideological unity. They need to defy common sense and rise above the civil and state hindrance. Balram uses violence to rise in the social ladder successfully, but he did not alter the social order but changes his role in this order. Balram rejects all moral, religious and legal grounds to achieve “freedom”. This was an attempt of an individual which do not change the social order, but he was able to change his position in social order. Subalterns, if they want to change their postion as social actors, need to fight at all above mentioned level collectively. They need to defy the world that is still colonial and capitalistic in nature.

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