



A Post-Colonialism Study and Booker Prize Winning Novels by Indian Authors

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Abstract: Within the framework of contemporary Indian literature, Indian writers who truthfully depict Indian reality write in English. Many things in the literary world may be attributed to them. Their work as anthropologists, sociologists, novelists, essayists, travel writers, and professors is impeccable, and they shoulder the responsibility of fostering global peace as ambassadors. The postmodern and postcolonial writers who raised the standard for international literature Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, Arundhati Roy have been surpassed by them. Because of its rich colonial history and dynamic contemporary culture, postcolonial historians see India as a fruitful study ground. The fields of postcolonialism and books written by Indians that have won the Booker Prize both benefit from this research and booker prize winning novels The White Tiger by Aravind Adiga and Midnight's Children by Salman Rushdie Also included are female Indian writers who have taken home the prestigious Man Booker International Prize.

Keywords: Booker Prize, Postcolonial Indian Fiction, Salman Rushdie, Aravind Adiga, Man Booker International Prize

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INTRODUCTION

The phrase "post-colonial" encompasses all cultures that have been impacted by imperialism, from the earliest stages of colonization to the modern day. The cultural output in postcolonial literature is seen as a result of colonization, and the act of adopting, expressing, or constructing a new identity is seen as a deliberate departure from the existing system. Culture and imperialism are two topics that postcolonial theory and criticism investigate. Restoring lost cultural knowledge and raising consciousness among the oppressed are major concerns. There are many diverse ethnic groups in India, and the postcolonial era describes a broad spectrum of communities that are really brilliant. Indian English literature has left an indelible influence on the literary landscape. Fifty years after India gained her freedom, the era of oblivion has ended and the technique and uprooted tree have returned to the greenery of The Heritage. There has been a sea shift in the aesthetic or creative perspective of Indian English literature recently. literature published after 1980 is cranking out more works than literature published before that year. A new direction has been ushered in by contemporary novels in terms of style, emotion, and structure. Find out what postcolonial Indian English literature is like before you dive into a certain author's work. The expansion of Indian English novels' subject matter is the first impression that leaves an impression on us. From the Gandhian era's emphasis on the nation to the post-emergency era's emphasis on cities, we have sailed away. The local has migrated from the village to the power countries outside, and the east-west encounter has become more commonplace in today's global village, thus no culture or community can be considered pure or isolated, described by postcolonial critics as a relationship characterized by hybridity, occupies space in postmodern Indian English literature. This is why contemporary Indian English literature draws

inspiration from characters' experiences both at home and abroad.

The Booker Prize

The Man Booker Prize (2002–2019), formerly the Booker Prize for Fiction (1969–2001), is an annual award presented to the author of the best English-language novel published in the UK and Ireland. The Booker Prize winner is celebrated across the world, which often increases book sales. The prize was formerly awarded solely to books published by Commonwealth, Irish, South African, and subsequently Zimbabwean nationals; however, in 2014, the eligibility criteria were changed to include any novel written in English. The winning book is selected annually by a five-person jury appointed by the Booker Prize Foundation. People in this category could be publishers, booksellers, literary agents, librarians, or authors.

The Man Booker Prize

The Man Booker Prize is an annual literary award presented to a work of modern literature by an author from the Commonwealth or the Republic of Ireland. Although it has always been known as the Booker Prize, the official name of the award is the Booker-McConnell Prize, after the firm that first sponsored it. The Man Group took over as sponsor in 2002, and it was they who decided to change the brand while preserving the 'Booker' moniker. Books may be submitted by publishers for the award, but the judges can also request specific titles they feel should be considered. The Advisory Committee first provides input on any proposed modifications to the prize's regulations and then chooses the individuals who will serve as judges. The judges rotate year, and most only serve as judges once.

A writer, critic, editor, and professor, as well as a prominent member of the general public, make up the judging panel. Efforts are taken to ensure that the panel is gender and occupationally diverse. However, once the judging panel has been established, the sponsor of the reward no longer has any say in the matters before them. Man, Booker judges include of critics, authors, and academics to ensure a high standard of judging, and the prize's prominence means that the winner is nearly certain to receive a significant boost in sales on top of the £50,000 award.

Post-colonial Indian English literature's influence on Contemporary writing

The growth of postcolonial literatures, or works written in English by people whose cultures have been colonized, is a fascinating part of modern English literature. A number of publications, including essays, presentations, and books, have addressed them. Many theoretical notions, problems, and disagreements have emerged as a result of this. Postcolonial literature from India is attempted to be examined here. During this period, Indian society saw several transformations. The impact of Western economic and intellectual progress caused profound societal shifts. Colonial India was the subject of works by several Indian writers, such as Gulwadi Venkata Rao, O. Chandu Menon, Prem Chand, Sarat Chandra, Bankimchandra Chatterjee, and Rabindranath Tagore. They have covered several developments and advancements in their publications. Politicians, patriots, writers, and the common people all started to think differently at this period. Nonetheless, people from all walks of life began to talk about colonization. Society and social issues were the primary foci of most early 19th-century writers. Society underwent a sea change thanks to the social reformers. A number of prominent social reformers sought to revitalize the decaying contemporary society by their writings. These included Raja Ram Mohan Roy, Dayananda

Sarswati, K.C. Sen, Ishwar Chandra Vidyasagar, Annie Besant, Surendranath Banerjee, and Jyotiba Phule. The intellectuals of the time were the first to communicate the rational and progressive ideas of that period.

With the advent of Indian English writing throughout the postcolonial era, Indian English literature flourished. Postcolonial writing in an Indian context emerges in the English-speaking world as a result of its innovative approaches and topics. Subaltern studies are an important part of modern postcolonial activism. Writers such as Kancha Iliah, Gayatri Chakraborty Spivak, Ranjit Guha, and others have highlighted issues impacting the lower class in their works. The colonial nationalist era's literary output was rife with themes like marginalization, widowhood, and remarriage of widows. *Anandmath*, Bankim Chandra Chattopadhyay (1882) sought to establish patriotism and the national struggle for the first time in his book. It was later adopted by Sri Aurobindo, Rabindranath Tagore, Ishwar Chandra Vidya Sagar, and others. *Tagore's Gora* (1910) by Tagore is another colonial-era book that questions the veracity of nationalism in its latter chapters and makes the reader wonder whether it is real or simply a delusion. A body of writing that challenges the canonical account of colonialism is known as postcolonial literature, commonly spelt postcolonial literature and sometimes called New English literature(s). The phrase "post-colonial literature" describes a collection of writings that often deals with issues of decolonization or the restoration of political and cultural liberty to communities that had previously been colonized. Also, works with racial or colonial undertones are subject to literary critique (Indra Mohan, 2008). Postcolonial writing has evolved over the years, but its current form aims to critique the postcolonial discourse of yesterday. It tries to cover post-colonialism's literary portrayal as well as its ascent to prominence.

LITERATURE REVIEW

Chris Holmes (2021) Literary awards, particularly the Booker Prize, which is generally regarded as the most esteemed literary honor in the UK, have cultural and economic connotations that are at odds with Britain's imperial past and its post-imperial ties to its former colonies. Even though it has been around since 1969, the Booker Prize has never been limited to recognizing works written by British writers. The Booker's foray into the Commonwealth of Nations—a cross-border cultural and economic alliance between the UK and its former colonies—raises serious doubts about the post-imperial British literature category's very basis. Winners of the Booker Prize have come from all over the world, including nations that were formerly colonies of the British Empire. Nigeria, India, and South Africa are all part of this. Indeed, the Booker has maintained its reputation for introducing postcolonial writers to a British audience increasingly seeking a worldwide, cosmopolitan literature, especially that which is easily consumable in the universal language of English. Some have questioned whether the winners of the Booker Prize escape the colonial traps of being owned by and indebted to an English patron, as well as the position of the Booker as a gatekeeper and tastemaker for the shoddy canon of British or even worldwide Anglophone literature. The history of the Booker, its evolution into many categories, and the quality of the works that have received the prize must all be considered in light of this.

Satyanarayan Tiwari (2018) This article makes a modest attempt to map the nuanced relationships between literary prizes and the international book marketplace. The evident prejudice in the selection process is on full display whenever a cultural work written by an author from the so-called "third world" is shortlisted for any award, but notably the Man Booker. There is evidence from both academic studies and

personal experiences that works with colonial legacies or that contribute to the exotic perspective of "Orientalism" are given more attention in an effort to appease the western academic elite. Consequently, new writers have been drawn to the positive reception of fictional portrayals of India by Indian/diasporic authors, who have also found a way to gain worldwide literary fame more quickly. The political motivation behind the Man Booker Prize is obvious given that it serves to both anonymize and promote the recipient author.

Allington, Daniel (2014) Penguin Group India and Penguin Group North America released Kiran Desai's second book, *The Inheritance of Loss*, in January 2006; Hamish Hamilton, a Penguin subsidiary, released it in the United Kingdom seven months later. Concurrently, it was bestowed both the Man Booker Prize, the highest literary honor in Britain, and the National Book Critics Circle Fiction Award, one of the three most esteemed honors in the US. However, the town in India where the novel is based began to see demonstrations after its publication. Scholars may use these occasions to investigate what Sarah Brouillette calls "the specific interconnections between the content of literary work and the circuits through which texts pass as they are produced and consumed," something she claims is done much too seldom. To try to understand the complex and contradictory position that a literary work positioned as "Indian" must assume in order to be accepted by the readers to whom such novels are "objectively destined," to paraphrase Pierre Bourdieu, and to provide a comprehensive picture of the novel's position in the global cultural economy, I will examine particular moments in the novel's production and reception in this chapter.

Tiwari, Satyanarayan & Chaubey, Ajay (2018) This article makes a limited effort to chart the complex dynamics between literary awards and the worldwide book trade. When any cultural work written by authors from the so-called "third world" makes it into a prize shortlist—especially the Man Booker—the bias in awarding the awards is obvious. Western academia has been found to be appeased by the resurgence of books that feed the exotic lens of 'Orientalism' or that bear colonial legacies. As a consequence, young authors who want to become overnight celebrities in the worldwide literary firmament have been enticed by the positive reactions to a false image of India depicted by Indian/diasporic writers. Since the Man Booker Prize not only honors, but also makes a celebrity out of a writer, its politics in this respect are clear.

Dash, Bipin (2019) In the twenty-first century, scientific and technological progress has accelerated. Devastation to the natural world has likewise reached its peak at this time. This is due to people's careless approach to and abuse of the natural environment. It's the result of people's increased reliance on technology, but it's also the result of a subtle shift in human thought that has made it harder for people to see how everything in the world is connected. Thus, throughout time, people were driven to adopt a bio-centric (earth-centered) perspective in order to save the natural environment and keep it in harmony with human existence. In this light, the government has initiated a number of programmes aimed at protecting the environment and raising public consciousness about environmental issues. Many authors now include environmental themes in their works. They've made advantage of the natural world for its scenery, ambiance, and energy. Therefore, literature has developed into a means of expressing environmental concerns, which is significant in both human and cosmic existence. Eco-critical theory examines the interplay between human actions and the natural environment, focusing on the reciprocal effects of these two spheres. This study compares and contrasts the ecological perspectives of diasporic writer Kiran Desai

and non-expatriate writer Arundhati Roy. The eco-critical analysis presented here might open up new avenues of thinking and emotions.

Kapgate, Laxmikant & Dharne, Dr. (2021) In this book, Aravind Adiga uncovers the exploitative social order that defines contemporary India. This dissertation is an exploration of the various realities of India as shown in the books *The White Tiger* and *Last Man in Town* by Aravind Adiga. Indian writers' many works published in English have vividly shown the harsh realities of Indian existence. Along with Vikas Swarup's "Slum Dog Millionaire," Adiga's works have exposed the fundamental issues plaguing Indian society. Fiction at its finest, "The White Tiger," winner of the 2008 Man Booker Prize, confronts prejudice and poverty head-on. Through his stories, conversations, and characters, the reader is able to grasp the positive and negative aspects of India. *Last Person in Town* and *The White Tiger* both depicted desolate Indian society and a single man's fight for freedom from slavery. Adiga's books not only changed the way people think about and see India, but also shed light on how the underprivileged have been impacted by globalization. The author's works accurately portray the impact of the ruling class's inhumane treatment of the poor and the powerless.

INDIAN WRITERS' ROLE IN THE BOOKER PRIZE

Several authors of Indian descent have been awarded the Man Booker Prize since its establishment. Four writers Salman Rushdie, Arundhati Roy, Kiran Desai, and Arvind Adiga born in India have been awarded the Man Booker Prize. In 1971, the award was bestowed upon *In a Free State* by V. S. Naipaul, who was of Indian descent. This book is a compilation of stories. *A Bend in the River*, his 1979 book, was nominated for the Booker Prize. The 1975 Booker Prize was to Ruth Praver Jhabwala for her novel *Heat and Dust*. For his 1973 work *The Siege of Krishnapur*, British writer J. G. Farrell was awarded the Booker prize. Krishnapur, a fictional city, is the setting of the novel. Based on real events, the narrative takes place in and around Lucknow and Kanpur in 1857, during the First War of Indian Independence. The Booker Prize shortlist includes books by several Indian authors, including Rohinton Mistry, Anita Desai, and Amitav Ghosh. *Clear Light of Day* (1980), *In Custody* (1984), and *Fasting, Feasting* (1999) were the three works authored by Anita Desai that were nominated for the award. The 2008 novel *Sea of Poppies* by Amitav Ghosh was also named one of the contenders. Three of Rohinton Mistry's books—"Such a Long Journey" (1991), "A Fine Balance" (1995), and "Family Matters" (2002)—have been given Man Booker Prize nominations.

Award-winning Indian women authors

Two Indian women writers have won the Man Booker Prize, which is remarkable. They are Kiran Desai and Arundhati Roy. Their literary works demonstrate a common concern for the environment. Modern authors have taken on the formidable challenge of including nature as a major character in both fictional and nonfictional works in the hopes of saving the earth from environmental catastrophe. From an eco-critical vantage point, these works show how all parts of an ecosystem—human society, the state, and the natural world—are interdependent on one another. The physical and metaphorical setting of the literary material greatly aids in our understanding of the entire. Anita Desai is an accomplished Indian writer, and her daughter Kiran is a talented young English writer. She first appeared in the late 1990s and has since become a prominent figure among Indian women writers whose works are published in English. A

Humorous Look at Human Nature was her first novel, published in 1998 under the title *Hullabaloo in the Guava Orchard*. After publishing *The Inheritance*, a Man Booker Prize-winning novel on the psychological and social challenges encountered by Indian immigrants in the United States and England, she shot to stardom and received widespread praise throughout the world. This book explores a broad range of contemporary global topics, including multiculturalism, economic inequality, fundamentalism, terrorism, immigration, racial discrimination, postcolonialism, alienation, exile, and westernization. Another major concern is the state of the environment. As soon as the reader encounters the book's ecocentric viewpoint, they are captivated. The mountains, the people of Kalimpong, the seasons, and her characters' inner lives are all vividly shown in her work. The meticulousness with which she describes the houses of her characters is the most remarkable aspect of her writing. The reader's attention is held by her story's relentless drive. The breathtaking setting and characters of the story are set against the majestic background of Kanchenjunga and its towering peak, which is a magnificent illustration of the blessings bestowed by Nature.

Readers are whisked away to that lively atmosphere in the first paragraph of Kiran Desai's first chapter. In the decades after independence, there were deliberate attempts to improve women's position, including free education for girls, quotas in elections for local bodies, and legislation enacted to safeguard women's interests. In their portrayals of these social and historical facts, feminist writers have ignored the challenges faced by males. The literary value of their message of masculine domination should be considered. There are several manifestations of feminism in India. Traditionally, women have been expected to shoulder a great deal of responsibility. She plays several roles in the lives of her loved ones, including those of daughter, sister, niece, aunt, wife, grandmother, and multiple in-laws. Every one of these folks means a lot to her on an emotional and mental level. She seems both vulnerable and strong as she wavers between the two ends of the spectrum. When she's the boss, she gets to decide how things go. Her agency is stripped away when she is in a subservient role. To her, the whole idea of freedom means escaping all of the responsibilities mentioned before. Unlike in traditional Indian culture, where women undertake a variety of roles, Western society views women in relation to men. Their only concern is for the male progeny. This means that their understanding of freedom is more limited than ours. Following the Western liberation approach entails cutting all relationships that are essential to adopting other identities. This will lead to an increase in individualism, which will erode the family unit—the bedrock of every healthy society—in due time. Consequently, Indian children and grandchildren will look up to dormitory wardens rather than their own parents since they will have little idea of the varied roles that women in India's history have played.

Essentially, modern feminism is a strategy for isolating certain groups inside society. prejudice, and bias. The advancement of women's rights via the eradication of sexist standards and the establishment of new ones is its only objective. The true problem is inequality. The desire for equality and fairness is the wellspring of genuine feminism. It concerns the ease with which women and men may achieve equality in terms of responsibilities, treatment, and rights. While men often face prejudice in their battle for equality, women may find support in the cause. Some examples of human issues that impact women are birth control, domestic violence, and sexual assault. These societal issues are our responsibility as human beings, and we must work together to find solutions. This is not to say that women should replace men or that one should try to dominate another. Rather than classifying these social movements as "feminism" or

"masculinity," we tend to focus on the achievements or failures of more easily identifiable groups based on gender, religion, color, caste, or some other arbitrary factor. Proper terms include oppressor and oppressed, strong and weak, impoverished and prosperous, etc. A more secure living for everybody should be the aim of our efforts. It is arguable that postcolonial English literature is an attempt to promote gender equality since it emphasizes the value of both sexes and the positive ties between them. When people of both sexes are financially secure and confident in themselves, they are better able to fight back against violence and abuse. Attempting to imitate masculine characteristics might lead to a woman losing her femininity. Men should be men and women should be women; everyone should do their job without harming others and no one should abuse their position for personal gain. Feminist propaganda should not make young people feel alone; on the contrary, it should inspire them to be positive, industrious, and self-confident.

THE MIDNIGHT'S CHILDREN OF SALMAN RUSHDIE: A POSTCOLONIAL PERSPECTIVE

Salman Rushdie's second book, *Midnight's Children*. There are three sections to this book. Book One covers the years 1915 to the protagonist's birth in 1947. Saleem Sinai is born on August 15th. Book Two focuses on Saleem's early life and his involvement in the 1965 Indo-Pakistani conflict. Book Three, the novel's concluding section, focuses on the conflict in Bangladesh and the bleak years of the Indian Emergency. The book, in brief, spans the years 1915 to the 1977 emergency. Saleem, the protagonist, narrates the narrative, while Padma, the reader, listens attentively throughout. It's written in the first person. Although the narrator was born on August 15, 1947, he recounts the events of India's independence movement from 1915 forward, giving the impression of omniscience. The book's thirty chapters represent the thirty years from Saleem's birth in 1947 to the lifting of emergency measures in 1977, as well as the thirty years of India's independence. The story of *Midnight's Children* began as a family joke: the British left India only two months after Rushdie was born. To recollect:

It was this embarrassing joke that first inspired me to combine a kid and a nation for comedic effect. From there, it was a little leap to imagine a kid who was born at the precise moment of independence and who grew up with a special connection to his nation. Then came the beginning of the tale of the child's development alongside that of the nation. (M. L. Pandit, 1996: 44)

Soon after *Midnight's Children* came out, Rushdie was able to leave his day job and devote himself fully to writing. The Booker Prize for Fiction was given to the work in 1981. In 1993, for the Booker Prize's 25th anniversary, and again in 2008, for its 40th anniversary, the work was awarded the "Booker of Bookers" prize, given to the finest prize winners of all time. Since the British government knighted Salman Rushdie in 2007, he is now known as Sir Ahmed Salman Rushdie.

The portrayal of the Gandhi family in the novel *Midnight's Children* first sparked controversy in India. Mrs. Indira Gandhi sued the book in a British court in 1984, saying that one passage in chapter 28 (titled "A Wedding") slandered her. There was a phrase that went something like this: "It has often been said that Mrs. Gandhi's younger son Sanjay accused his mother of being responsible, through her neglect, for the death of his father: and that this gave him an unbreakable hold over her, so that she became incapable of denying him anything." From the author's introduction (Rushdie, *Midnight's Children*, 2013: XV). Rushdie agreed to remove the offending clause, and the issue was resolved out of court. When compared to other

novels written by Indians in English before *Midnight's Children*, it is clear that this work is unique. The novel's style is experimental and praises Indian culture. The work stands out due to the unique way in which history and the present interact with the protagonist. Since Salman Rushdie studied history at Cambridge beginning in 1965, his academic background informed the narrative. Rushdie's life experiences undoubtedly shaped his unique understanding of topic matter. The book defies simple labeling or classification. It's equally suited to the genres of history, biography, metaphor, allegory, realism, social theory, miraculous epic, politics, class struggle, disintegration, magic, comic books, and so on. The novel's impact on culture is nuanced. The novel's originality in terms of both narrative and language helps it stand out from more conventional works of fiction. The work is praised for challenging conventional ideas about fiction writing and decolonizing the English language. This book is a significant break from the previous works of Indian writers published in English. Rushdie criticizes the imperialist use of indigenous languages and histories. For this reason, *Midnight's Children* deserves its place as a classic in the canon of English-language Indian literature. Numerous reviewers from all around the globe attest to the novel's impact. Ron Shepherd shares his thoughts on the book's uniqueness.

POSTCOLONIAL PERSPECTIVE IN THE NOVEL THE GOD OF SMALL THINGS BY ARUNDHATI ROY

Arundhati Roy's *The God of Small Things* explores the postcolonial condition of India through its deep engagement with themes such as cultural hybridity, caste oppression, and the lingering effects of colonialism on personal and societal identities. A key postcolonial feature of the novel is its portrayal of cultural hybridity, where characters struggle with their identities, torn between Western influences and traditional Indian values. Chacko, one of the main characters, embodies this postcolonial dilemma. He returns from Oxford University with a profound sense of admiration for British culture, referring to his family as "Anglophiles" who had internalized colonial norms. He describes their colonial past as "History's henchmen," a phrase that encapsulates the postcolonial experience of cultural domination and the ambivalence toward the West (Roy, 1997, p. 51). This cultural dislocation resonates with Homi Bhabha's theory of hybridity, where colonized subjects navigate between the worlds of the colonizer and their native culture, never fully belonging to either.

Language also plays a significant role in the novel's postcolonial critique. Roy's blending of English with Malayalam, the local language, challenges the dominance of English as a colonial language. Roy uses this linguistic hybridity to question the supremacy of English in Indian society, while also demonstrating how the colonized subject can appropriate and reshape the colonizer's language for their own narrative. This mirrors Ngũgĩ wa Thiong'o's argument in *Decolonizing the Mind* (1986) about the political implications of language in postcolonial literature, where colonized writers often subvert the colonial language to assert their own voice.

Another prominent aspect of the postcolonial lens in *The God of Small Things* is the critique of the caste system, which, though indigenous, was exacerbated and manipulated by colonial rulers. The character Velutha, an "Untouchable," faces brutal consequences for transgressing caste boundaries, reflecting the deep-rooted structural inequalities perpetuated during and after colonial rule. Roy writes, "It was not what lay ahead on the road that frightened Ammu, but what lay behind," suggesting that the oppressive caste

system and its colonial entrenchment are inescapable, despite India's independence (Roy, 1997, p. 199). This draws parallels to Gayatri Spivak's notion of the "subaltern," a marginalized figure who is systematically silenced by both colonial and indigenous power structures. Velutha's fate as a subaltern reflects how postcolonial societies continue to grapple with the injustices reinforced during colonial rule.

Moreover, Roy critiques Western modernity's impact on traditional Indian society, particularly through the lens of gender oppression. The novel underscores how colonialism altered traditional gender roles and increased the marginalization of women in patriarchal Indian society. Ammu, the mother of the twins, represents a woman trapped by both colonial and patriarchal structures. Her attempt to defy societal norms by engaging in a relationship with Velutha, a lower-caste man, leads to her societal and familial alienation. Roy emphasizes that "Ammu was aware of the smell of old roses on the breeze" a metaphor for the decaying, oppressive societal expectations that stifle her autonomy (Roy, 1997, p. 160). This theme echoes the postcolonial feminist critique offered by scholars like Chandra Talpade Mohanty, who argue that colonialism often reinforced patriarchal structures under the guise of modernity.

The God of Small Things provides a complex, layered critique of the postcolonial condition in India, addressing the interplay between colonialism, caste, language, and gender. Through its characters, language, and themes, Roy presents a society that is still haunted by the colonial past and grappling with its legacies in the present. The novel's exploration of these themes aligns with critical postcolonial theories, making it a seminal work in understanding the effects of colonialism on contemporary Indian identity.

POSTCOLONIAL STUDY ON THE INHERITANCE OF LOSS BY KIRAN DESAI

Kiran Desai's *The Inheritance of Loss* provides a profound exploration of postcolonial themes, illustrating the complexities of identity, belonging, and cultural dislocation in a globalized world. The narrative is set in a contemporary Indian town, juxtaposing the lives of its characters against the remnants of colonialism and the pressures of modernity. Through the character of Biju, an immigrant in the United States, Desai poignantly captures the alienation felt by those navigating the dichotomy of two cultures. Biju's struggle is epitomized in his realization: "I am still looking for the place where I belong" (Desai, 2006, p. 89). This longing highlights the persistent search for identity amidst the disorienting effects of globalization.

The novel also critiques the notion of progress and the complexities of privilege, particularly through the character of Sai. Although she resides in a colonial-era mansion, her existence is fraught with disconnection from her cultural roots. Desai writes, "The world she lived in was not the world outside" (Desai, 2006, p. 57), emphasizing the psychological and emotional estrangement that accompanies social privilege. This sense of isolation reflects the broader theme of postcolonial identity, where characters grapple with the legacies of colonialism that shape their lives.

Desai further explores the impact of class divisions in postcolonial India, particularly through the character of Jemubhai, a retired judge who reflects on his life choices. His realization, "He was a man who had tried to achieve, but what had it brought him?" (Desai, 2006, p. 210), underscores the disillusionment with Western ideals of success and the emptiness that can accompany such pursuits. This critique of aspiration illustrates how colonial legacies continue to inform personal and collective aspirations, often leading to a sense of betrayal and loss.

The backdrop of political unrest in the region further complicates the narrative, serving as a reminder of the unresolved tensions stemming from colonial rule. The violence and chaos that envelop the characters reflect the ongoing struggles of postcolonial societies grappling with their identities and futures. Desai poignantly encapsulates this turmoil, suggesting that the "inheritance of loss" extends beyond personal grief to encompass cultural and national identity.

In conclusion, *The Inheritance of Loss* serves as a compelling postcolonial critique, revealing the enduring scars of colonialism and the complexities of identity in a rapidly changing world. Desai's nuanced portrayal of her characters illustrates the intersections of culture, class, and belonging, offering a rich commentary on the postcolonial condition.

BOOKER PRIZE WINNING NOVEL THE WHITE TIGER: A POSTCOLONIAL STUDY BY ARAVIND ADIGA

Through the eyes of its protagonist, a young villager named Balram Halwai, *The White Tiger* paints a bleak portrait of life in modern India. Although India has achieved independence, large portions of its people continue to live under circumstances that were prevalent during the colonial period. This leads Adiga to make a thought-provoking statement on the current state of Indian politics, which may be seen as a new kind of colonialism. It's now a Black man colonizing a Black nation. As one example, Balram says, "The cages had been left open; and ripped each other apart and jungle law replaced zoo law" to describe the chaotic aftermath of India's freedom from British rule. Those were the fiercest, the hungriest, and they had gobbled everyone else up and developed large bellies" (64), which is a fairly accurate depiction of the current state of affairs in India.

Balram Halwai, the "boy from Darkness," whose narrative is gradually revealed. The protagonist is portrayed by the author as *the White Tiger*, a legendary creature that only re-emerges once per generation. This *the White Tiger* writes a series of letters to Chinese Premier Wen Jiabao in which he recounts his life narrative. The protagonist plans to tell the Chinese Premier the truth about contemporary India, where dynasties of native-born kings are establishing their "hegemony." His journey from Laxmangarh to Delhi and then to Bangalore is chronicled as he emerges from the shadows and into the light. Along the way, it reveals how he had to overcome obstacles in his quest to transform from a "Country mouse" (122) into a "*the White Tiger*" (Adiga 35). Like many other people in the country, the protagonist calls himself "half baked" (10) and is not allowed to graduate from high school despite the fact that a visiting school inspector recognizes his intelligence and dubs him "*the White Tiger*" (35), describing him as "the rarest of animal the creature that comes along only once in a generation" (35). Despite the fact that the school inspector has offered this *the White Tiger* a scholarship, his family has pulled him out of school and forced him to work in a tea shop. Even while the impoverished recognize the need of schooling, they are powerless in the face of economic and social disadvantages. His father's yelling, "How many times I told you?" at Kusum is a direct reflection of this. (Tiger, 28) "Muna needs to learn to read and write." Balram's father, Vikram Halwai, expresses his worry for his son's future and his desire to ensure their position and dignity by saying, "My whole life, I have been treated like donkey." To have even one kid act like a man is all I want" (30). All of these dreams, however, turn out to be false when unexpected events pull Balram out of his studies.

The story also provides a rich portrait of contemporary Indian culture, both in its rural and urban manifestations. Balram tells Mr. Jiabo that if you go to India, you will witness "an India of light and an India of darkness" (14), demonstrating how the author has created a world in which these two India's coexist. There are two types of people he distinguishes: "Big Bellies and the small Bellies" (64). Balram draws attention to the corrupt dealings of the affluent. Laxmangarh, Gaya, Dhanbad, Delhi, and Bangalore are all examples of how the impoverished persist regardless of the size of a metropolis. The novel's protagonists are members of the lower class who will stop at nothing to achieve social and economic parity with the upper class. Culture clashes, superstitions, and strict caste systems prevail in the realm of Darkness. Man is classified and identified by his caste. Balram was questioned, "What caste are you?" by the stork's elderly driver (56). Stork also inquires, "Halwai... what caste is that, top or bottom?" (62) In addition, Stork's former driver Ram Singh, a Muslim of the Sikh caste, must hide his faith. He pretends to be Hindu so that he can provide for his hardworking family. A person's awareness of their caste begins to develop at a young age. When Stork's grandson once introduced himself as Azaruddin after a game of football, Grandpa Stork swiftly retorted, "Call yourself Gavasker, Azaruddin is a Muslim" (70).

CONCLUSION

We can say that the term "post-colonialism" describes the problems faced by colonized nations as they fight valiantly to maintain their identities as sovereign nations. A corpus of literary work that responds to the rhetoric of colonization is known as post-colonial literature. Postcolonial literature painted a negative picture of Indian society. Social, religious, and caste hegemony, as well as practices like the Sati and widow remarriage, are examples of severe social ills. The primary goal of writers from this period in most Indian vernaculars was to draw attention to the repercussions of these transgressions. In summary, Indian books written in English have become very popular in the West. To assess its success, one need just examines the list of Booker Prize winners from the preceding two decades. There is an abundance of academic literature on the subject due to the growing popularity of Indian writers who write in English. Research has shown that texts that please the western academic elite by catering to the exotic lens of 'Orientalism' or incorporating colonial legacies are prioritized. Inevitably, English literature and language expanded across India, influencing Indian literature. A distinct book from the previous works of Indian Writing in English is *Midnight's Children*. The novel's language encourages creativity while celebrating Indianness. Rushdie opposes the imperialist exploitation of history and language. The postcolonial subalterns are embodied in *the White Tiger*. Adiga does a good job of describing the subaltern colonized people's cultural, political, and economic opposition to the blending postcolonial elements of globalization, demoralization, hybridity, and corruption. He does a good job of illustrating the colonized people's tale of freedom.

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