South Asian Lit Notes 2

English Literature (University of the Punjab)



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BS Hons. English (Semester VII)

Course Title: South Asian Literature

Course Code: ENG-404



Department of English Literature

Govt. M.A.O. Graduate College Lahore

Notes : 2/2 (Drama & Fiction)

Arranged By :

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Code	Subject Title	Cr. Hrs	Semester
ENG-404	South Asian Literature	3	VII

Year	Discipline
4	English

Aims:

To familiarize the students with South Asian writing and the regional flavor that it adds to literatures in English.

Contents:

Drama

Girish Karnad	Naag Mandala

Fiction

Kamila Shamsi	Burnt Shadows
Bapsi Sidhwa	Ice Candy Man
Mohsin Hamid	The Reluctant Fundamentalist
Arundhati Roy	The God of Small Things

Poetry

Taufiq Rafat	The Stone Chat
	Flood Wedding
Zulfiqar Ghose	Attack on Sialkot
	A Dragonfly in the Sun
Nesim Ezekiel	Goodbye Party for Ms Pushpa
Maki Kureshi	The Far Thing
	Christmas Letter to My Sister
Sujata Bhatt	A Different History
	Genealogy

Recommended Readings:

1. Singh, B. P. *The State, The Arts and Beyond.* Delhi: Oxford University Press, 1998.
2. Mirza, Shafqat Tanveer. *Resistance Themes in Punjabi Literature.* Lahore:Sang-e-meel, 1992.
3. Hanaway, William. Ed. *Studies in Pakistani Popular Culture.* Lahore: Lok Virsa Publishing House, 1996.
4. G. N. Devy. Ed. *Indian Literary Criticism Theory and Interpretation.* Hydrabad Press: Orient Longman, 2002.

Note: The recommended readings are optional and are provided to facilitate the alms and objectives of the syllabus. They are not to be taken as text books.

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Naag Mandala

_By : Girish Karnad

Intro to the writer :

One of the most eminent figures in the chronology of Indian dramatists, Girish Karnad had clamoured through his extraordinary endeavor. He was not only a thespian, but a play writer and a filmmaker. He is reckoned as the doyen of concurrent Indian theatre. Most of his plays are a credible introspection of social predicaments and ways to reconcile with them. He dauntlessly portrayed the municipal stigmas, raising his voice against them exceptionally. His plays mostly encompass political, democratic, and economic issues. He even subsisted against hot topics like patchy and sexual assaults. His crusade is ingrained in Indian mythology and yore. He is an ambassador of legalism and modernity. He indeed has proved his revolutionary and insurgent thoughts by his erudite works. He incredibly utilizes folktales, fallacies, and ancient parables to convey emotions linked with human life.

Overview of the Story:

Nag mandala is one of the unprecedented plays by Girish Karnad in which he amazingly exposes a sarcastic verity of male chauvinism. He raises cognition against the daily intimidation females have to confront in a patriarchal population. He denies the concepts of gender hegemony and resists male supremacy (which indeed is very monopolized in Asian civilizations) infidelity, and orthodox practices.

Nag mandala was written in 1990. It was originally written in Kannada but was later translated in English.

This play starts with the combination of two folklores that A.K Ramunjan narrated to Girish Karnad in A.K Ramunjan' version the story takes form of a man's shoes and coat but in Girish Karnad's version it takes form of a woman and saree establishing the fact that this play is feminist.

- Meaning of Nag mandala is Snake circle, a protected circle that is formed while performing magic.
- A festival with the same name is also celebrated in Kannada.
- With use of folklore the writer sheds light on social cultural aspects such as patriarchy, male chauvinism, orthodox practices. Adultery, miserable condition of women etc.
- He weaves together the folklore and contemporary issues.

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Main Characters:

- Appanna (a spoiled male who regales his wife miserably).
- Rani (wife of Appanna)
- Naag (a black cobra, which can revamp to human morphology).

Summary :

The play is founded in a pastoral setting and the anecdote mainly revolves around the life of Rani, who is a trivial Asian woman who was walked down the aisle by her parents, without her coalition, to an affluent man named Appanna. Rani, a naive virtue, goes to Appanna's house, yearning for a joyous and content life, as every woman aspires. But the circumstances she endures are despicable. Her husband, an orthodox character, who surmises in masculine pre-eminence, locks her on the first night of their nuptials and leaves to see his paramour. This intimidation and coercion become a daily routine in Rani's vitality, who condones this as her felicity.

As Rani's sentimental and carnal longings aren't met, she envies for an eagle, which might carry her to Appanna's life, giving her affection that she invariably had strived for.

Despite her needs, she restrained her urges and stayed serene. As a scapegoat of radical solitude and subjugation, she stumbles upon Kurudava, who bestows her an enchanted plant, which eventually will provoke Appanna to love her, stimulating him to disregard the mistress. While cooking this magical plant, Rani discovers the red pigment that it develops and she consequently disposes of it. However, a Naag glances at it and devours the potion, ultimately stumbling in love with Rani.

At night Naag alters into Appanna and raves her protracted hairs, eavesdropping to her long tales, and filling her venereal desires. Being enchanted by the love of Naag, she falls for Appanna.

However, she was flabbergasted at the disparity in the demeanour of Appanna day and night. But being a dame, she never implores him. Soon Rani is parturient. However, her husband declares her a whore, repudiating that he's the father. He snatches her to the town lets panchayat for an abstinence test to prove her celibacy. Her hand is plopped in a serpent pit (if virtuous, the snake won't poison her but if culpable of infidelity, she would be slain by venom).

As soon as Rani puts her hand, the snake (it was the same Naag who was devoted to Rani) wiles to her shoulder. The panchayat, stunned by the panorama, declares Rani not only innocuous but also a Divinity as well. Her husband Appanna also comprehends her deity and impetrates for her exoneration.

The play concludes with the rectification of Rani with Appanna and the suicide of Naag on seeing their reconciliations.

The play Naag Mandala amazingly depicts the detention and exploitation of women in a patriarchal society. He also disparages the idea of virginity tests, raising the flags for the empowerment of

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women. The play incredibly sheds light on dilemmas females have to encounter in a patriarchal society.

"Critical Analysis"

- ## Title Significance:

The title plays a very important role in the understanding of this play "Nag" means Snake and "Mandala" means Circle containing a triangle in it the Circle symbolizes the involvement of Snake in Rani and Appanna's life and triangle symbolizes the Love Triangle between Rani, Naag and Appanna

- ## Characters:

Appanna: Appanna means "Any Man" in this play he symbolizes male chauvinism and internalized misogyny in institute of marriage in India.

Subverts the concept of domestic happiness and keeps Rani locked up in her house.

Raani : Rani, means Queen which is quiet ironical given her treatment by the hands of Appanna. Her name also foreshadows the change in her status and treatment during the course of the play. Her name also symbolizes her naivety how she thinks she is actually the queen of the house and accepts all types of abuse from appanna.

Naag : nag means cobra he symbolizes the supernatural aspects of the play. His character symbolizes the manipulation and exploitations of human beings by the hands of gods and supernatural beings. Even though he loves Rani so much he still deceives her by taking form of her husband Appana.

- ## Metamorphosism:

Metamorphosis means transformation into something else in this play metamorphosis occurs at physical and psychological level. Rani transforms into a goddess at the end of the play , Appanna transforms into good husband from a misogynistic one and naaga transforms into Rani's husband.

- ## Class conflict:

The issue of class conflict is raised by Girish in this play with the help of conversation between flames when they look down upon each other because of the oil that is used in their household (peanut oil and kusbi oil are seen as symbol of low class).

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Themes: the most important themes in this play are deceit, betrayal, dishonesty, male chauvinism, patriarchy, love, feminism, class conflict and metamorphosis etc.

Symbolism:

1- Myths:

- ✓ The writer is mixing human and non-human worlds in this play. Naga taking form of snake, the root and, many others.
- ✓ Rani's situation was similar to Seeta's situation from Ramayana where her purity was also put to test. Use of myths gives more meaning and emotional depth to this play.

2-Unfulfilled sexual desires of women:

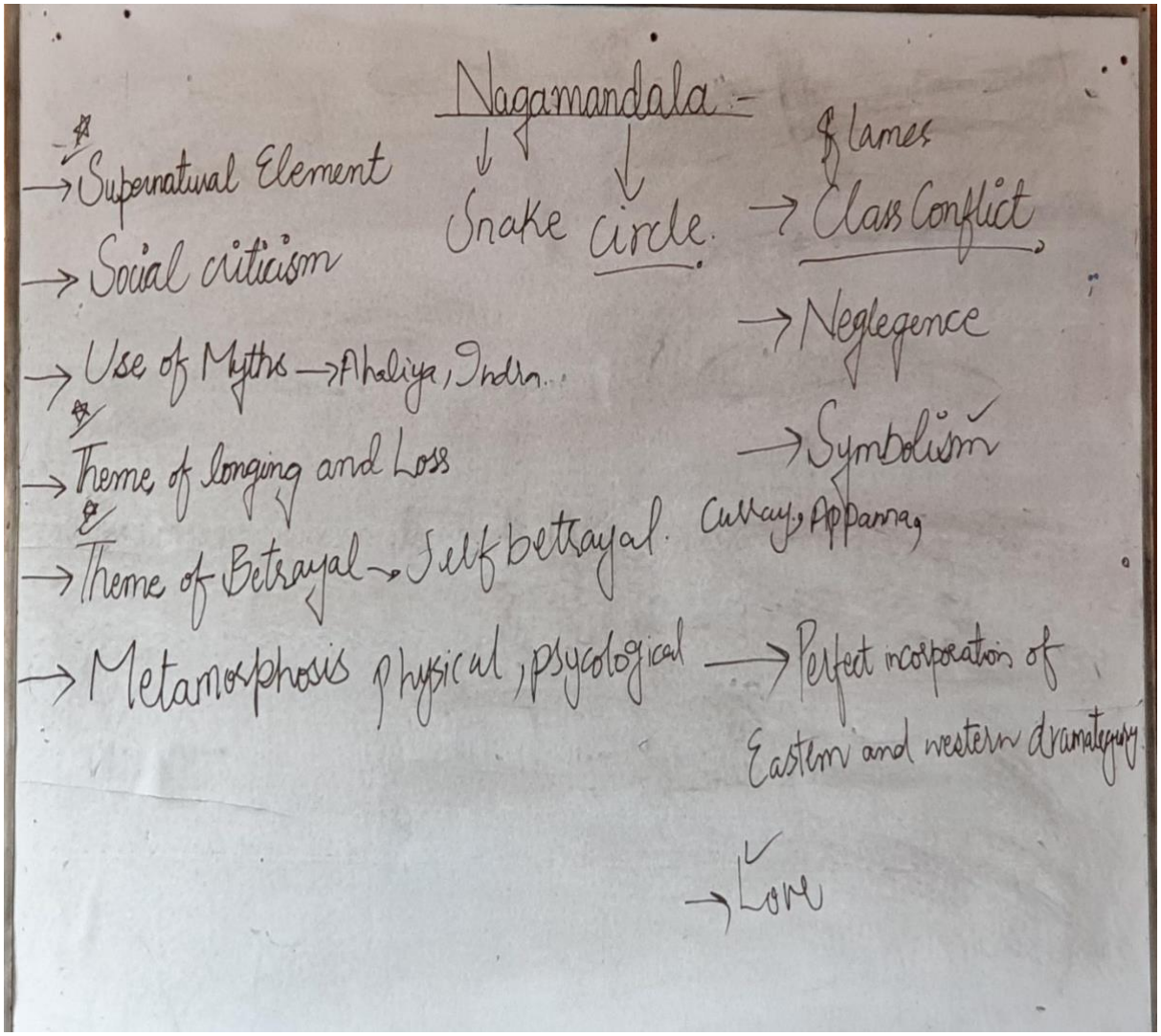
- ✓ The issue of unfulfilled sexual desires of women is portrayed through Rani's dreams of different animals

3-Combining Western and Eastern styles of story telling:

- ✓ In this play Karnad has combined the western and eastern styles of story telling by assigning the role of Greek chorus to Flames and using mythical elements from Indian history.
- ✓ To conclude, Karnad employed different methods of story telling to bring attention to the social situation of India at that time especially to the condition of women .

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Board Sketch :



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Ice-Candy Man

_By : Bapsi Sidhwa

Introduction of Bapsi Sidhwa :

Biography

Bapsi Sidhwa is an American novelist of Parsi descent who writes in English and is a resident, national and citizen of the United States. She was born in **Karachi** in **1938**. She was two years old when she contracted **Polio** which has affected her throughout her life. She was brought up and educated in Lahore. She was nine in **1947** at the time of Partition. When she was still 19 years old, she fell in love with a Bombay businessman and married him. But this marriage did not last long. After the breakup, she took to writing. Later she got married to **Noshirwan**, a respected businessman from Lahore.

Bapsi Sidhwa graduated from **Lahore's Kinnaird College for Women**. She has been active in social work and shows a great concern for the women around

- She has been a part of a woman's delegation to Iran and Turkey in **1970**
- Her writings reflect a distinctive Pakistani yet Parsi ethos.
- She has emerged as Pakistani's finest English language novelist as **The New York Times** observes.
- Her sense of individualism and humor makes her a fine comic writer in English but she cannot be labeled as a comic writer only.

WORKS

Bapsi Sidhwa wrote mainly five novels.

- The Crow Eater (1980) it was well appreciated by readers in Europe
- The Bride (1983)
- Ice-Candy Man (1988) retitled **Cracking India**
- An American Brat (1993)
- Water (2006)

Themes of Novels

In her published novels, the different themes are partition crisis, expatriate experience (person who lives outside from their native country), theme of marriage and social behaviour of Parsi, problems of Asian women, patterns of migration and complexities of language.

AWARDS

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Bapsi Sidhwa received a number of prestigious awards.

- Patras Bokhari Award on the basis of novel (The bride) in 1985.
- Sitara.i.Imtiaz (Star of Excellence) Award by Government of Pakistan in 1991
- Lila Wallace Readers's Digest Writer's Award in 1993
- Cracking India was nominated for Book of the Year by American Library Association. She also receive award from **Germany**.

Post-Colonial Appraisal of Sidhwa's fiction

Bapsi sidhwa's fiction deals with both pre and post-colonial period of the sub-continent. Her fiction not only brings to life the horror of the partition but also vividly portrays the complexities of life in the sub-continent after Independence.

In **Ice-Candy Man**, **Lenny**, young narrator in the process of narrating the story of her family rewrites the history of the sub-continent thereby undercutting the British view of history imposed on the sub-continent.

In **American Brat**, Sidhwa highlights the predicament of the Pakistani people in general and of the Parsi community in particular. She highlights the phenomenon of **neo-colonialism** in Pakistan.

She speaks both for the Pakistanis and the marginalized Parsi community.

Use of English Language

Sidhwa's writing from the post-colonial perspective is her use of the English language. In fact language is a major pre-occupation of the post-colonial writer. At that time it was major question that should the writer write in language inherited form the imperial power or should he/she revert to the native language?

As opposing stance has been taken by two African writers

1. Chinua Achebe (Nigerian) **2. Ngugi Wa Thiongo (from Kenya)**

Vis-à-vis language was used in post-colonial literature. Ngugi after writing his earlier works in English rejected the language and now writes in his native language i.e **gikuyu**

Sidhwa's stance is in line with that of Chinua and Ngugi. She states:

"My first language of speech is Gujrati. My second language is Urdu, my third language is English. But as far as reading and writing goes I can read and write best in English. After moving to America I realized that all my sentences of English were punctuated with Gujrati and Urdu words."

Sidhwa writes in English but it is new English. A large number of words are also left un-translated.

For instance

In Ice-Candy Man

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Pahailwan instead of wrestler, **Shabash** instead of Well Said!, **Choorail** instead of Witches, **Khutputli** instead of puppets

Kotha can be translated as roof but it shows a cultural sign. It is made clear in the novel that the word **KOTHA** does not simply mean roof but a **place of prostitution**. This gap between word and English translation is as a cultural sign

That we see throughout in her writing. She is not gender conscious in writing about any issue. For majority of women their gender has had some effects on their experiences, perception of the world.

Her four novels reflect her personal experience of the Indian sub-continent's partition and abuse against women. The partition is very sensitive subject because the events of partition have been presented differently by the authors of India and Pakistan. These authors are either advocating Muslim view point or Hindu view point. She is of the view that violence against the innocent people committed on both sides of the border.

In the sixteenth chapter of Ice-Candy Man, Sidhwa presents what happened in Lahore. How people lost their reason and murdered their fellows inhumanly and also describe the witness the TAMASHA of burning Hindus in Shalmi.

She said in an interview with Dawn:

"There is a beast within human beings and if proper care is not taken it can come out and their beast has been chained by society and its law and order. We see that once law and order in society vanishes, the beast comes out and human beings kill one another mercilessly."

Conclusion

Bapsi sidhwa remains a potent voice among the modern feminist writer. She is the only Parsi woman to write on the theme of Partition.

A documentary about Sidhwa's life called **"Bapsi: Silence of My life"** was in production and released in 2021.

Bapsi Sidhwa currently resides in **Houston**, **United States**. She describes herself as a Punjabi-Parsi.

Ice Candy Man :

Title significance :

Ice Candy Man, Sidhwa's original title, stands for the man, never named, who depending on the season and his penchant, sells popsicles (summer) and caged birds (winter). He is for a time is also a peon in Lahore's government house.

Other title given to this novel:

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Cracking India, (1991, U.S., 1992, India; originally published as Ice Candy Man, 1988, England) is a novel by author Bapsi Sidhwa.

Setting: 1943_1948

Published :1988

Narrator : 8 years old child (lenny)

IN A NUTSHELL : This novel is basically about India's partition and its consequences and conditions after partition.

Major Characters :

Lenny, The narrator Shanta(Her Hindu Ayah)

The Ice Candy Man (Dilnawaz) , A Muslim Godmother.

Minor characters :

Mr and Mrs Sethi, Lenny's parents Adi, Lenny's brother. Her cousin Col Bharucha, Lenny's doctor.

Mr and Mrs Singh. …

Rana, Lenny's friend Masseur, beloved of Ayah

Overview:

Cracking India takes place between 1943 and 1948 in the city of Lahore and the surrounding countryside. When the novel begins, Lahore is a city in British-ruled India. In 1947, it became part of the new nation of Pakistan. When the British left India they split it up into two countries: India and Pakistan. This event, which led to much violence and bloodshed, is known as "Partition." The novel tells the story of Partition from the perspective of Lenny Sethi, who is four when the novel begins. She describes both her family and her everyday life, as well as the political events that led to Partition and the violence that followed it.

Lenny is a smart young girl who is sick with polio. Her family is upper-middle-class and lives in a fairly wealthy neighborhood of Lahore. The city is populated by a majority of Muslims but there are also many Hindus and Sikhs. Lenny's family, however, are Parsi (spelled "Parsee" throughout the novel). This is a small religious minority in India made up of Zoroastrians who fled religious persecution in Persia between 8 and 9 CE. Lenny has a tight-knit family composed of her mom and dad, brother Adi, aunt, cousin, godmother, and her godmother's sister. There is also a colorful cast of domestic workers including the cook Imam Din, a gardener, a family of Untouchables (part of the lowest caste in Hinduism) who work as sweepers, an odd-job man, and a nanny.

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Lenny is very close with her ayah, the local word for "nanny." Thanks to Ayah, Lenny knows a wide variety of adults from Lahore's poor and working classes. Most of these are suitors of Ayah, who is known to attract men all over Lahore because of her beauty. These suitors include a cook, a masseur, a zoo attendant, a knife-sharpener and money-lender, and a popsicle seller known as Ice-candy-man. This group includes Muslims, Sikhs, and Hindus. Thanks to them, Lenny gets insight into the different religions and cultures that make up India before Partition. Ayah's love life also introduces Lenny to sexuality. She begins to understand the sexual power that women can hold but also the many ways that men control and hurt women. Much of the novel describes Lenny's adventures walking around the city with Ayah or gathering in the park with Ayah's many suitors and friends. Lenny also describes her problems with polio and the many surgeries and doctor's visits she must endure. She loves her parents but is always craving more love and attention from them. Lenny enjoys visiting the house of her godmother, who is always arguing with her younger sibling known as Slavesister.

Historical events are constantly influencing Lenny's private and domestic life. At home, with Ayah's suitors, and at the Parsi temple, she hears adults constantly talking about politics. When the novel begins, there is the news that World War II is over. India, which was still a British colony, sided with the Allies against Germany, Italy, and Japan. Once the war is over, people begin wondering what will happen to India. Indian leaders like Mahatma Gandhi and Muhammad Ali Jinnah have been pushing for Indian independence from the British and self-rule. Gandhi visits Lahore and Lenny gets the chance to meet him. Like the adults, she begins to wonder what will happen to India when and if the British leave. There is talk of a separate Muslim-majority country, Pakistan, being formed. Lenny notices religious differences becoming more and more important. When the novel begins, Hindus, Muslims, and Sikhs get along in relative peace. However, as India moves closer to independence in 1948, the groups begin fighting.

Lenny begins to better understand the relations between religious groups when she visits the countryside with her family's Muslim cook Imam Din. They go to Pir Pindo, a village forty miles from Lahore, to visit his family. There she witnesses Sikhs and Muslims who have been neighbors for centuries. They are all worried due to rumors of violence but promise to protect one another. When she visits again later, however, she sees that the Sikhs have begun threatening the Muslim villagers, and those who can are escaping.

In the city, too, things are changing. Lenny begins seeing the people around her less as individuals and more as people belonging to separate religious communities. Ayah is Hindu, as is the family gardener Hari. Imam Din and the odd-job man Yousef are Muslim. So too are Ice-candy-man and Ayah's favorite suitor Masseur. The zookeeper Sher Singh is Sikh. Each group has its own way of dressing, eating, and worshiping. As the relations between these communities get worse, Lenny becomes more and more aware of their differences. When a Sikh political and religious leader visits the city and threatens the Muslims there, violence breaks out. People start lighting fires and killing each other.

In 1948, the British officially leave India and split the country up into India and Pakistan. Overnight, Lahore becomes part of the new nation of Pakistan. Lenny is mostly concerned that this is happening on her birthday and that no one is paying attention to her. Yet the political situation begins to be serious. Hindus and Sikhs begin leaving Pakistan for India. Similarly, some of the Muslims in India begin leaving for Pakistan. On both sides, many of these groups are forced out through violence. Others are killed while trying to escape. In

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three months, seven million Muslims and five million Hindus and Sikhs are part of this exchange of populations. As the groups fight, Lenny sees fires break out all over Lahore. One day, a train comes carrying Muslim refugees from India. Ice-candy-man finds that they have all been murdered and mutilated. In revenge, he joins the mobs attacking Hindus and Sikhs or robbing their abandoned properties. Lenny sees that even former friends, including Ayah's suitors, have turned on each other. Out of fear, the gardener Hari converts to Islam. Ayah's favorite suitor, the gentle Masseur, is found hacked in half in a sack in the street. Meanwhile, the action switches perspective for the first time as a section narrates what happens to Imam Din's great-grandson Ranna in the village of Pir Pindo. Groups of Sikhs came and massacred everyone in his village. Women are raped. Ranna is badly wounded and barely makes it alive into Pakistan.

The story reaches a climax when a mob comes to the Sethi household. From their name, this mob assumes that they are Hindus. Imam Din comes out to protect the house and tells the angry men that this is a Parsi household (being a small minority, the Parsis were mostly exempt from the violence between religious groups). Yet the group wants to know what happened to the Hindu nanny. Ayah goes to hide, knowing that she might be kidnapped and raped. Her suitor Ice-candy-man comes up to Lenny to ask where she is hiding. Lenny, who has a bad habit of always telling the truth whatever the consequences, thinks she can trust Ice-candy-man but he gives her up to the crowd. They carry Ayah away on a cart.

Lenny enters a period of deep regret and sadness. She attempts to find out what happened to Ayah but initially has no luck. With Ayah gone, a Muslim woman named Hamida becomes her new nanny. Hamida was kidnapped during the initial violence following Partition. Because she was raped, her husband and family would not accept her back. She was taken to a Recovered Women's Camp right next to the Sethi house until she was hired.

Lenny begins to have a romantic interest in Cousin, who she finds nice, and who she assumes she will eventually marry. Cousin is a bit older than her, however, and tries to touch her sexually. Lenny rejects this and they come to an agreement to wait until she is older. These interactions with Cousin continue to teach her about sexuality. She begins to notice the boys and men all around the city.

One day, Cousin spots Ayah in a taxi with two thin men who look like poets. Thanks to Godmother's help, who has a lot of influence and knows seemingly everyone in the city, they found out that Ayah is living in the city's red-light district. Ice-candy-man first made her work as a prostitute before marrying her and making her covert to Islam. Godmother wants to help Ayah, who is now being called Mumtaz. First Godmother invites Ice-candy-man over. He is now dressed as a poet and acts like a gentleman, reciting poetry and speaking politely. He claims he loves Ayah and that he married her to protect her. Godmother calls him a pimp and a lowlife. Eventually, Godmother and Lenny are able to visit Ayah in the brothel neighborhood of the city. Ayah begs to leave, saying she will go to India even if her family there won't accept her. Eventually, Godmother convinces the police to free Ayah and she is taken to the Recovered Women's Camp near the Sethi house. Ice-candy-man, transformed into the wronged lover, waits outside the camp for her. One day Ayah is finally transferred to India and Ice-candy-man escapes across the border after her.

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Introduction of characters in Ice candy man by Bapsi Sidhwa :

Characterization in ice candy man is superb with psychological insight into human behaviour and human nature. Sidwa also shows how a feeling of communal hatred transforms good people like ice candy man into a savage. In the novel Sidhwa tells how India was divided under this way of colonial needs of religious entities. The novel is a story of harrowing violence which arose among people who lived in an atmosphere of brotherhood.

Factors affecting the characterization of Bapsi Sidhwa :

Disease :

Bapsi Sidhwa was suffering with polio and this affected her characterization as we can see in Lenny the protagonist of the novel ice candy man.

Journeys :

Bapsi Sidhwa visited Karakoram Mountains. A girl was brought as bride there and she ran away from her husband home, considering it a dishonourable act tribesmen hounded her and murdered her. She portrayed this in her novel the bribe.

Partition :

Events occurred during the partition affected the characterization of Bob Silva the massacres chaos destruction of that time everything affected her characterization.

Feminism :

She was not only a teacher but also a vocal proponent of women right in South Asia she has influenced her work with strong female characters.

List of characters :

This novel has plethora of characters

- Lenny
- Shanta (Ayah)
- Ice candy man
- God mother
- Mother (miss sethi)
- Father (Mr. sethi)

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- Electric aunt
- Slave sister
- Papoo
- Muccho
- Moty
- Cousin
- Imam Deen
- Shar Singh
- Adi Sethi
- Old husband
- Colonel Bharucha
- Gardener of Government House
- Khatiya and Parveen
- Hotel cook
- Mr. and Mrs. Singh
- Mr. Rogers
- Sharbat khan

➢ Lenny:

Lenny is four years old when the novel begins she's a smart little girl who is suffering from polio which gives her a limp. She lives in her family in Lahore. She loves her parents but worries about their relationship she wants attention from their father but does not always receive it. Lenny's family are Parsi. Lenny is very close with her Ayah. Ayah takes her all around this city and she meets all sorts of interesting collectors belonging to various religions. Lenny is painfully honest and unable to tell a lie. She is also becoming aware of sexuality as a force around her. She is anxious about what is going to happen to her country and her city. She hears all sorts of adult conversations about India being partitioned and violence between different religious groups after British leave India. Ayah got abducted and

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Lenny spends the rest of the novel trying to find the missing nanny, eventually finding her with the help of her godmother.

➢ Ayah (Shanta):

She is Lenny's 18 year old nanny. Her real name is Shanta which means peace. She is described as "Juggalette brown and short". She is so beautiful that everyone from shopkeeper to beggar, stairs at her in the streets. She has a number of suitors including Masseur, Sharbat Khan and Ice candy man. After partition when most Hindus leave Pakistan for India she decided to stay. After getting abducted, Ice candy man forces her into prostitution and then marries her. She converts to Islam and takes the name Mumtaz. Eventually she is rescued from ice candy man and leaves for India to find her family.

➢ Ice candy man:

Ice-candy-man is a Muslim popsicle seller. He also does other odd jobs and scams, such as freeing birds, selling herbal remedies, and pretending to be a Muslim saint. He is in love with Ayah and is one of her many suitors. However, over time he becomes jealous of the others, most particularly Masseur. When the population exchange between Hindus, Sikhs, and Muslims begin, he finds a train full of Muslim refugees from India who have been slaughtered. He begins to turn on his former non-Muslim friends. He also helps kidnap Ayah, makes her work as a prostitute, and then marries her. They live in the red-light-district that hosts the kind of high-class brothels in which he grew up. Ayah wants to leave him and when she is freed he begins following her, first to the camp for rescued women and then across the border to India. He assumes the role of the mad lover, reciting poetry and pining for his love. When the novel was first published in England, the title was not Cracking India, but Ice Candy Man.

➢ Godmother :

The matriarch of Lenny's family, Godmother is characterized by her strength and wisdom. Godmother's real name is Roda. She is married to Old husband and lives with Slavesister. Godmother is Lenny's role model. She is loving and independent. She seems to know everything happening in Lahore thanks to her wide connections and many informants. She helps discover Ayah's whereabouts and then rescues her. Godmother acts as something of a counterpoint to Ice-candy-man in that she is

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empathetic to the suffering of women all around her. She dares to challenge the pervasive presence of sexual violence in society.

➢ Mother/Mrs. Sethi :

Lenny's mother is a very beautiful and maternal woman. She runs the household efficiently and manages an entourage of servants. A woman of the privileged, economic class, she keeps herself busy with her social commitments. Mother is well-educated and has a wide circle of friends, including many foreigners. Lenny wants attention from her mother and gets jealous when it is given to others. She tries to put a good image forward to her community. She also secretly helps women who have been kidnapped reunite with their families after Partition.

➢ Father/Mr. Sethi :

Father works in an office. He is loving but not always very emotionally available. He spends a lot of time reading his newspaper at home. Lenny likes seeing her mother and father affectionate with each other, but it is rare. Father is worried about money. He also begins having an affair towards the end of the novel and hits his wife.

Themes in the Novel :

- **Partition of India**
- **Sexual awakening**
- **Religion**
- **Morality**
- **Feminism**
- **Human Nature**
- **Human Struggle for survival and dignity**
- **Exploitation**

➢ Cracking :

The theme of "cracking," which gives the novel its title, refers to the Partition of India into the two countries of India and Pakistan. As a child hearing conversations about this possibility, she imagines that the countries will be literally "cracked," "broken" and "split." She tries to get a straight answer from the adults. At one point she wonders:

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“Can one break a country? And what happens if they break it where our house is? Or crack it further up on Warris Road? How will I ever get to Godmother’s then?” Of course, what happens is less literal than this, but in a certain sense, this theme of cracking is played out in all of the relationships the novel spends so much time describing. When former friends become enemies or mixed-religion groups start to stereotype each other—or, worse, attack each other—over religion, then the country really has cracked into various pieces.

➢ Sexual awakening :

One major theme in the novel is Lenny’s slow realizations about the reality of adult sexuality. m watching Ayah and her admirers. She slowly becomes aware of the “involuntary female magnetism” that people like her possess in that they attract the people around them. Lenny is also aware of the sexuality of her mother, Godmother, and the other older women in her life. Lenny’s earliest sexual experiences are with Cousin, who often crosses the line in talking about sex or even touching his much younger relative. Throughout the course of the novel, Lenny learns about the dark side of sexuality. When she learns about Ayah being forced into prostitution, she has terrible dreams: “That night I take all I’ve heard and learned and been shown to bed and by morning reel dizzily on a fleetingly glimpsed and terrible grown-up world.” Seeing Ice-candy-man’s actions towards Ayah, Lenny learns that sexuality and desire can also be a destructive force.

➢ Sickness :

Much of the first half of the novel focuses on Lenny’s struggles with polio, which has damaged her legs and feet and caused her to walk with a limp. Lenny is both worried about her health and also enjoys the attention that being sick wins her. She appears to enjoy visits to the doctor and the worrying of her family. When she gets her cast off, Lenny is worried that she will lose her limp and become just like everyone else. For her, being sick is a mark of being different. Some analyses of the novel by literary scholars compare this theme of Lenny’s physical sickness to a metaphorical sickness in Indian society at this time. Just as Lenny’s body is racked by polio, the communities described in the novel slow become sick and dysfunctional as people begin fighting each other based on religion.

➢ Individual and societal trauma :

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Another important theme in the novel is how the trauma that individuals experience gets mirrored in the trauma of an entire society. For example, in the previous theme, we saw that Lenny's sickness often gets compared to a larger sickness in society. Similarly, Ice-candy-man's grief and anger over seeing Muslim civilians slaughtered in a train cause him to light fires and attack people from other religions in Lahore. Others who are subjected to his individual revenge might also then seek revenge. In this way, individual trauma quickly turns into societal trauma and snowballs into something increasingly violent and difficult to heal.

➢ Social groups :

The different groups that make up society is a repeated theme in the novel. In the beginning, people from various religions socialize with each other. An example is the diverse group of suitors who harmoniously gather around Ayah. There is also much discussion throughout the novel of how the English play different social groups against each other with the logic of "divide and conquer." The various groups also begin to mistrust each other, particularly Hindus and Sikhs. On the more individual level, Ayah's suitors began to see each other more as "tokens," or stereotypes of the groups they belong to, than people. By the time of Partition, the social groups are no longer able to live in harmony as India and Pakistan descend into violence.

➢ Control over women :

The novel shows the various ways that patriarchy, the system by which men have power and authority over women, affects their lives. This is shown to be an older and more general form of violence than Partition, but it is also part of how the inter-communal tensions between religious groups get acted out. For example, Papoo is married off to a man much older than her. She gets no choice in the marriage and is drugged by her family so that she will not protest. Similarly, during Partition different religious groups seek to get revenge against each other by raping or kidnapping the women of the other group. Lenny learns that even after some of these women are recovered, their families do not want them back. Godmother tells her that this is because some men "can't stand their women being touched by other men." Lenny finds this unfair that women are seen as property. She is also faced with the reality of how society controls women when Ice-candy-man kidnaps Ayah. When the people around her describe this as "fate," Lenny reflects "I've seen Ayah carried away—and it had less to do with fate than with the will of men." In the end, Ayah refuses to see her as damaged. After she is freed, she decides to go across the border to her family in India—whether or not they accept her.

➢ Memory :

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Memory is shown to be unreliable in the novel. The story is narrated by Lenny from years after the events. When describing the fires in Lahore, she describes them as lasting for months though she knows this cannot be true: “But in my memory it is branded over an inordinate length of time: memory demands poetic license.” The theme of memory also comes up when Lenny thinks about how Ranna has gotten over his trauma of nearly being killed by a Sikh mob and then escaping into Pakistan. She looks up to Ranna because he is able to accept his loss by letting his memories of the trauma go. In contrast, Lenny’s refusal to forget makes her a more bitter person: “The small bitterness and grudges I tend to nurse make me feel ashamed of myself. Ranna’s ready ability to forgive a past none of us could control keeps him whole.” In this sense, being able to misremember events or forget them can actually be a healthy thing. To forgive partly relies on forgetting.

- **Honesty :**

Lenny is disturbed by her inability to be dishonest. She hates the fact that she cannot get away with anything. Even if she tries to do something sneaky, she eventually admits it to her family. For example, she experiences this when she steals Rosy’s jars. Later, Lenny’s honesty has even more dire effects. When the mob comes to the Sethi family’s house looking for Ayah, Lenny tells Ice-candy-man where she is. This allows him to kidnap her. She curses her own honesty after this event and blames herself for Ayah’s kidnapping: “I am the monkey-man’s performing monkey, the trained circus elephant, the snake-man’s charmed cobra, an animal with conditioned reflexes that cannot lie…” Honesty becomes a curse for Lenny and her tongue a “vile, truth-infected thing.

Literary Elements :

Genre : Historical fiction; novel

Setting and Context : The majority of the novel takes place in Lahore between 1943 and 1948. The city is part of British-ruled India when the story begins but then becomes a part of Pakistan when India becomes independent. The main settings are the Sethi household, Warris Road, Godmother’s house, Queen’s Park, and Hira Mandi. There are also sections that take place in the Punjabi countryside, mainly the village of Pir Pindo forty miles outside of Lahore.

Narrator and Point of View : The novel is told from Lenny’s first-person point of view. The action is narrated in the present tense. However, at times Lenny also speaks from the perspective of 40 years later. The things she knows are impossible for Lenny to have known as a little girl in the 1940s. The only section not told from Lenny’s perspective is “Ranna’s Story” in Chapter 25. This is also the only part of the book in the past tense.

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Tone and Mood : The novel is told from a child's point of view. It swings between a humorous and anxious tone. The mood is foreboding and dark as the Partition of India slowly approaches and violence begins.

Protagonist and Antagonist : Lenny is the novel's protagonist. The antagonist is Ice-candy-man because he kidnaps Lenny's nanny Ayah.

Major Conflict : The novel's major conflict is a historical one: the events leading up to the Partition of India in 1947 and the violence that ensues. Lenny wants her city and her community to stay intact, but historical events push people apart and split her country in two. Ice-candy-man's kidnapping of Ayah is the main event that crystallizes this conflict. It is the violence that breaks out between different religious groups that makes it possible for the Muslim Ice-candy-man to abduct Hindu Ayah, force her into prostitution, and then marry her.

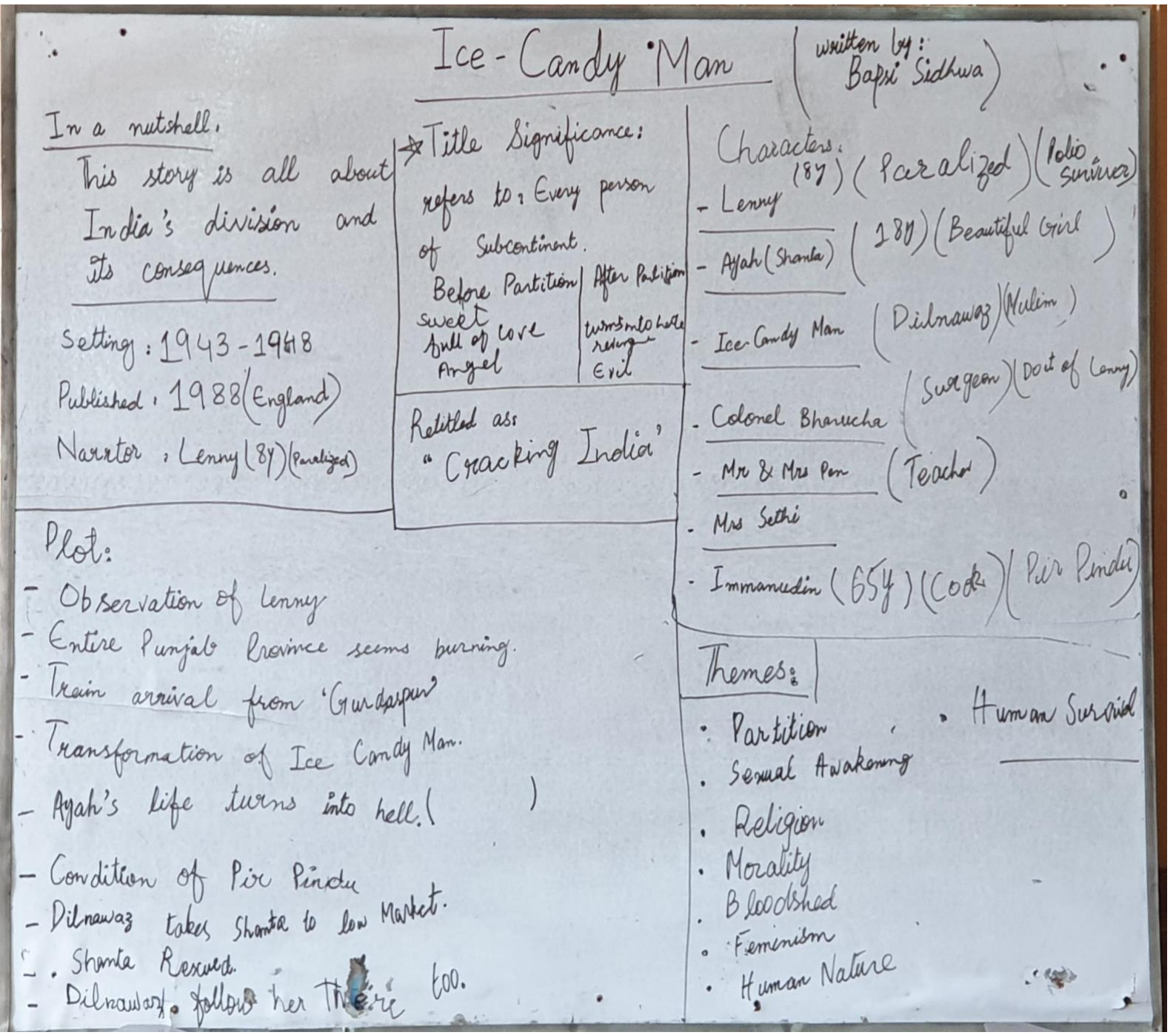
Climax : The novel reaches its climax when the angry mob comes to the Sethi household and kidnaps Ayah with Ice-candy-man's help.

Paradox : When the Muslim villagers in Pir Pindo are advised to escape the countryside before violence begins, they respond: “Do you expect us to walk away with our hands and feet? What use will they serve us without our lands? Can you evacuate our land?” The idea of evacuating land the way people are evacuated from a place seems absurd on the surface. However, the villagers’ statement is meaningful because it shows that their land is as important to them as their hands or feed. Without it, they cannot survive.

Parallelism : There is a parallel between the treatment of Ayah and the experiences of many women at the time.

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The Reluctant Fundamentalist

_By : Mohsin Hamid

Intro to the Writer:

Mohsin Hamid is a British Pakistani novelist, writer and brand consultant. His novels are Moth Smoke (2000), The Reluctant Fundamentalist (2007), How to Get Filthy Rich in Rising Asia (2013), and Exit West (2017). Born to family of Punjabi and Kashmiri descent. Hamid spent part of his childhood in the United States, where he stayed from the age of 3 to 9 while his father, a university professor, was enrolled in a PhD program at Stanford University. He then moved with his family back to Lahore, Pakistan, and attended the Lahore American School. At the age of 18, Hamid returned to the United States to continue his education. He graduated summa cum laude with an A.B. from the Woodrow Wilson School of Public and International Affairs at Princeton University in 1993 after completing an 127-page-long senior thesis, titled "Sustainable Power: Integrated Resource Planning in Pakistan", under the supervision of Robert H. Williams. while he was a student at Princeton, Hamid studied under Joyce Carol Oates and Toni Morrison. Hamid wrote the first draft of his first novel for a fiction workshop taught by Morrison. He returned to Pakistan after college to continue working on it.

Hamid then attended Harvard Law School, graduating in 1997. Finding corporate law boring, he repaid his student loans by working for several years as a management consultant at McKinsey & Company in New York City. He was allowed to take three months off each year to write, and he used this time to complete his first novel Moth Smoke. Hamid moved to London in the summer of 2001, initially intending to stay only one year. Although he frequently returned to Pakistan to write, he continued to live in London for eight years, becoming a dual citizen of the United Kingdom in 2006. In 2004 he joined the brand consultancy Wolff Olins, working only three days a week so as to retain time to write. He later served as managing director of Wolff Olins' London office, and in 2015 was appointed the firm's first-ever Chief Storytelling Officer. Hamid's first novel, Moth Smoke, told the story of a marijuana-smoking ex-banker in post-nuclear-test Lahore who falls in love with his best friend's wife and becomes a heroin addict. It was published in 2000, and quickly became a cult hit in Pakistan and India. It was also a finalist for the PEN/Hemingway Award given to the best first novel in the US, and was adapted for television in Pakistan and as an operetta in Italy. Moth Smoke had an innovative structure, using multiple voices, second person trial scenes, and essays on such topics as the role of air-conditioning in the lives of its main characters. Pioneering a hip, contemporary approach to English language South Asian fiction, it was considered by some critics to be "the most interesting novel that came out of generation of subcontinent (English) writing. "In the New York Review of Books, Anita Desai noted: His second novel, The Reluctant Fundamentalist, told the story of a Pakistani man who decides to leave his high-flying life in America after a failed love affair and the

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terrorist attacks of 9/11. It was published in 2007 and became a million-copy international best seller, reaching No.4 on the New York Times Best Seller list. The novel was shortlisted for the Booker Prize, won several awards including the Anisfield-Wolf Book Award and the Asian American Literary Award, and was translated into over 25 languages. The Guardian selected it as one of the books that defined the decade.

Like Moth Smoke, The Reluctant Fundamentalist was formally experimental. The novel used the unusual device of a dramatic monologue in which the Pakistani protagonist continually addresses an American listener who is never heard from directly. (Hamid has said The Fall by Albert Camus served as his model. According to one commentator, because of this technique : Hamid moved to Lahore in 2009 with his wife Zahra and their daughter Dina (born on August 14th, 2009). He now divides his time between Pakistan and abroad, living between Lahore, New York, and London. Hamid has described himself as a "mongrel and has said of his own writing that "a novel can often be a divided man’s conversation with himself.

Overview of the novel :

In Mohsin Hamid's The Reluctant Fundamentalist, 25-year-old Changez tells the story of how he left his home in Pakistan to study at Princeton, how he became a successful analyst in a New York valuation firm, and how, in the wake of 9/11, he became sick of America and its power and returned to live in Lahore.

Title :

The company's motto is 'Focus on the Fundamentals' and Changez becomes 'an expert business Fundamentalist' – 'a secular fundamentalist'. The reluctance comes later. The title of the book 'The Reluctant Fundamentalist' does not refer to religion; it refers to the business activity.

Summary :

The story begins on the streets of Lahore. A Pakistani man, Changez, offers to direct an American visitor where he can find a good cup of tea. As they wait for their tea, Changez begins to weave a long story about his life, especially his time living in the United States – in between making remarks about the history, landmarks and society of Lahore, his native city which he loves and of which he is proud. The unnamed American is restless but remains to listen.

Changez tells the American he was an excellent student who, after completing his bachelor's degree in Finance, joined Underwood Samson, a consultancy firm, as an analyst. After graduating from Princeton University, he vacationed in Greece with fellow Princetonians, where he met Erica, an aspiring writer. He was instantly smitten by her, but his feelings remained almost unrequited because she was still grieving over the death of her childhood sweetheart Chris, who succumbed to lung cancer. After a date, they return to his place and he proceeds to have sex with her, but stops because her emotional attachment to Chris prevents

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her from becoming aroused. After this incident there is an interlude where neither contacts each other. But soon they go on another date, after which they have sex when Changez convinces Erica to close her eyes and fantasize that she is with Chris. Though Changez is satisfied at this development in their relationship, this irreversibly damages their relationship. Soon she begins treatment in a mental institution. He notices she is physically emaciated and no longer her former self. After this meeting he travels to Chile on an assignment. When he returns to meet her, it is found that she has left the institution and her clothes were found near the Hudson River. Officially she is stated as a missing person, as her body has not been found.

In his professional life, he impresses his peers and gets earmarked by his superiors for his work, especially Jim, the person who recruited him, develops a good rapport with him, and holds him in high esteem. This prompts the firm to send him to offshore assignments in the Philippines and Valparaíso, Chile. In Chile, he is very distracted due to developments in the world and, responding to the parabolic suggestion of the publisher his company is there to assess (which would lead to its breakup), he visits the nearby preserved home of the late left-wing poet Pablo Neruda and comes to see himself as a servant of the American empire that has constantly interfered with and manipulated his homeland. He returns from Chile to New York without completing the assignment and ends up losing his job.

Politically, Changez is surprised by his own reaction to the September 11 attacks. "Yes, despicable as it may sound, my initial reaction was to be remarkably pleased", he tells the American. He observes the air of suspicion towards Pakistanis. Changez, due to his privileged position in society, is not among those detained or otherwise abused, but he notices a change in his treatment in public. To express solidarity with his countrymen after his trip to Chile, he starts to grow a beard. After the 2001 Indian Parliament attack, India and Pakistan mobilize leading to a standoff. Noticing the US response to this situation, he has an epiphany that his country is being used as a pawn. With no job, an expiring visa and no reason to stay in the United States, he moves back to Lahore.

After returning to Lahore, he becomes a professor of finance at the local university. His experience and insight in world issues gains his admiration among students. As a result, he becomes a mentor to large groups of students on various issues. He and his students actively participate in demonstrations against policies that were detrimental to the sovereignty of Pakistan. Changez advocates nonviolence, but a relatively unknown student gets apprehended for an assassination attempt on an American representative, which brings the spotlight on Changez. In a widely televised interview, he strongly criticizes the militarism of U.S. foreign policy. This act makes people surrounding him think that someone might be sent to intimidate him or worse.

As they sit in the cafe, Changez keeps noting that the American stranger is very apprehensive of their surroundings, that he is in possession of a sophisticated satellite phone on which he is repeatedly messaging, and that under his clothing there is a bulge which might be a gun. Changez walks the stranger toward his hotel. As they walk, the American, now highly suspicious that he is in immediate danger, reaches into his pocket, possibly for a gun. Changez says he trusts it is simply his holder of business cards. But the novel ends without revealing what was in his pocket, leaving the reader to wonder if the stranger was a CIA

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agent, possibly there to kill Changez, or if Changez, in collusion with the waiter from the cafe, had planned all along to do harm to the American.

Short Analysis :

The Reluctant Fundamentalist is a novel by Mohsin Hamid. It revolves around a Pakistani, Changez, who faces a post 9/11 situation in the United States. This gives an insight into the post 9/11 scenario and what the Muslims had to face in the United States. It is a deeply provocative, excellent addition to the post September 11 novels. But it would be an understatement to merely term it a post 9/11 novel.. The novel is rich in irony and intelligence. It is beautifully written and superbly constructed. It is exciting as well as being a subtle and elegant analysis of the state of our world today.

The type the title of the novel is ironic. The title has a double meaning to it just like a person with two personas. We are made to think whether every critic of America in a Muslim country Should we labelled as a fundamentalist or Weather this term Precisely describes The capitalist Society of American upper class.

Throughout the whole novel we will come to know how Americans actually perceive Muslims.

The novel The story of an immigrant experience of Discrimination and ignorance. As Mohsin Hamid himself attended Princeton And worked in corporate America, the novel truly captures the ethos and hypocrisies of American society.

The use of monologue in the novel allows the writer, an intimate access to his central character's mind. The central character's tone, which is sometimes polite and sometimes dark is ironic.

The precise orchestration of symmetries and reciprocities is both a strength and a weakness in the book. It fosters the kind of astute cultural observation at which Hamid excels. At frequent intervals the narrative executes a nice flourish in the form of some densely symbolic image or succinct remark. Changez meaningfully summarizes, for instance, the experience of every happy Manhattan transplant when he declares: "I was, in four and a half years, never an American; I was immediately a New Yorker."

CONCLUSION:

The nature of fiction here is closer to reality. The east/west scenario, the discovery of one's patriotism and a morally superior set of values leaves Changez with a sense of decision to leave the United States in the wake of September 11 attacks. He, therefore becomes a potentially fascinating character, what his creator would have intended.

Detailed Analysis :

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In introducing himself, Changez plays a subtle game of identification with the American, to put the latter's mind at rest, and assertion of his own identity as a local Pakistani. "I am both a native of this city and a speaker of your language," he tells the man, though we are also quick to notice, as so many of the Americans do in Changez's story, the somewhat British- or foreign-sounding politeness of his English, such as in his first line: "Excuse me, sir, but may I be of assistance? Ah, I see I have alarmed you" (1).

The irony, of course, is that Changez's dark skin and beard immediately set him apart from Americans—here too Changez points out that although the non-American is identified in America by his skin color, the Caucasian American's skin color does not identify him abroad—even though through his time at Princeton and Underwood Samson he has done much, perhaps even more than most of his American colleagues, to internalize certain American principles.

It is helpful to keep in mind the circumstances that lead to the situation of the frame story, i.e., Changez sitting and conversing with the American in a tea shop. The man seems to be a bit lost, and Changez, with a highly proficient and polite command of English and exuding an air of charismatic confidence, is easily able to secure him as a kind of captive audience.

Even throughout the novel Changez's words seem to suggest that the American says some things, it is evident that the American has not told his own story or anything that would make it so that their conversation is balanced. It is by enchanting his listener with remarks on their surroundings and his story of his time in America that Changez can keep him there for such a long story.

It is also helpful for understanding the rest of the story to keep in mind the circumstances that lead to Changez meeting Erica, who stands for him as a kind of synecdoche for the America that he comes to love and then finds himself alienated from. Where Princeton, and especially the Ivy Club group on their vacation to Greece, stands for a highly successful and talented America, Erica and Changez gravitate towards each other as people who not only have pasts, but pasts (whether a dead boyfriend or an upbringing in a different culture) that alienate them from their carefree peers, who are never described as having personal histories, let alone personal conflicts.

As in much of the rest of the story, Changez's relative success or failure in his relationship with Erica seems to run parallel to his success or failure at Underwood Samson, along with his attitude towards the United States in general. After hitting it off with Erica on the post-graduation summer vacation that marked both a successful career at Princeton and the clinching of a prestigious job, Changez in these few chapters becomes more and more intimate with Erica, who shares such personal details with him as her past with Chris, which she does not seem to have shared with anyone else; at the same time, Changez does very well in the eyes of Jim.

In both cases, Changez's humility, rugged determination, and sensitivity seem to work with the American ways of loving and making money, thereby rewarding him with a high degree of self-confidence and pride in himself. This identification between the Pakistani boy and American culture is not at all to be taken for granted; after all, Changez does not speak much about his exposure to the U.S. before he came to Princeton, and there is nothing about him that should immediately guarantee his affinity with the U.S.

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However, the wider political climate begins to impinge upon this picture of success and happiness. One of the earliest signs is Erica's father's insensitive remarks to Changez about Pakistan. As Changez reflects, "There was nothing overtly objectionable in what he had said; indeed, his was a summary with some knowledge, much like the short news items on the front page of the Wall Street Journal… But his tone—with, if you will forgive me, its typically American undercurrent of condescension—struck a negative chord with me" (55).

Changez puts the matter very politely even to the American he is speaking with, but it becomes clearer and clearer that besides this impulse to please others and not be disagreeable even in trying situations, Changez has his own very deeply held moral beliefs which he is not willing to compromise on, even if he will not impose them on others either.

The ending of Chapter 5, when Changez is discriminated against and mistreated in the airport when coming back after 9/11, foreshadows the later near-violent encounters he will have with Americans. In those later cases, he will struggle with everyday citizens as opposed to government officials in the rest of the book in the aftermath of 9/11.

It is around the time when, just after September 11, Changez begins to feel the pressure of racial discrimination, that he also becomes more aware, in the case of the New Jersey cable company, of the way that his work can negatively affect others' lives. Jim assures him that their work is only following a naturally progressive bent of history, and for the time being, Changez accepts this. Changez's reflections on this latter economic problem shows how he is gradually coming to a more sympathetic awareness while also emphasizing a crucial limit in his thinking even through the end of the novel.

"Focus on the fundamentals. This was Underwood Samson's guiding principle, drilled into us since our first day at work. It mandated a single-minded attention to financial detail, teasing out the true nature of those drivers that determine an asset's value. And that was precisely what I continued to do, more often that not with both skill and enthusiasm. Because to be perfectly honest, sir, the compassionate pangs I felt for soon-to-be-redundant workers were not overwhelming in their frequency; our job required a degree of commitment that left one with rather limited time for such distractions." (98-9)

It is in fact not until he visits Valparaiso and Juan-Bautista teaches him a lesson about conflict between American and colonized countries that Changez comes to a complete awareness of the distastefulness of his work at Underwood Samson and so quits. However, even so, he never seems to reverse on the economic principle he received from Jim, where his elite education and employment place him above those other Americans who work lower-salaried jobs.

If his relationship with Erica represents his relationship to the United States, it also only represents a very particular experience, given the affluence of Erica's family. Changez never feels the need to interact, nor does he ever have an experience of interacting, substantively with people outside of his upper class in the U.S. For example, even while he is at Princeton, where Changez could have met and spent time with other students like himself, Changez does not seem to make connections with people other than the Ivy Club members.

As the quote above demonstrates, there is a direct connection between the striving to make the most of oneself and to work with manic productivity on one hand, and on the other the turning of a blind eye to the lives and living conditions of those who fall outside of the group.

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Thus, the employees whose jobs Changez knows he may be terminating are barely even human beings to him; one wonders whether he would have felt the same if it came to valuating a firm like his own and meeting young aspiring professionals like himself.

These two chapters mark the turning points in Changez's two most important relationships—his romance with Erica and his employment at (and firm belief in) Underwood Samson.

When he visits Erica at the clinic, he finds that she has almost entirely retreated within herself and her thoughts of Chris. Although, even more vehemently than before, he recognizes this as pathological of her, he also begins to become more conscious of his own selfish desire to possess Erica in the relationship, a tendency that complicates his desire to help her. This is most clearly represented by his sudden impulse to want to abduct her from the clinic.

With Juan-Bautistia, Changez effectively undergoes a second selection that heavily evokes his interview with and discovery by Jim for the firm; he says of Juan-Bautista that "I never came to know why Juan-Bautista singled me out. Perhaps he was gifted with remarkable powers of empathy and had observed in me a dilemma that out of compassion he thought he could help me resolve; perhaps he saw among his enemies one who was weak and could easily be brought down" (146).

This also, coincidentally, establishes a parallel with the ambiguity of Changez's own conversation with the American, whom he could be taking into his confidence or trying to seduce as tactic. Whereas Jim saw Changez's feeling of not belonging as a way to bring out Changez's competitive spirit, Juan-Bautista tries to help Changez find a sense of rootedness in allegiance to a culture to which he belongs to substantively.

However, at the same time, Juan-Bautista has a personal, selfish stake in Changez's quitting and thus derailing Underwood Samson's valuation of his company. As Changez knows, Juan-Bautista runs the company but does not own it and is in conflict with the owners, who likely want to get rid of him. Thus, his move could be understood as a kind of aggressive self-preservation. In a sense, so many of the characters with sharpened sensitivity persuade others out of such a motive.

These two final chapters act as a climax and epilogue to Changez's change of consciousness in the previous two chapters. Leaving Underwood Samson and the U.S., and not knowing Erica's exact whereabouts, Changez finds a place for himself speaking out against American imperialist policies in Pakistan. In this changed situation, Changez's basic personality remains essentially the same—polite but principled—as the removal from his American life that he had voluntarily chosen turns, without his own planning, into a confrontation with America that has in fact been framing the entire story all along.

Although the suspense of his walk back to the hotel with the American man, with uncannily familiar faces following them and the threatening pistol-like sound of a car's engine backfiring, seems to turn the story into a thriller, or a detective story that one should be able to solve to an unequivocal answer, the power of the storytelling reveals itself specifically in its ambiguity.

This ambiguity is, as it has built up over the course of the novel, represented mainly through Changez's polite but crafty way of speaking. The most prominent example of this agnostic tarrying with opposite possibilities is when he tells the American man, "Yes, those men are

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now rather close, and yes, the expression on the face of that one—what a coincidence; it is our waiter; he has offered me a nod of recognition—is rather grim. But they mean you no harm, I assure you. It seems an obvious thing to say, but you should not imagine that we Pakistanis are all potential terrorists, just as we should not imagine that you Americans are all undercover assassins" (183).

One should be able to agree with this anti-discriminatory statement in general, but that would not make any sense out of the present situation that the writer leaves us with at the end of the novel in which the reader, just like the American man, seems confronted in a moment seemingly outside of time (and actually outside of the novel) by a decision about who the narrator has been all along. However, the problem of identity cuts both ways: it could be that Changez is acting in self-defence against a man who has been sent to kill him.

Whichever it is, we can observe that throughout the novel, a strong rapport between the two presumed enemies—whether sincere or deceptive on either or both of their parts—has defined their relationship and the evening they spent together. Hamid leaves the reader more or less agnostic about what the actual situation is, though he has to argue against, and is able to play with, the typical expectations of an American reader, who would indeed assume that Changez may be deceptive and dangerous and would not think about whether his American interlocutor was in fact the one intending harm.

List of Major Characters :

➢ Changez :

Changez is the Pakistani protagonist of the novel, who attended Princeton University and narrates the story of his time in the States (and his subsequent disillusionment) to the Stranger. At first, Changez loves America, has many friends, works hard for a New York financial firm, and even has a girlfriend, Erica. However, in the aftermath of 9/11, he experiences discrimination and racism from his adopted country, and becomes soured toward the United States, viewing it as a threat to the world. His girlfriend Erica is unable to fully get over the death of her previous boyfriend and has a tendency to see Changez as something of an exotic foreigner, further hardening his heart. He eventually returns to Pakistan as an anti-American teacher, but it is never fully clear just how radical his feelings have become. To say his feelings on the United States are complicated is an understatement.

➢ The Stranger :

Changez's conversation with the Stranger serves as a framing device for his story of living in America and becoming the main he is today. The Stranger is unnamed and never speaks, so it is left to the reader to judge whether he can be trusted. Thus, each reader must decide whether the Stranger is a simple tourist, an American spy sent to apprehend or kill Changez, or something even more sinister.

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➢ Erica :

Changez's girlfriend during his time in the States, Erica herself is representative of his tumultuous relationship with America. She is beautiful, popular, and smart. Though she loves Changez, her inability to move on from her previous boyfriend Chris (who died a year before she and Changez met) puts a heavy strain on their relationship. After 9/11, she falls victim to depression and obsession, and it is unclear whether or not she later took her own life. Changez clearly still holds affection for her memory, and sometimes imagines that she might seek him out, though he knows this is likely impossible.

➢ Jim :

Jim is the Executive VP at the financial firm Underwood Samson, and serves as a mentor to Changez for much of his time at the firm. His is a classic rags-to-riches story, and he identifies with Changez because of their similar financial backgrounds. Unfortunately, Jim's view of Changez is coloured by his inability to truly comprehend Changez's culture and racial background, much as Erica's view is coloured.

➢ Wainwright :

Wainwright is Changez' only friend at Underwood Samson and the only other coloured person in his class.

➢ Juan-Bautista :

The old CEO of a publishing company in Valparaiso, he advises Changez to not just be a mercenary for the Americans.

➢ Jeepney Driver:

One day while traveling to work for Underwood Samson in a limousine. Changez notices a Jeepney (a kind of public bus) driver staring at him angrily. Changez can't figure out whether the man seems angry at him for personal reasons because he's jealous of Changez's suit and limousine or because he hates Americans. After the staring match is over .Changez looks at his blonde Underwood Samson colleagues and is struck by their foreignness, and feels suddenly closer to the incident is a first step in Changez's increasing alienation from the United States.

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Minor Characters:

- **Chris:**

He is Erica's dead boyfriend. She describes him as being a dandy with an “old world” appeal. Erica’s continues to love Chris throughout the novel, years after he has died and it leads her to depression and mental illness.

- **Mike:**

He is one of Changez's classmates at Princeton. He goes on a vacation to Greece with Chuck, Erica and Changez.

- **Chuck:**

He is one of Changez's classmates and soccer friends at Princeton who travels to Greece with Changez, Erica and Mike.

- **Erica's mother :**

She is a kind but reserved woman.

- **Erica's father:**

He is a powerful businessman.

- **Sherman :**

He worked at Underwood Samson, ranked below Jim.

- **Changez's mother:**

She lives in Pakistan. When Changez returns to Pakistan, she hopes he will soon get married and wonders why he does not.

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- **Changez 's father:**

He lives in Pakistan and fears war with US -backed India though he refuses to discuss it.

- **Changez's brother:**

He lives in Pakistan. He gets married not long after Changez returns to Pakistan. He tells Changez that many people are fortifying their houses because they fear a war with US backed India.

Themes in The Reluctant Fundamentalist :

- ✓ Patriotism & Post-9/11 United States. ...
- ✓ Coming of Age. ...
- ✓ Racism & Fundamentalism. ...
- ✓ Human Connection. ...
- ✓ American Imperialism.
- ✓ Loyalty
- ✓ Passion
- ✓ Identity
- ✓ Nostalgia

Genre : Fiction, monologue

The Reluctant Fundamentalist is a "metafictional" novel.

The Reluctant Fundamentalist is an example of a dramatic monologue and autodiegetic narration.

Setting and Context : The events in the story take place in Lahore, Pakistan; Princeton, New York; and Valparaiso, Chile.

Narrator and Point of View : First-person narration

Tone and Mood : In the story prevails an optimistic tone. The narrator tell the story of his life, highlighting his success and the evolution of his character.

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Protagonist and Antagonist : The protagonist of the story Changez.

Major Conflict : The major conflict occurs in the contradiction between Changez's successful life in America and his life in Pakistan, his native country.

Climax : The climax happens when Changez is fired after the accident with Erica and moves back to Lahore.

Understatement : In the story the image of America as a democratic and friendly country is understated.

Allusions : The story alludes to historical events which influenced America (September, 11, 2001) and Pakistan (its bombarding in 2001).

Paradox : The paradox of the story is that one cannot have everything and that is why one has to choose between money and duty.

Parallelism : The story has parallels with social stereotypes, prejudices, political issues, and intercultural conflicts.

Metonymy and Synecdoche : The author uses metonymy and synecdoche to reinforce the importance of the utterance or for ironic shade: "a range of complexions," "boundaries of continents and civilizations."

Personification : The author uses personification in his description of nature to create the atmosphere of the place: "abandoned amusement park," "the shuttered opera house," "vacant hotel."

Burnt Shadows

_By : Kamila Shamsie

Introduction of Kamila Shamsie:

Early life and education:

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Shamsie was born into a well-to-do family of intellectuals in Pakistan. Her mother is journalist and editor Muneeza Shamsie her great-aunt was writer Atiqa Hussain and she is the granddaughter of memoirist Jahanara Habibullah. She was brought up in Karachi where she attended Karachi Grammar School. She has a BA in Creative Writing from Hamilton College, and an MFA from the MFA Program for Poets & Writers at the University of Massachusetts Amherst, where she was influenced by the Kashmiri poet Agha Shahid Ali.

Career:

Shamsie wrote her first novel, *In The City by the Sea*, while still in college, and it was published in 1998 when she was 25. It was shortlisted for the John Llewellyn Rhys Prize in the UK, and Shamsie received the Prime Minister's Award for Literature in Pakistan in 1999. Her second novel, *Salt and Saffron*, followed in 2000, after which she was selected as one of Orange's 21 Writers of the 21st century. Her third novel, *Kartography* (2002), received widespread critical acclaim and was shortlisted for the John Llewellyn Rhys award in the UK. Both *Kartography* and her next novel, *Broken Verses* (2005), have won the Patras Bokhari Award from the Academy of Letters in Pakistan. Her fifth novel *Burnt Shadows* (2009) was shortlisted for the Orange Prize for Fiction and won an Anisfield-Wolf Book Award for fiction. *A God in Every Stone* (2014) was shortlisted for the 2015 Walter Scott Prize and the Baileys Women's Prize For Fiction. Her seventh novel, *Home Fire*, was longlisted for the 2017 Booker Prize, and in 2018 won the Women's Prize for Fiction.

Personal life:

Shamsie states that she considers herself Muslims She moved to London in 2007 and is now a dual national of the UK and Pakistan.

In 2012, she joined the latest incarnation of the Authors XI cricket team, despite never having played the game before. She contributed a chapter, "The Women's XI", to the book *The Authors XI: A Season of English Cricket from Hackney to Hambledon* (2013), collectively written by members of the team to chronicle their first season together.

Books:

- *In the City by the Sea* (1998)
- *Salt and Saffron* (2000)
- *Kartography* (2002)

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- *Broken Verses* (2005)
- *Offence: the Muslim case* (2009)
- *Burnt Shadow* (2009)
- *A God in Every Stone* (2014)
- *Home Fire* (2017)

Overview of the novel :

Burnt Shadows is a novel by Pakistani-British novelist Kamila Shamsie. Published in 2009 by Bloomsbury Publishing, the novel follows two families throughout history. Set in World War II, partition of India, Pakistan, New York 9/11, and Afghanistan, Shamsie explores characters living through different events in the ever-changing world history.

As the world battles its way through war, colonial partition, and terrorist organizations, two families will experience tragedy, love, and passionate pursuits that will bring them together. Shamsie's imagination is formidable, and her character development is complemented with her lyrical writing skills.

The novel was praised as ambitious and magnanimous. Shamsie adopts her Pakistani-British background to deliver a story that utilizes literary elements from both cultures. Her insight into geopolitical matters and nationalist sentiment is greatly informed. Shamsie manages to write a novel that encapsulates world history and realistic occurrences that doesn't dilute the vast nature of history.

Burnt Shadows won the 2010 Anisfield-Wolf Book Award for fiction. It was nominated for the 2009 Orange Prize for fiction, 2011 International IMPAC Dublin Literary Award, and the Morning News Tournament of Books**.**

Summary :

Burnt Shadows is a historical novel that takes place across four dramatically different generations and locations in the 20th century. In the beginning of the book, a one-page prologue, a man sits naked in a jail cell and wonders how his life has taken him to that point. The first of the four major sections, titled “The Yet Unknowing World” takes place in

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Nagasaki, Japan, on the day the United States dropped an atomic bomb on the city. A German man named Konrad Weiss proposes to Hiroko Tanaka, a young woman he had met as a translator, and she accepts. However, Weiss is almost immediately killed by the blast, as he does not make his way to a shelter quickly enough.

The second section of the book takes place in Delhi, India, in 1947. Hiroko visits the city knowing that Konrad's sister, Ilse, lives there with her British husband, Jacob Burton, during the British occupation of India. While Jacob is uncomfortable with the houseguest, Ilse charitably wants to take Hiroko in. During the several months that Hiroko lives there, she falls in love with Jacob's legal assistant, Sajjad Ashraf, and they eventually marry. When they attempt to return from their honeymoon, however, Hiroko and Sajjad are prevented from re-entering India, and decide that they will build their life in the newly created neighboring country of Pakistan.

The third section of the book starts 35 years into Hiroko and Sajjad's marriage in Karachi, Pakistan, in 1982. While Sajjad has been forced to give up his aspirations of working in law, and instead helps run a soap factory, the couple's 16-year-old son, Raza, is a good student who appears to be ready to enter the field. However, Raza repeatedly fails an important national test due to bizarre bouts of anxiety, and is forced to wait to re-take the test as his friends continue on in school. At that time, Raza strikes up a friendship with an Afghani named Abdullah, who he meets by happenstance at a fish market. Abdullah mistakes Raza and his unique blend of ethnicities for an Afghani himself. Abdullah begins to talk with more and more fervor of going to a military training camp to prepare to fight Afghanistan's war against the Soviet Union. Raza tells himself that he will help Abdullah get to a camp, and then leave him there. However, when Raza actually arrives at the camp, he is horrified to see that it is in a rugged, rural location that would be impossible to escape. As he becomes increasingly anxious, the leaders of the camp are suspicious of Raza's affiliation with the American Harry Burton (the son of Jacob and Ilse), who had visited Raza's family. As Raza is returned home from the camp, Sajjad attempts to find him by searching constantly at the fish market. However, a man there is also suspicious of Sajjad's connections to the American, and shoots and kills Sajjad shortly before Raza returns home.

The fourth and final section of the book takes place in New York City, immediately following the terrorist attacks of September 11, 2001. The elderly Hiroko lives in the city with Ilse, and is frequently visited by Kim, Harry's daughter. Harry and Raza have become coworkers as military

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contractors, and are in Afghanistan conducting military operations. Raza is also attempting to reunite with Abdullah, hoping to reconcile with him, so many years after their bizarre separation at the camp. Raza discovers that Abdullah is working as a taxi driver in New York City, and arranges for Hiroko to smuggle Abdullah over the Canadian border, so that Abdullah may then return to his family in Afghanistan. At that time, Harry is shot and killed by Afghan forces while playing a cricket game, and Raza must flee Afghanistan, as Harry's other colleagues are deeply suspicious of Raza. In NYC, Kim insists that she, and not Hiroko, be the one who takes Abdullah over the border. Raza pays for a harrowing multi-leg journey from Afghanistan to Montreal, where he meets Abdullah at a restaurant as he is dropped off by Kim. However, Kim suddenly feels deeply suspicious of Abdullah's Islamic faith, and calls the police on him. However, when the police enter the restaurant, they mistakenly arrest Raza, and not Abdullah. When Kim returns to Hiroko's apartment in New York City, Hiroko is deeply angry with her for having her son arrested simply out of misguided race profiling.

Character Analysis :

➢ Hiroko Tanaka (Hiroko Ashraf) :

Hiroko is a Japanese schoolteacher. She is very politically minded. Hiroko is the girlfriend of Konrad Weiss. This character is a survivor of the bombing of Nagasaki. She later marries a man from India and lives in Pakistan during their marriage.

- Japanese Girl, Teacher, Translator
- Sufferer of Nagasaki Attack
- Cranes tattoo on her back
- Father declared Traitor
- Mother Died
- Fall in PTSD Disease

➢ Konrad Weiss:

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Konrad Weiss is the main character in the book. He moved from Delhi to Nagasaki to start a new life there. He is in a relationship with Hiroko, who is a school teacher in Japan.

- A German from Berlin
- In Japan to capture property
- Also to write a book titled Kosmo politician
- Hired Hiroko as translator
- Fall in love with Hiroko, proposed Hiroko
- Died in a blast

➢ Yoshi:

Yoshi is Japanese and is a close friend of Konrad and Hiroko. He is a helpful friend who informed James Burton on the status of their house in Japan.

- A friend of Konrad
- Introduced Hiroko to Konrad

➢ Ilse Weiss (Elizabeth Burton) :

This character lives in India with her husband before the British leave the country. She divorces her husband and moves to New York.

- Konrad's step sister in
- Burton
- Hiroko went to meet her after Konrad's Delhi
- Change her name to Elizabeth death in blast

➢ James Burton (Jacob):

James Burton is the brother-in-law of Konrad Weiss. He gifted the Nagasaki house to Konrad to get him out of the Burton house.

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- English man husband of Ilse
- Jacob is unhappy to see Hiroko

➢ Sajjad Ali Ashraf:

This character is a native of Dilli, India. He marries a Japanese woman and they have a son.

- A Turkish Muslim in Delhi
- Servant of Burton family
- Hiroko learn Urdu from him and both fall in Love
- Both married in Istanbul
- Returned after partition of India
- Run a soap factory
- A man killed him due to suspicion of his being an American

➢ Raza Konrad Ashraf (Raza Hazara) :

This character is the son of a Japanese woman and an Indian man. He is born and grows up in Pakistan.

- Sajjad and Hiroko sixteen year old son
- Anxiety attacks during law test
- Arrested by New York police as under suspicion

➢ Henry Burton (Harry burton):

This character is born and raised in India until he is sent to boarding school in England. He becomes an undercover CIA agent and later a military contractor.

- James and ilse's son visit Sajjad and Hiroko
- English man and creates problem for Raza due to him Mujahdeen doubt on Raza

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- Someone shot harry in Afghanistan

➢ Kim:

- Harry's daughter in New York
- Doubts Abdullah as terrorist
- Calls New York police and Raza arrested
- Calls authorities to free
- Raza but failed

➢ Abdullah:

- Raza's friend in fish market
- Take Raza to Mujahdeen's military training
- To learn how to fight the soviets
- Latter went to new York and work as a cab driver

Themes Of Burnt Shadows :

- ✓ War
- ✓ Post-colonialism
- ✓ Tragedy and Trauma
- ✓ Unconditional love
- ✓ Feminism
- ✓ Identity Crisis
- ✓ Religious fact
- ✓ Cultural fact
- ✓ Unity
- ✓ Pain of migration

Post-Colonialism:

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The world in which the novel takes place is one which is significantly different from that which existed when the characters were born. They have borne witness to massive societal changes resulting from the last vestiges of a world shaped by colonialism crumbling around them. The atomic bombs bringing World War II to an end also mark the closing of that chapter of history marked by Japanese colonialism. The partition of India which results in the creation of the state of Pakistan likewise is demarcation point at which the multiplicity of complexities of the British Empire figurative explodes like an atomic bomb over the course of the first half of the 20th century. The characters inhabit a world that is not just different politically and geographically, but in which change trickles down to every facet of society.

Feminism:

The feminist theme of the novel is inherent simply in the situating of Hiroko as the protagonist and main focus of the story. Things are taken to another level by virtue of Hiroko surviving the bombing of Nagasaki, but at the cost of her lover becoming nothing more than a "burnt shadow" and her own uniquely idiosyncratic physical scarring. Hiroko is damaged women in more ways than one and in almost any other novel pursuing the same narrative she would likely be not much more than a convenient damsel in distress. That she is instead presented proactively as seeking to establish a new beginning for herself among a foreign culture (really better described as a foreign multi-culture) is essentially a feminist thumbing of the nose at the conventional narrative structure that stories similar to this one have been taking for decades.

Traumatic Retention:

Traumatic retention is a term that refers to the theory that a response to a severe traumatic episode that gets repressed or otherwise internalized eventually manifests itself in behavior that is learned and passed down through generations to the point that it comes to be seen as cultural attribute. The kind of traumatic event which is being discussed here is not a personal one, but one widely shared such surviving atomic bombs, partitioning a section of a country, or a terrorist attack playing out like some kind of horror movie on live TV. Hiroko's life is significantly impacted by all three of his major traumatic events and it is primarily—but not exclusively—through her perspective that themes associated with the theoretical ideas of traumatic retention are explored. The metaphorical centerpiece of this theme is that singularly distinctive physical evidence of the atomic bomb which literally left its imprint permanently upon Hiroko's skin.

Identity crisis:

This essay will also examine the identity crises faced by other characters in the novel The Japanese woman, Hiroko Tanaka, is a victim of American nuclear bombs at Nagasaki in 1945, where she loses her home, her father, her German lover Konrad and all the memories with it. After the 1945 incident, Hiroko feels alienated from her own people; the society where she has spent all her innocent childhood and spring of youthful days, the school where she

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used to teach, all forgotten, and her identity The underlying irony of the fact is that these Japanese people lose identity in their own land and among their own people. Sajjad, in this way, becomes the victim of Hindu-Muslim conflict, his existence and identity becomes a question mark, just as this crisis of identity expelled Hiroko from her mother land, so it does to Sajjad, he loses his mother, siblings and relatives all of a sudden, no degree in hand, migrates to Pakistan, and couldn't become anything else.

Religion fact:

At times, the characters find it hard to assimilate the culture and religion like Raza a hybrid, where lack of understanding of the surrounding makes him frustrated, his energies were afterwards used for so-called jihad, following the wrong path without knowing the actual word of God, puts him in a wrong place, on the other hand, the readers find an extraordinary power of adjustability in Hiroko and Sajjad, whose resilience and adaptability is admirable.

Cultural fact:

Harry's experiences of his childhood are not that good, living in India among the Indian ne adopts their accent, which gives him good tortureeven after his educational life. He never wanted to go back to England, which is his actual place in the world, but surrenders in front of parental pressure: "the only thing worse than leaving was arriving in England. " (169) He had developed familiarity with the place and people in India, he considered it his real "home", then it becomes really difficult to erase the memory of home from a child's mind where he had grown up.

Lost culture:

Many people lost his culture, because they migrate one place to another place like hiroko who live in japan but a terrible incident she a terrible incident she migrate in India. She lost all her tradition,culture,norms.same situation with Sajjad who live in India ,but after partition he migrate in Pakistan because he lost many thing in India, he lost his family between the fight of Hindu and Muslim. He lost his old culture and tradition.

Unity:

Unity is representing different aspect among the character in the novel every character belong to different countries, like hiroko is Japanese and Elizabeth is germen, her husband is British and Sajjad is belong to India. So these all character is representing the different aspect of every country because these all people living together, that are representing nobody is superior.

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Critical Analysis:

Generally this novel belongs to genre of fiction but regarding to main setting of the novel, there is a mixture between fiction, reality, history and imagination. Basic feature of sci-fiction i.e shifting of time and space , is also present in this novel.

Thematically, this is allegorical novel where Kamila portrays harsh realties of political and cultural wars and how lives of common people is disturbed in such tragic events. In this novel Kamila does not go in in-depth study of these events but from the lives of characters severance of events is portrayed realistically. Theme of hybridity and diaspora is also shown by characters.

Title Significance:

"Burnt Shadow" as a title symbolizes references regarding to both plot of novel and thematic perspectives. Firstly, from plot of novel this title refers to Hiroko herself. As her body was affected by atomic bomb attack in Nagasaki 1945. There were many scars on her body and these are symbolized as " Burnt Shadow". Secondly, this refers to character of Konrad who was lover of Hiroko and died in atom bomb attack in 1945. Burnt Shadow signifies his horrible death before Hiroko and his remembrance that was cause for post traumatic stress disorder in Hiroko. Thirdly, this signifies political aspects of tragic events of 1945 (atomic attack), 1947(subcontinent partition), 1985 (USSR and USA cold war in Afghanistan) and 2001(9/11 New York). Title and the whole novel portrays the flaws and a sort of criticism on responsible authorities for these tragic events.

Linguistic Features:

Symbolism is one of the prominent linguistic feature of the novel. Let's see textual references.

1- Notebooks represent the acceptance of new cultures

2- Flowerpots represent hate for colonels and also a fear of identity crisis due to these tragic events

3- Grief-eaters((غم خوارas a first lesson of Hiroko represents treatment of PTSD patient and sympathy.

Style:

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Kamila Shamsie has a unique style of writing in which she tries to make reading not only an intellectual process but also sensuous. She paints pictures through rhetorical devices and visual images.

Genre : Fiction

Setting and Context : The setting of the books is in different countries. Part one is set in Japan during World War II, part two is set in Karachi, part three is set in Karachi and part four is set in New York City.

Narrator and Point of View : The narrator is in the third person. The effects of World War II, interracial marriages, terrorism, and the cold war are highlighted by the narrator. The narrator holds the view that war is destructive and its negative effects outweigh the benefits.

Tone and Mood : The tone of the book is solemn whereas the book carries a distressed mood. This is because the book covers war and its effects.

Protagonist and Antagonist : The protagonists of the novel include Hiroko, Konrad and Elizabeth who are negatively affected by the wars in book whereas the antagonists are the systems of government that encourage war.

Major Conflict : The major conflict in the novel is the effect of war on people. In the book, Hiroko and Konrad are engaged and looking forward to getting married and living together in a peaceful country.

Climax : The climax is reached when Konrad Weiss died. He died in Japan after the bomb attack in Nagasaki. The hopes and dreams that he had with his fiancée Hiroko were shattered.

Foreshadowing : In the book, there is a general feeling in the characters that there will be a devastating attack on Nagasaki. A boy warns a peer that bombs tear the skin out of people and make their skeletons. This comes to pass as a bomb is released in Nagasaki that lives Konrad Weiss and others dead and Hiroko and others badly injured.

Understatement : Before the bomb went off in Nagasaki, the resident understated the effects that the bomb would have. They thought it would be like other airstrikes that they had survived. However, the bomb was a new make that had devastating effects; many people died, scores were injured and properties were destroyed.

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Paradox : It is a paradox that Konrad Weiss chose to go see his birds and see the priest instead of going to the airstrike center after a warning had been issued about the airstrike.

Parallelism : The narrator draws a parallel between Hiroko and Konrad. Hiroko was Japanese, with black hair whereas Konrad was German with copper-colored hair. Konrad is eight years older than Hiroko.

The God of Small Things

_By : Arundhati Roy

INTRODUCTION TO THE POET :

Arundhati Roy, full name Suzanna Arundhati Roy, (born November 24, 1961, Shillong, Meghalaya, India), Indian author, actress, and political activist who was best known for the award-winning novel The God of Small Things (1997) and for her involvement in environmental and human rights causes.

Early life and career

Roy's father was a Bengali tea planter, and her mother was a Christian of Syrian descent who challenged India's inheritance laws by successfully suing for the right of Christian women to receive an equal share of their fathers' estates. Though trained as an architect, Roy had little interest in design; she dreamed instead of a writing career. After a series of odd jobs, including artist and aerobics instructor, she wrote and co-starred in the film In Which Annie Gives It to Those Ones (1989) and later penned scripts for the film Electric Moon (1992) and several television dramas.

The films earned Roy a devoted following, but her literary career was interrupted by controversy. In 1995 she wrote two newspaper articles claiming that Shekhar Kapoor's film Bandit Queen exploited Phoolan Devi, one of India's most wanted criminals in the early 1980s and a heroine of the oppressed. The columns caused an uproar, including a court case, and Roy retreated from the public and returned to the novel she had begun to write.

Novels and nonfiction works

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In 1997 Roy published her debut novel, The God of Small Things to wide acclaim. The semiautobiographical work departed from the conventional plots and light prose that had been typical among best-sellers. Composed in a lyrical language about South Asian themes and characters in a narrative that wandered through time, Roy's novel became the biggest-selling book by a nonexpatriate Indian author and won the 1998 Man Booker Prize for Fiction.

Roy's subsequent literary output largely consisted of politically oriented nonfiction, much of it aimed at addressing the problems faced by her homeland in the age of global capitalism. Among her publications were Power Politics (2001), The Algebra of Infinite Justice (2002), War Talk (2003), Public Power in the Age of Empire (2004), Field Notes on Democracy: Listening to Grasshoppers (2009), Broken Republic: Three Essays (2011), and Capitalism: A Ghost Story (2014). In 2017 Roy published The Ministry of Utmost Happiness, her first novel in 20 years. The work blends personal stories with topical issues as it uses a large cast of characters, including a transgender woman and a resistance fighter in Kashmir, to explore contemporary India.

Activism and legal problems

Roy was active in various environmental and human rights causes, often putting herself at odds with Indian legal authorities and the country's middle-class establishment. She drew criticism for her vocal support of Maoist-supported Naxalite insurgency groups, views she summarized in the volume Walking with the Comrades (2011). While Roy was leading efforts to prevent the construction of dams in Narmada, supporters of the project accused her of attacking them at a protest in 2001. Though the charges were dropped, she was convicted of contempt of court the next year after her petition for dismissal of the charges offended Supreme Court judges with its vituperative tone. She was fined and sentenced to a day of imprisonment. The incident was chronicled in the documentary DAM/AGE (2002).

Roy's legal problems continued, however, and in 2010 she narrowly avoided sedition charges after making remarks in support of Kashmiri independence. In December 2015 she was issued a contempt of court notice for an article in which she defended a professor who had been arrested for alleged Maoist links. Two years later the Supreme Court issued a stay, which temporarily stopped the proceedings. During this time Roy continued to be involved in various causes. In 2019 she was among a number of people who co-signed an open letter that called for Afghan women to be involved in peace talks between the United States and the Taliban.

In recognition of her outspoken advocacy of human rights, Roy was awarded the Lannan Cultural Freedom Award in 2002, the Sydney Peace Prize in 2004, and the Sahitya Akademi Award from the Indian Academy of Letters in 2006.

Overview of the Novel :

The God of Small Things is Arundhati Roy's first and only novel to date. It is semi-autobiographical in that it incorporates, embellishes, and greatly supplements events from her

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family's history. When asked why she chose Ayemenem as the setting for her novel, Roy replied, "It was the only place in the world where religions coincide; there's Christianity, Hinduism, Marxism and Islam and they all live together and rub each other down ... I was aware of the different cultures when I was growing up and I'm still aware of them now. When you see all the competing beliefs against the same background you realize how they all wear each other down. To me, I couldn't think of a better location for a book about human beings." Because of her ingrained understanding of Ayemenem's diversity and cultural paradoxes, Roy allowed her imagination to run wild in a familiar landscape.

BRIEF SUMMARY OF " THE GOD OF SMALL THINGS" :

The story originates from Ayemenem. In Kerala (1969 to 1993), India and revolves around fraternal twins Rahel and Esthappen. In the town, a couple named Pappachi (Imperial Entomologist) and Mammachi (Violinist) lived. Mammachi is in an abusive relationship. The couple has two children together. A son named Chacko and a daughter named Ammu. There is not enough money in the family to bestow it as a dowry and get Ammu married. Being desperate to escape from her spleenful father, she finally convinces her parents to allow her to spend a summer with a distant aunt, who lived in Calcutta. There Ammu meets Baba, who is helping in managing a tea estate. To avoid going back to her parents, she marries Baba. And to her dismay, he turns out to be an alcoholic, who physically abuses her. In 1962 they become parents of twins: a boy named Esthappen yako and a girl named Rahel. A day comes when Baba loses his job and in order to get back to the job his boss puts a condition to get physically intimate Ammu. When Ammu refuses. Baba hits and forces her to get agree with him.

Apparently. Ammu leaves her husband and taking her kids. Returns to Ayemenem to stay with parents and brother Meanwhile, Chacko is back to India from England where he went to study at Oxford. There he marries a woman named Margarte; the two of them have a daughter named sophie. But the couple separates their ways Margaret falls in love with Joe. When Margaret's second husband dies in a car accident. Chacko invites her and sophie she marries a man there named Larry McCaslin. While making love, he feels that Rahel doesn't get comfortable although he loves her. They eventually get divorced. She returns to Ayemenem when she comes to know about the arrival of Esthappen. The twins go through the old memories they had together as kids. They generate intimacy and end up having sex. Like Ammu and Velu the, Rahel and Esthappen have violated the Love Laws that lay down " Who should he loved. And how much".

ANALYSIS :

Published in 1997, The God of Small Things quickly skyrocketed Arundhati Roy to worldwide critical and popular acclaim. Her first (and to date only) novel won the 1997 Booker Prize, one of the most prestigious awards in the English-language literary world. Interestingly, Roy was trained as an architect and had never before considered herself a

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novelist. The novel, which Roy wrote between 1992 and 1996, has sold over 6 million copies and has been translated into 40 languages. Yup, not bad for a rookie effort.

The novel takes place in Ayemenem, a village in the south-western Indian state of Kerala, in 1969 and 1993. The narrative shifts back and forth in time in a series of flashbacks, memories, and foreshadowing of what's ahead. The plot centres on Estha and Rahel, fraternal boy and girl twins living with their divorced mother, Ammu, and her family. The central events of the novel involve the fateful visit of their half-English cousin, Sophie Mol, and her mother Margaret Kochamma. We learn at the beginning of the novel that Sophie Mol drowns in the river by the family's house. The rest of the novel pieces together the events that led up to her death and the aftermath that ensued, darting back and forth between Estha and Rahel's childhood and adulthood in the process.

While telling the story of Sophie Mol's death, the novel resonates with larger political and social issues. The society that our characters inhabit is still largely shaped by the caste system, which defined social classes in India and dictated the status each person held. The Indian Constitution of 1949 outlawed the caste system and discrimination based on social status, but it's pretty clear throughout the novel that there are certain social rules that persist and that still have to be obeyed – particularly in terms of who is allowed to interact with whom. The novel pays particular attention to what the narrator calls the "Love Laws," which interpret the caste system to explore who is allowed to love whom, how, and how much. The violation of these social rules is central to the unravelling of the seemingly nice, simple life that Estha and Rahel experience as children and has a key role in forming the circumstances that lead up to Sophie Mol's death.

The novel also pays attention to class politics, particularly those based on Marxism and communism. The rise of the lower classes and the toppling of the upper classes is a concept at the heart of these political ideologies that gives hope to some of the novel's characters and fills others with fear. Roy herself seems to be particularly interested in the politics of class. She has written many political articles and was even awarded the Sydney Peace Prize in 2004. All in all, there is a lot to untangle in this book, but Roy's gorgeous writing makes the whole journey a pleasure – even at the moments when this book is at its most heart-wrenching.

At its heart, The God of Small Things is about more than just the way the death of Sophie Mol affects the lives of Estha, Rahel, and the rest of their family. It's also about why bad things have to happen in the first place. The book gives us many different stories about a number of the characters involved, showing how each person's story got us to the place where we end up. It forces us to think about whether things happen randomly or if they're meant to be.

Genre : Novel , Psychological Fiction , Domestic Fiction

Style : Non-sequential narrative

The God of Small Things is not written in a sequential narrative style in which events unfold chronologically. Instead, the novel is a patchwork of flashbacks and lengthy sidetracks that weave together to tell the story of the Ipe family. The main events of the novel are traced

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back through the complex history of their causes, and memories are revealed as they relate to one another thematically and as they might appear in Rahel's mind.

Point of view :

The book is narrated in the third person. However, during a great part of the narrative, the reader sees everything through Rahel's eyes. This gives the reader special insight into the happenings and characters.

Setting :

The story is set in the village of Ayemenem in the Kottayam district of Kerala, India. The main part of the plot takes place in 1969, a time of changes in ideology and influence.

Introduction to characters :

1. Mammachi:

• She is blind grandmother of Estha and Rahel. She is unhappily married with Pappachi.

• She plays the violin and generally keeps to herself except when Ammu's and Veluth's affair is exposed.

• Major character of the novel.

2. Pappachi:

• Grandfather of Rahel and Estha. He beats Mammachi with a bran vare until Chacko forces him

to stop.

• His prize in life is his "sky-blue playmouth."

3. Ammu:

• Rahel and Estha mother.

• A tragic lonely figure.

• The central character of the novel.

• Most ignored and humiliated figure.

• She falls all the biases and partial treatment before and after treatment.

• We can see in the novel how she is humiliated by his husband.

4. Babu:

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• Rahel's and Estha's father and Ammu's ex husband.

• He is an alcoholic person who is talked about, but never seen in the novel.

• Estha lives with him when he works on a tea estate in 'Assam' but babu cannot take his son along to Australia.

5. Estha:

• Rahel's male fraternal twin.

• An uneasy isolated character.

• He is lonely and forsaken character.

• He feels like a suffocating dying fish out of water in the big ayemenam house.

6. Rahel:

• Estha female fraternal twin. Much of the story is told from Rahel's perspective as a seven year old girl.

• She treated her brother as a outsider.

• When she is thirty one year old, she had ha physical relationship with her brother Estha.

7. Velutha:

• Symbolizing "The God of small things."

• An untouchable paravan who serves as a handyman for Ammu, Mammachi, and the rest of the family.

• He has a close relationship with Estha and Rahel, whom he treats lovingly but never condescendingly.

• Velutha one such "Mombatti" that has to suffer casteism, social injustice and tyranny of police.

• A lovable character of the book.

8. Baby Kochamma:

• Estha's and Rahel's grandaunt.

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• She is a blend of tyranny and villainly.

• She is the perfect villain in the lives of the "Mombattis" (Ammu, Estha, Rahel & Velutha).

• She is lady who is disillusioned from her life.

• She is absolutely frustrated, deserted and isolated character.

• She becomes a sadist and tornaments all around her and deprives them of those things which

she always handkered for.

9. Chacko:

• Rahel's and Estha's uncle.

• He is the only son of Mammachi and Pappachi.

• Chacko was a Rhodes scholar at Oxford University and he is a Communist.

• Chacko is the character who can be termed as a typical hypocritic, ecentric, jealous and leacher

of a person.

• Selfish person who wants to leads a comfortable life.

10. Margaret:

• Wife of Chacko and mother of Sophi mol.

Sophi mol visit's Ayemenam with her mother, after her step-father 'Joe' dies.

Major themes of the God of Small Things:

Introduction :

Arundhati Roy's novel The God of Small Things is a blending of several themes. The narration starts with the return of a brother and a sister twins (Estha and Rahel) who had parted at their seventh year and now they have come back to Ayemenem, after twenty four years.

Ayemenem is a remote village of Kerala, the once happy home of their childhood. The sense of haunting pain and a never lifting weight of sadness govern the narrative. From the very beginning it is sad, absorbed, repetitive like the tape recorder reversing and forwarding again.

Family and Social Obligation :

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The God of Small Things basically deals with the complicated relationships between members of the Ipe family in Ayemenem, India. Each family member has different factors weighing on their relationships, like social obligation, familial duty, and personal dislike. Baby Kochamma, one of the book's most negative characters, allows her personal grudges and preoccupation with society's approval to lead her to betray her own family. Outside of the Ipes, Vellya Paapen also chooses his duty

Indian Politics, Society, and Class:

The members of the Ipe family deal with a variety of social and political influences that cause much internal and external struggle in the novel. In the larger society of Kerala, India (in the 1969 portion of the novel), Marxist ideas have taken root and begin to upset the class system of landlords and labourers. This directly affects Paradise Pickles and the characters of Velutha, Chacko, and Comrade Pillai. The ancient hindu.

Love and Sexuality:

Love comes in many forms in The God of Small Things, but it is most important when it crosses divides of society and duty. The relationship between Estha and Rahel is the strongest of the book, as the two are so close as to almost consider themselves one person. Yet when the young Rahel lists the people she loves she does not include Estha, but instead those she is "supposed" to love.

Change vs. Preservation:

Many characters try to preserve old memories and traditions in the novel, but Roy also portrays the inevitable march of change through small shifts in the status. Paradise Pickles & Preserves is the most obvious symbol of preservation (pickling things to preserve them), as Mammachi and the people of Ayemenem cling to the old caste system and the gender double standard. In places like Mammachi's house and the "History House" things linger.

Small Things :

In both the novel's title and in her writing style, Roy emphasizes the small moments, objects, and changes that symbolize and lead to the "Big Things" in life, like death, love, and political upheaval. Much of The God of Small Things is written in a kind of free indirect discourse, a style where the third-person narrator partly perceives the world in the childlike way that young Estha and Rahel do.

In her writing style writing style, Roy emphasizes the small moments, objects, and changes that symbolize and lead to the "Big Things" in life, like death, love, and political upheaval. Much of The God of Small Things is written in a kind of free indirect discourse, a style where the third-person narrator partly perceives the world in the childlike way that young Estha and Rahel do. This leads to many words written oddly (like "Bar Nowl" or "Locusts Stand I") but also to an emphasis on the innocent way a child sees the world, focusing on certain images and words. Through this lens, Roy dwells on small things like Rahel's watch, Estha's "Two Thoughts," and the little Marxist flag instead of straightforwardly describing the plot of the story.

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Within the narrative itself, Roy often points out that small talk is a mask for large, hidden feelings. The most important example of this is in Ammu and Velusha's relationship at the end of the book. Instead of speaking of the huge taboo they are breaking or the impossibility of their future, the two lovers focus on the bugs in the jungle around them and look no farther than "tomorrow." While the "Big Things" eventually reveal themselves, it is the small things of the novel that make the story so poignant and human, and Roy's writing style so intimate.

Theme on Big Man Vs Small Man :

The God of Small Things presents a confrontation between 'The Big Man, The Laltain' and Small Man, the Mombathi. In short, the novel shows maladjustment between The God of Big Things (Pappachi, Baby Kochamma, Mammachi, Chacko, Comrade Pillai and Inspector Thomas Mathew) and the God of Small Things (Ammu, Velutha, Estha, Sopie Mol.) According to Roy, the term 'Laltain' means 'The big guns of society', and Mombathi refers to the lower strata of society, which has no support and no protection. They are the downtrodden, have-nots, the dalits, the deserted, the marginalized and the defenseless. To put it more frankly, the two Mombatties, Ammu and Velutha have to forsake the big things and indulge in small things.

Theme on Male-dominated Society :

Roy flings a harsh irony on man's domination over woman. She means to state that a woman is not a mere toy or an object of pleasure or a means of satisfying the baser passion of men. In fact she is the noblest and richest part of a man's life. Chacko, the brother of Ammu is a hypocritical male character of the novel. As he is male person of the Ayemenem house, he was sent to Britain to study, though he is an ordinary student. However, Ammu is not allowed to study further. The reason is that she is woman and so she has no right to go to college, because the college studies corrupt a woman. In the opinion of some, women are supposed to be meant for only mating and procreating, serving and nourishing.

Theme on Estranged Girl Vs Estranged Boy :

Chacko fails in almost every respect including his marriage with Margaret, an English girl who deserted him. He cynically tells his sister Ammu "What is yours is mine and what is mine is also mine". It is a great irony that a daughter estranged from the husband is tortured and tyrannized in the house of the parents. But, on the other hand, an estranged son, Chacko not only receives warm welcomes but also remains the rightful inheritor of the family's wealth and fortune. However, the same behaviour of Ammu is termed as illicit, sinful and untraditional. She is locked up in a room and is beaten black and blue. Thus the novelist lashes out at the hypocritical moral code of society, which makes a great difference between men and women. In fact love for man is a passing phase, but it is the essence of her being for a woman.

Theme on Untouchability :

The author also points out untouchability, a great evil of the society. Velutha has to struggle hard to achieve identity in society. Roy wants to show that even a dalit or an untouchable can also become an engineer, a doctor or a professor if he is properly guided.

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Theme on Satire on the Police Administration :

The novel also flings a very harsh satire on the police administration. Roy feels that the word ‘POLICE’ stands for politeness, obedience, loyalty, courtesy, intelligence and efficiency. But Thomas Mathew, the police inspector, has not even a single quality. He does not behave well with Ammu. He is an officer guided by politics and big-ups of the society at large.

Theme on Satire on Politics :

Another prominent theme of this novel is that it is a satire on politics. The novelist satirizes Marxism and the contemporary politics in Kerala through the character of Comrade Pillai, who is an opportunist and who does not help Velutha in the police custody.

Versions of Reality :

Throughout The God of Small Things, we get to see how things look from different characters' points of view – different versions of the same reality. We see Estha and Rahel at two very different points in their lives, 23 years apart. There is a stark difference between their perspectives as 7-year-olds and as 31-year-olds. As kids, we see them learning about the world as they go; as adults, they are trying to make sense of the past.

Memory and the Past :

Time in The God of Small Things doesn't unfold in a linear way; we don't start at Point A and watch the story progress until we get to Point B. Instead, we move back and forth between 1969 and 1993, with a few other episodes thrown in for flavor. The story is told through a series of memories and flashbacks. From the moment the novel begins, we know what's going to happen, we just don't know how. We start at the end, and the narrator uses the characters' memories to put the pieces together for us. (Check out "Writing Style" for more on this.)

Guilt and Blame :

Guilt and blame are a tricky duo in this book, lurking around every corner. Some really horrible things happen here: Estha is molested; Sophie Mol drowns; a family breaks apart. Even though the narrator sometimes suggests that these things might have been destined to happen, the only way for the characters to make sense of the tragedies they are living through is to find someone to blame. Margaret Kochamma, for instance, finds it easiest to blame Estha for Sophie Mol's death, while Chacko blames Ammu.

Innocence :

One of the most interesting aspects of The God of Small Things is how the narrator helps us see and understand the world from a kid's perspective. This ranges from everyday things (like what certain words mean) to the most shocking and horrific events imaginable (like Sophie Mol's death). Usually when we think about innocence, we think about a world of simplicity. When you're innocent, what you don't know can't hurt you – you can be blissfully naïve. This book puts a different spin on innocence – here, it's not about what Estha and Rahel don't know, but rather the way they make sense of what they do know, see, or experience.

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Estha and Rahel, both separately and together, lose their innocence throughout the course of the novel. One of the most touching aspects of Estha's loss of innocence – when he is molested, and when he is forced to condemn Velutha – is how he tries to prevent the same thing from happening to Rahel. While both children undergo a loss of innocence through painful experiences, Estha is the more profoundly affected of the two. He watches his world change and tries to prevent his sister from having to share that experience.

Identity :

The question of identity ("Who am I?") is important to all the characters in The God of Small Things, but especially to Estha and Rahel. On one level, they have a very good idea of who they are: they are extensions of one another. When they are together, they are a whole being. Nevertheless, the more Estha and Rahel learn about the world around them, the more we see them taking on alternate identities and imagining themselves as someone else. Ambassador E. Pelvis, Ambassador Stick Insect, and The Airport Fairy are all versions of themselves they identify with in different situations. Part of what makes their reunion in 1993 so important is that for the first time in 23 years they can consider themselves whole again.

Mortality :

Mortality, or death, resonates throughout The God of Small Things. We find out from the very beginning that Sophie Mol is going to die, and our anticipation of and eventual reaction to her death keeps us on edge from the first to the very last page. But Sophie Mol isn't the only person who comes face to face with death; Velutha dies in an incredibly graphic and violent way, and Ammu's death scene is full of anguish and fear. The novel asks us to consider not just the experience of death, but also that of witnessing it.

Conclusion :

Above all, the theme which rings the note of The God of Small Things is the truthful portrayal of the plight of the women in society and their Herculean struggle for seeking the sense of identity in a male dominated conservative framework. The social structure of an Indian woman is full of many ups and downs, ifs and buts. Life offers little choice for a forsaken woman like Ammu, the central character.

☆☆☆~~ THE END ~~☆☆☆

Thank you very much ☺

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