



AUTHENTIC PORTRAIT OF INDIA IN INDIAN ENGLISH NOVELS

Dr. Bhupendra Kumar Singh,

Shri Suraj Prasad Daga Saraswati Vidya Mandir Inter College, Kasganj

Email- b.k.singh151283@gmail.com

ABSTRACT

This research titled as "Authentic Portrait of India in Indian English Novels" which touches upon the rise of Indian novels in English and how the prominent novelists and literary figures brought the pioneer social issues of Indian society till post-globalization period. It proposes that the Indian novel is a product of the Indian encounter with the British. It elaborates how the Indian English writers, apart from borrowing the idea from the west, have deployed the English language and the genre of the novel to narrate Indian life and its ethos. It also unveils the fact that the Indian culture also had indigenous narrative tradition which facilitated the rise of novel in India. This research concludes that the Indian English novels have made a significant contribution in offering an authentic portrayal of India.

Keywords: *Indian English novels, Indian English literature, History, Modern novelists, caste system and Dogmas and Massacre etc.*

INTRODUCTION

The novel was not traditionally a genre of Indian literature. Instead, it is a literary form that developed in the West. It starts virtually in England in the late 18th century. According to K.R. Srinivas Iyengar (2003, p. 314), the novel genre didn't emerge till the late 1800s. Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864) and Lal Behari's *Govind Samanta* (1874) are important novels from the early days of novel writing in India. Novels were formerly produced to meet a time-passing demand and were among the most popular forms of amusement for the emerging English affluent and middle classes. Britain had amassed a large amount of money as a result of colonialism, which created an even more affluent class. Due to a shortage of entertainment options, the high class was handed Novel as a way to pass the time, which grew popular and spawned a new writer. Indian novels in English have been heavily impacted by Western canonical literature.

It is widely acknowledged that the early Indian English novel is derivative and imitative of English models. Early fiction authors modelled their language after the works of English Romantics and Victorians (Kumar 1996:2). Indian writers adapted Western techniques to represent their own culture and traditions. The most notable difference between Indian English literature and European novels is that they address social concerns. The English language influenced India's aristocratic class from the outset. Indian writers used English to bring the Indian social, political, economic, philosophical, and literary traditions to life on a global scale.



HISTORY OF INDIAN ENGLISH LITERATURE

The history of Indian literature in English has been both intriguing and strange. Sake Dean Mohamed is the first name in Indian history to be associated with the Indian English novel, and his first book, *The Travel of Dean Mohamed* (1793), bears the distinction of being the first book in Indian English literature. In India, English literature begins with non-fictional literary works such as travelogues, political writings, essays, and so on, rather than novels or dramas. However, things began to change in the first half of the nineteenth century, when brilliant writers of the time began experimenting with the English language, which had been impacted by colonialism. Prior to the development of Indian English writings, literature was mostly written in regional languages by local writers. For example, Rabindranath Tagore takes the initiative to translate his literature from Bengali to English. Later, in 1917, Dhan Gopal Mukherji contributed to the development of Indian English literature by writing for children in India. Dhan Gopal Mukherji received the Newbery Medal in 1928 for *Gay Neck a Pigeon's Story*. According to Ravi Padurang Meti's (2014: 1) article, "Development of Indian Novel in English: A Short View,- *"The novel in India may be viewed as the result of philosophical, artistic, economic, and political influences in the country's increasingly prosperous existence. Despite regional variances, the novel's form and content are influenced by shared characteristics such as Puranic tradition, hierarchical social structure, colonial schooling, and rural life"*.

Iyenger (2005: 4), in his study *Indo-Anglican Literature*, correctly mentions: *"It is reasonable to see Indo-Anglican literature as a strange native eruption, a manifestation of nothing less than the creative genius of the Indian people. Indians use English to communicate with others, express themselves artistically, and communicate with the outside world"*.

Indian novels in English are regarded as the essence of the Indian literary scene. Indian English books have gained a substantial following in India and throughout the world. Indian English novels are vital to Indian English literature. Varghese, a well-known critic, contends that Indian English is just a variation of English with traits derived from the lives and culture of Indians. Its Indianness is defined by its cultural connotations and undertones, rather than by laws prohibiting the thoughtless abuse of English. The term Anglo-Indian Literature was first used in 1833. The phrase refers to Indian literature in English published by English writers of Indian ancestry (1995: 11).

Iyenger discusses how the novel, as a literary phenomenon, is new to India. *"Epics, poems, plays, short tales, and fables have a rich history dating back millennia. The novel, a long-sustained piece of prose fiction, only gained popularity in India in the last century"* (Op.Cit., p. 314).

Toru Dutt, a Bengali poetess, used to compose in both French and English. She went dead in 1877. She composed *Bianca or The Young Spanish Maiden* (1878), *Hindu Wife or The Enchanted Fruit* (1876) by Raj Laxmi, and *Roshinara* (1881) by Kali Krishna Lehri.

Rabindranath Tagore is an important figure in Indian literary history. In 1913, he received the Nobel Prize, the world's most prestigious literary honour, for his literary masterwork *Gitanjali* (1910).



Gitanjali is a collection of poetry. Rabindranath Tagore was the first Indian to get the top international literary prize. Tagore wrote on practically every genre, subject, and topic that exists today. He is renowned as a humanist poet and a psychologist of the human mind. Later, Mulk Raj Anand, R. K. Narayan, and many others were greatly inspired by him, mostly via his literature.

MULK RAJ ANAND (1905-2004)

Mulk Raj Anand is well-known for his amazing books on India's societal difficulties, such as untouchability, caste, and poverty. He is notable for films like *Untouchable* (1935), *Coolie* (1936), *The Village* (1939), and *Sword and The Sickle* (1942). He has projected chronic poverty and human degradation in the form of untouchability, deprivation, starvation, and humiliation in the Indian context. His works depict the ideal combination of Indian feudalism and capitalism. His works include a serious combination of heritage and contemporary. According to M. K. Nayak (1984: 122), the underlying topic of the novel *Coolie* is the sad rejection of a simple, landless peasant's inherent right to happiness. *Untouchable* (1935), a classic novel by Mulk Raj Anand, depicts the chronic form of the caste system. E. M. Foster (Anand 1981: Preface, p. ii) notes in the Preface offered to the aforementioned work as follows: "*Untouchable could only have been written by an Indian who observed from the outside, as no European, no matter how sympathetic, could have created the character of Bakha because he would not have known enough about his problems, and no Untouchable could have written the book out of outrage and self-pity.*"

R. K. NARAYAN (1906-2001)

R.K. Narayan is another popular Indian English author. In his traditional setting, we see clerks, physicians, tutors, school and college students, shopkeepers, homemakers, movie actors, performers, sculptors, journalists, astrologers, and printers. Affluent individuals, vagabonds, and untouchables are undoubtedly present in his novels. Nonetheless, they are relegated to the background, leaving them to their fate. Narayan's main concern is with the middle class, and he has a keen eye for the unusual, attempting to attract attention to them. The main characters of *Malgudi* come from the higher strata of society. Narayan is also known for this. The majority of them are above suspicion. They are ordinary and illogical. They are frail human beings pushed around by the impulse of chance. Narayan, the author and creator of *Malgudi*, has eternal international reputation. He is an exceptionally brilliant artist. He has established himself as a prominent figure among Indian English authors. He deliberately avoids the propaganda, promise, and philosophy to which Mulk Raj Anand is committed. After Indian independence, book writing in English continued at the same pace as before. Later on, other well-known novelists like as Bhabani Battacharya, Khushwant Singh, and Manohar Malgaonkar continued the legacy of social realism. They revitalized the genre in the 1950s and 1960s. Raja Rao's trial with Indian orientation in *Kanthapura* was a pioneering example. Following Indian independence, book writing in English continued at the same rate as before. Later, well-known authors like as Bhabani Battacharya, Khushwant Singh, and Manohar Malgaonkar carried on the heritage of social realism.



They revived the genre in the 1950s and 1960s. Raja Rao's trial with Indian orientation at Kanthapura was a groundbreaking example.

RAJA RAO (1908-2006)

This degree of dedication from Gandhian thinkers inspired authors, hastening the process of addressing social issues of the day. The films include *Kanthapura* (1938), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillov* (1976), and *The Chessmaster and His Moves* (1988). His debut work emphasized Gandhian philosophy more than his earlier novels. *The Serpent and the Rope* received the Sahitya Academy Award in 1963. His books are influenced by Western literature, particularly German, Russian, and Italian literature. He is one of the first authors to infuse the elements of a classic depth of concept, philosophical firmness, theoretical profundity, and figurative wealth into Indian English novels. His *Kanthapura* is an exceptional example of colonial-era Indian literature in English, focusing on women's independence and daring. It presented the entire situation of Gandhi's intellectual revolt.

GANDHIAN AGE (1920-1947)

Gandhian times had a significant impact on Indian English writing. Though there are several Gandhian writers, the three musketeers are Mulkraj Anand, R. K. Narayan, and Raja Rao, who were heavily influenced by the philosophy of Mohandas Karam Chand Gandhi, also known as Mahatma Gandhi. The three Musketeers are well-known for employing the term "subaltern" in their writings. They address a wide range of societal concerns, including caste, untouchability, chronic poverty, and deprivation. About the Age of Gandhi, a critic Satish Kumar (1996: 49-50) observes: "*The Indian English novel of this time has a distinct corpus of works, which are remarkable for reflecting the spirit of the age authentically. Indian society in transition from the old to the new, the traumatic experiences of the disintegration of the old values and the instability of the new ones, growing interest in modernism and progressivism, national awakening and fascination for Mahatma Gandhi and the Gandhian ideology, the rise of the realism and humanism, the development of fictional technique and the evolution of various fictional genres – are some significant characteristics of the novel during this period*".

OTHER POPULAR NOVELISTS OF THE 20TH CENTURY

Salman Rushdie is a prolific author from India who writes in English. He is famous for his magnum work, *Midnight's Children* (1981), for which he received the Booker Prize. It sparked the careers of many aspiring authors, both men and women. This resulted in the formation of a trend of female authors who accurately reflected Indian reality in a clear and straightforward manner. The 1990s books showed the semi-feudal, casteist, and patriarchal nature of the Brahmanical mindset. The predicament of women is equally serious in Indian society. Woman desired to end the slavery which marriage imposed upon her. Pusha Lata, a critic, characterized the situation as follows: *Modern Indian fiction has given voice to Indian feminine sensibility, including their growing knowledge and*



unwavering drive to confront men's hypocrisy and seek self-fulfillment. It has been sustained by a variety of sociopolitical events, including the Indian freedom struggle, independence, the opportunity to vote, the growth of education, work possibilities, and legislative reforms aimed at protecting women's rights, among others. According to Dhawan (2008: p 155), the portrayal of Indian women has evolved.

Women authors began engaging at this time and made a significant contribution to the development of novel writing following WWII. Women authors were heavily impacted by the Indian perspective on societal concerns, notably women's enslavement under patriarchy. Women have always respected their uniqueness; nevertheless, they were unable to develop this viewpoint in the early era due to the strength of patriarchy, which is deeply ingrained in India. Swamy (1984: 6) writes on Indian women authors as follows: “*Indian women's protest problems are distinct. For her, the issue is not who brings in a higher paycheck, who has to do the laundry and cleaning, whose turn it is to walk the dog or babysit, or if there are equal gender roles. In the Indian context, discussions about transcending biology, reproduction, polymorphous perversity, and cybernetics would be inappropriate.*”

Many well-known female authors and novelists have influenced the world of literature via their works. A few woman authors deserve special recognition.

KAMLA MARKANDAYA (1924-2004)

Kamla Markandaya is well known for her novel *Nectar in the Sieve*, published in 1954. This is the narrative of a poor peasant. Her second work, *Some Inner Fury* (1955), depicts glimpses of the Indian liberation movement. Her third work, *Silent of Desire* (1960), explores the challenges of marriage within the Indian family structure. She has also written the following novels: *Handful of Rice* (1966), *The Coffer Dam* (1969), and *Chakrabot* (2017).

NAYANTARA SAHGAL (1927)

Nayantara Sahgal is the daughter of Vijaya Laxmi Pandit, Jawahar Lal Nehru's sister. She was born in 1927. She received the Sahitya Academy Award in 1986 for her acclaimed work, *Rich Like Us* (1985). Prior to this work, she wrote her autobiographical novel *Prison and Chocolate Cake* in 1954.

ANITA DESAI (1937)

Anita Desai, born in 1937 in Mussoorie, was the daughter of a Bengali mother and a German father. She is also recognized for her children's books. She has addressed women's concerns in her works. She is well known for her novel, *In Custody* (1984). She is the mother of Kiran Desai, whose novel *Inheritance of Loss* (2006) received the Booker Prize.

SHASHI DESHPANDE (1938)

Shashi Deshpande was born in 1938 in India, and she has received several literary honours during her career. Columbia University has included her work *Legacy* (1972) on its undergraduate syllabus.



She is a Sahitya Akademi award-winning writer known for the following works: *The Dark Holds No Terror* (1980), *If I Die* (1983), *Come Up and Be Dead* (1983), *Roots and Shadows* (1986), *That Long Silence* (1987), *The Binding Vine* (1993), *A Matter of Time* (1996), and *Small Remedies* (2000).

MANJU KAPUR (1948)

Manju Kapur, born in 1948 in Amritsar, currently resides in Delhi. She was a teacher at Miranda House, Delhi University. She has won and received several major and literary accolades, including the Commonwealth Writers Prize for her debut novel, *Difficult Daughters* (1998). Her other notable works are *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2008), and *Custody* (2011). She edited the book *Shaping the World: Women Writers Reflecting on Themselves* (2014).

SOME NOTED NOVELISTS IN GLOBALIZATION ERA

From its inception to the present, Indian English literature has seen several revolutions. Even successful Indian novelists in English were first overlooked by Western publishers until writers of considerable distinction, such as E. M. Foster, D. H. Lawrence, and Wishart, refused to promote those from British or American literature. Mulk Raj Anand had to seek Graham Green's recommendation for his novel *Swami and Friends*. Indian English writers have shown their quality by receiving the most renowned literary honours and accolades. It is generally known that Indian English writers had to battle hard to get recognition in the world of literature. Arundhati Roy is one of those who has demonstrated Indian brilliance to the literary world. She is the first Indian woman to win the Booker Prize with her debut novel, *The God of Small Things* (1997). Vikram Seth's work *Suitable Boy* (1993) has also received literary honours. Before Arundhati Roy, Salman Rushdie won the Booker Prize for his epic novel *Midnight's Children* in 1981.

BHABANI BHATTACHARYA (1906-1998)

In *Music for Mohini* (1952), Bhattacharya attempts to unite our age-old concept of existence with a fresh semi-western perspective, and in *He Who Rides the Tiger* (1952), he identifies a deep criss-cross of themes, such as manifestation and truth, the have-nots and the have-nots, and so on. In *Shadow from Ladakh* (1966), he employed representation in contrast to the backdrop of the Chinese onslaught in 1962. In *A Dream in Hawaii* (1978), he discusses the Eastern-Western meeting. He is the only Indian-Anglican author whose work has been translated into more than two dozen languages.

KHUSHWANT SINGH (1915-2014)

Khushwant Singh, born in 1915, was a world-famous writer best known for his work *Train to Pakistan* (1956), which provided a realistic portrayal of India and Pakistan's separation. In this work, he depicts the shock of partition in a little community between India and Pakistan. His second work, *I Shall Not Hear the Nightingale* (1959), is a satirical picture of a Sikh joint family that represents many Indian attitudes to the 1940s independence struggle. He wrote many books, including *Delhi*



(1990) and *The Company of Women* (1999). His raw reality finds respite in all of his works. He has made significant contributions to Indian novels in English as well as other literary genres.

CASTE SYSTEM AND DOGMAS

Discrimination is practiced based on caste, class, race, creed, colour, language, sexual orientation, food, and religion, among other variables. The rewards of India's economic progress never reached the grassroots due to the immensely intricate caste structure that still exists in India. The constitutional ideal of a sovereign, socialist, secular, and democratic republic cannot be realized until the discriminatory system is dismantled. India's socioeconomic and cultural intricacies have long hampered the socialist goal. Dr. B.R. Ambedkar founded the *Janata* (People) periodical in 1930 to explain Marx's base-superstructure paradigm from an Indian viewpoint. He emphasizes that if cultural and religious considerations are the building blocks on which an economic foundation is built, the edifice should be deconstructed before the foundation can be removed. Thus, he flips the metaphor upside down, thereby claiming that religious and cultural elements must be addressed first and foremost (Kumar 2016: 43).

Killing a lady, a *Shudra*, or an atheist is not considered sinful. Woman embodies the darkest wants, including hatred, dishonesty, jealousy, and ill character. Women should never be three. *Shudra* is the lowest of four Varnas in India's Hindu caste system. He belongs to the lowest Hindu caste, known as the labourer. *Manusmriti* (IX.17 & V.147) states that freedom is granted. Every revered Hindu literature reveals the theological underpinning of *dalit* and women's servitude in India. The patriarchal theocracy existed in Semitic faiths, which migrated to India and talk a lot about unity and equality. Nonetheless, when it comes to gender, they follow the same pattern of prejudice against women. The caste system has permeated every religion that has established and spread in this nation. Caste, class, race, religion, and linguistic divides have caused numerous scars in this country's body. *Dalit*, tribal, transgender, and minority rights, among other things, have yet to be realized

The exploitation of the labourers and tillers on this property continues. Independence marked a power shift between the British and India's feudal property lords. The bulk of Indians are still landless. In post-globalized India, new stories of tyranny and exploitation emerge in the guise of neoliberal economic policies and reform. Unscrupulous use of the country's enormous natural resources is causing unpleasant consequences. The definition of progress has become anti-human. Utilitarian judicial decisions predicated on maximising pleasure exacerbate the plight of the marginalized. The event's ethos is to marginalize the underprivileged into societal ghettos. The growth of casteist legislation is an insult to a contemporary democracy. We think that the structural limits in achieving liberty, equality, and fraternity are due to the country's history of discrimination. The anti-people actions of successive governments impede the development of a really democratic movement (Kapila 2016: 35).



The Khairlanji Massacre occurred in 2006, when members of the politically dominant Kunbi caste murdered a Dalit family in the form of lynching. The deaths occurred in Khairlanji, a tiny hamlet in India's Bhandara district, in the state of Maharashtra. Four Dalit underclass members, the Bhotmanges, were killed on September 29, 2006. Surekha and Priyanka, women from the same family, were displayed naked in public before being killed.

During the ongoing inquiry, the local police safeguarded the suspected criminals. The government's study on the deaths, published by the social justice department and YASHADA- the state school of developmental administration, implicates top police officers, medics, and even a BJP member of the Legislative Assembly. The most savage killing or lynching of *Dalits* in Khairlanji is even more horrible than what terrorists commit. During the continuing investigation, local police protected the suspected crooks. The government's research on the fatalities, issued by the social justice department and YASHADA- the state school of developmental administration, names prominent police personnel, medics, and even a BJP Legislative Assembly member. The most brutal killing or lynching of Dalits in Khairlanji is worse than what terrorists do.

FORBESGANJ MASSACRE

On June 3, 2011, residents of Rampur and Bhajanpur villages in Araria district's Forbesganj block gathered after Juma Prayer to protest the obstruction of the connecting route between the two settlements for a factory. The police not only opened fire on the demonstrators, but also chased them to their houses, entering and killing women and infants. Six individuals were slain, including two mothers and a six-month-old newborn. The poor region bordering Nepal had a 90% Muslim population, and everyone was a Muslim. An investigation into the tragedy, done by the reputable NGO ANHAD, shows that Bhartiya Janta Party politicians were involved in the deaths. Police were so cruel in killing innocent tiny children and mothers that the two-minute footage is heartbreaking. Many people urged a CBI investigation in this matter. But not much has been done in this regard. The National Commission of Minorities denounced the slaughter, and Prime Minister Manmohan Singh, of the Congress-led UPA administration, linked the atrocities to the Jalliwala Bagh incident. This sort of incidence represents minorities in India who become victims of communal hate at the hands of corrupt governmental machinery (2011, India Today Bureau).

For over half a century, the shifting political fronts that ruled Kerala had pushed out of the corridors of power, the *dalits*, *adivasis*, *dalit-Christians*, fishermen, farm labourers, plantation workers, women, sexual minorities, other weak backward communities, religious minorities, racial minorities, who constitute the vast majority of the population. This large majority without political power is denied natural resources, shelter, housing, jobs, equal benefits from The much-touted land reforms also allowed corporate entities such as Tata-Harrison and land mafias to obtain ownership of a sizable chunk of revenue land through fraudulent paperwork, facilitating the development of over half a lakh caste colonies and slums. For the past two decades, *dalits*, *adivasis*, and plantation workers have



struggled for resource ownership and equality. The Bhoo Adhikaara Samrakshana Samithi (Land Power Protection Committee) is adopting the Kerala development model for a fresh start.

According to Peter Ripkin's article "*Society for the Promotion of African, Asian, and Latin American Literature*," recent Indian novels in English differ from earlier works by Indian writers such as R.K. Narayan and Mulk Raj Anand, which focused on community assessment and rustic themes. Rana Dasgupta's piece "*A Bend in the River*" analyzed contemporary Indian novels in English. Another researcher, Dasgupta, presents an in-depth analysis of the new direction that Indian novels in English have taken over the years. He goes on to claim that current novels do not address the same subjects that were prominent in pre-globalized novel writing, such as family narratives and the beautiful festivity of Indian languages and moods. He carefully addressed about the urban novels that focus on the dynamics of city sustenance in a modern-day post-globalised India. Examples of Arvind Adiga's *The White Tiger*, Vikas Swarup's *Q&A*, Palash Krishnan's *Eunuch Park*, and Mridula Koshy's *If It Is Sweet* all depict changes that reflect the new realities of the modern world in India. Rana Dasgupta observes that modern Indian novels in English capture the myriad social, religious, philosophical, economic, cultural, and political changes occurring in the world of post-globalized India, as well as countless personalities grappling with those tumultuous changes.

CONCLUSION

This research paper provides information on the history of Indian books in English. It posits that the Indian novel is the result of the Indians' experience with the British. It discusses how the advent of English education in India resulted in the formation of the middle class, which included the majority of Indian English authors. The colonial encounter sparked a new sensibility among Indian English authors. They faced a number of problems, including retaining their cultural identity while also exposing systemic injustices that existed at the time. Indian postcolonial writers grappled with issues of history, globalization, neocolonialism, and neoliberalism. The existence of caste in postwar India has created a cognitive challenge for Indian English authors, the majority of whom are from the upper caste and middle classes. The perpetrators of anti-dalit violence, such as Bathani Tola, Laxmanpur Bathe, Khairlanji, Mirchpur, and Gohana, compelled these writers to confront the historical realities of caste and its relationship to caste, class, and patriarchy. As a result, the Indian English writers discussed in this thesis, such as Arvind Adiga in *The White Tiger*, Vikas Swarup in *Q & A*, Indra Sinha in *Animal's People*, Amitav Ghosh in *The Hungry Tide*, and Arundhati Roy in *The God of Small Things*, use their novels to explore various types of marginalization. This paper states that Indian English novels have made major contributions to providing an accurate depiction of India.



Primary Sources

1. Adiga, Aravind. (2008). *The White Tiger*. Uttar Pradesh: Harper Collins Publisher.
2. Ghosh, Amitav. (2004). *The Hungry Tide*. London: Harper Collins Publishers.
3. Roy, Arundhati. (1998). *The God of Small Things*. New Delhi: Penguin Books.
4. Sinha, Indra. (2007). *Animal's People*. London: Simon & Schuster Paperbacks.
5. Swarup, Vikas. (2005). *Q & A*. London: Black Swan Books.

Secondary sources

1. Kumar, S. (1996). *A Survey of Indian English Novel*. Bareilly: Prakash Book Depot.
2. Ambedkar, B.R. (Ed.)(2014). *The Untouchables: Who Were They and Why They Became Untouchables*. New Delhi: Gyan Books.
3. Ambedkar, B.R. (Ed.) (2017). *Who Were Shudras? How They Came to be the Fourth Varna in the Indo-Aryan Society*. Delhi: Kalpaz.
4. Ambedkar, B.R. (Ed.) (2018). *Castes in India*. New Delhi: Franklin Classics Trade Press.
5. Anand, M. R. (2001). *Untouchable*. New Delhi: Penguin Books.
6. Chakraborty, M. & U. Al-wazedi. (2016). *Postcolonial Urban Outcasts: City Margins in South Asian Literature*. New York: Taylor & Francis.
7. Iyengar, K.R. (2003). *Indian Writing in English*. New Delhi: Sterling Publication.
8. Kapur, A. (2012). *India Becoming: A Portrait of Life in Modern India*. New York: Penguin.
9. Surendran, K. V. (2000). *The God of Small Things: A Saga of Lost Dreams*. New Delhi: Atlantic Publishers
10. Mehta, P. P. (1968). *Indo-Anglican Fiction: An Assessment of R. K. Narayan*. Bareilly: Prakash Book Depot.
11. Patil, A. (2010). "The White Tiger: Dark Poetics of Culture and Poverty". In P.D. Shubha & Nimsarkar Mishra (Eds.). *Arvind Adiga: An Anthology of Critical Essays* (30). New Delhi: Creative Book.
12. Sen, K. (2004). *Critical Essays on R.K. Narayan's Guide: With an Introduction to Narayan's Novel*. Kolkata: Orient Longman.
13. Sally, S. (2015). *The White Tiger Characters*. New Delhi: LitCharts LLC.
14. Nandi, S. "Narrating the New India: Globalization and Marginality in Post-Millennium Indian Anglo-Phone Novels". (Unpublished thesis). Source: ProQuest Dissertations and Theses Global.
15. Olsson, A. "Arundhati Roy: Reclaiming Voices on the Margin in *The God of Small Things*". (Unpublished thesis, University of Hogskolon I Galve). Source: <https://www.diva-portal.org/smash/get/diva2:394114/fulltext01> Accessed on 12 Aug 2014.