



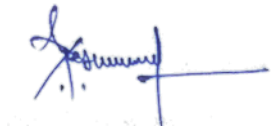
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**Bibliometrics of the Publication During the year 2017-2018**

<b>Sr No</b>	<b>Title of the Paper</b>	<b>Name of the Author</b>	<b>Title of the Journal</b>	<b>Year of the Publication</b>	<b>Citation Index</b>	<b>Institutional Affiliation as mentioned in the Publication</b>	<b>Number of Citations excluding self-citations</b>
<b>1</b>	Cultural Clashes Reflected in Women Characters in Shashi Tharoor's Riot	Dr. Amol Mendhe	Critical Insight A Multidisciplinary Peer Reviewed Annual Journal of the Centre for Literacy Interaction and Creativity Vol- III Issue- I ISSN: 2319-9261	Aug 2017	-	-	--

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Sr. No.	Title of the Paper	Name of the Author	Title of the Journal	Year of the Publication	Citation Index	Institutional Affiliation as mentioned in the Publication	Number of Citations excluding self-citations
1.	Colonial Exploitation reflected in the Novels of Shashi Tharoor	Dr. Amol Mendhe	Research Hub International Peer-Reviewed Multi-disciplinary E-Journal Volume-III:Issue II	(April 2022)	<b>5.307 SJIF</b>	S.K.Porwal College, Kamptee	-
2	Cultural Deviations and Conflict articulate in the Women Characters in Shobha De's <i>Socialite Evenings</i>	Dr. Amol Mendhe	UPA Peer-Reviewed  Multi-disciplinary E-Journal Volume -VIII Issue- I	(Feb 2022)	<b>5.473 SJIF</b>	S.K.Porwal College, Kamptee	-



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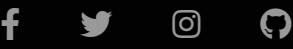
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## CULTURAL DEVIATION AND CONFLICT ARTICULATED IN SHOBHA DE'S WOMEN CHARACTERS IN 'SOCIALITE EVENINGS'.

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**ABSTRACT :** *Shobha Rajadhyaksha , well known novelist by the name of Shobha De often kicks away all the values and views of traditional and social mindset by projecting her characters with rebellious mood and revolting outlook in her works. She has enriched the feministic writings in Indian English literature with her unique treatment to women's issues like female sexuality, domestic violence, extra marital affairs, lesbianism, male chauvinism and the like. De glorifies the extra-marital affairs of women as the stroke to break the traditional and moral values in society in her novels. She shows her bold and innovative approach towards the woman's world. In her novels she conceives an image of a new woman who bravely fights with the adversities in her life playing different roles in family. Her women are not weakened and wounded by the deadly shackles of patriarchy and do not wail for their misfortunes in conjugal life. They have power to smash the traditional and typical image of woman and they have a strong hatred towards the patriarchal male dominated culture. This deviation and subversion of social values has been amply discussed, debated and documented in all her novels. Shobha is a gifted novelist with extraordinary ability to discuss very sensitive aspects of human life tactfully. The way she narrates each and every aspect of human relationship in general and man-woman relationship in particular, is superb. Shobha differs from other Indian women novelists writing in English. She is a writer who believes in very frank narration of incidents and absolute open-heartedness. Socialite Evenings is a novel that presents the institutions of family and marriage existing in the wealthy class of the Indian society. The present paper is a study of Shobha De's debut novel Socialite Evenings in the light of cultural deviations reflected by different women characters drawn by the novelist from various walks of life. Through this paper an attempt has been made to examine and analyze her women characters in the light of cultural conflict and divergence while adopting modern high society life style in Socialite Evenings.*

**Keywords :** Culture, extra-marital affair, conflict, cultural values, Vehement, realistic, revolting, deviation, conflict

## Introduction :

Indian fiction in English has been enriched by several multi faceted women novelists including Kamala Markandaya, Anita Desai, Nayanatara Sahagal, Attain Hosain, Shashi Deshpande and Shobha De. They have a women perspective on the world. They have written about Indian women, their struggle, their suffering and their awkward position, keeping in view their image and role which the society has created. Their chief contribution consists of their exploring the moral strength of women characters and their struggle with challenges in creating their own identity .Shobha De is a prolific writer born in Maharashtrian Brahmin Family in Mumbai in 1948 and was educated in Delhi and Bombay. All the twelve books which were written by her gained high score and created new records. She writes about the high-flying- upper class society of India. She has dealt with issues related to woman. To project urban culture, she has changed traditional picture of enduring, submissive and self-sacrificing women with a new picture of bold and liberated urban women.

Shobha De, an eminent modern novelist and journalist and an iconoclast , becomes the symbol of highlighting different perspectives of women's freedom and liberation through her writings. Her glorification of extra marital affairs to break the cultural and traditional Indian mindset is one of the most dominating aspects in her novels. Her women characters are daring and courageous in establishing extra- marital affairs to gratify their natural drives. Her intention is to reconstruct the established social theory about woman. In her works, she has advocated rebellious sort of woman ready to revolt against social taboos which compel her to behave as voiceless one and always be subjugated in the clutches of patriarchy. De has portrayed her woman not as a victim but a victor in her novels. Thus Shobha De has occupied a controversial place in literary circle for her bold writings which are not only popular and best sellers in India but also in abroad. The most noticeable aspects of her writings is her vehement approach towards woman's issues and their emotional world. Her entire focus is to present her work more realistic and down to earth. De's works are documented as epitome of her deep rooted reverence expressed for womanhood in the light of various shades of characters portrayed in her novels. Here the readers can feel the clash and rift between cultural values in existing moral codes which are always constructed by the revolting outlook shown by her woman characters. While Shashi Tharoor voices the failure of traditional Indian marriages in his novels , Shobha De vehemently speaks about high class women's sexuality and domestic subordination in her writings.

## Cultural Deviations in *Socialite Evenings*:

Shobha De's debut novel *Socialite Evenings* (1989) has a well knit structure which has been intelligently cemented with literary excellence. It is a well crafted novel with a plot and subplot. It's basic theme is a strong protest of women for self assertion and to battle with dominance which has deeper roots in the traditional patriarchy. Like other novels in *Socialite Evenings* also De has presented Karuna and Anjali as liberated working women of defiant, wealthy, ignited with confidence and affirmed for their position in society. These women constitute their own culture The novel is based on such a major plot. Karuna, a desperate housewife the central character progresses with the development of the other characters in a



subplot in which the life of Anjali, a fun loving fashionable woman runs counter parallel which enforces the climax and conflicts in the main plot.

Karuna, the ill fated heroine, is a remarkable Bombay socialite. The novel is totally drawn in form of her memories, detailing her birth in a dusty clinic in Satara. The plot unfolds itself, by making this middle class girl develop into a star along with her friend and mentor Anjali. It indicated her real narrative interest in the metropolis of Bombay and her friend, Anjali. It is her meeting with Anjali that changes her course of life from a boring college girl status to that of modeling star in a social circle far away from her middle class mindset up and background.

The conservative middle class background is ever present in Karuna's response to the pervasive world she inhabits. Karuna eagerly casts off the confining shackles of her modest upbringing to adopt the life style of Anjali and the rich and famous of the metropolis. She subsequently expresses her repulsion at the thought of an ordinary life, "perhaps I just wasn't cut out to be middle class, lower middle class ." (SE, 240) As Karuna rightly says:

" basically I wanted to get out of the closed boring middle class environment of my family. I wasn't interested in studies. I wanted to be on my own independent to see the world, meet people, buy lovely clothes and perfumes. What else does a pretty girl at that age want any way? " (SE, 12)

Karuna believes in the superiority of the rich and famous. She imitates Anjali and moulds herself and takes to designer clothing and famous labels to home interiors as obvious symbol of luxury and success acquired by any individual who embodies Bombay's high life. Karuna detests the empty evenings and the social life that accompanies the marriage, but lacks initiative or influence to change her circumstances. She finally leaves her husband out of sheer boredom without justifying her decision or leveling blame upon him. Karuna dreams of a perfect marriage with laughter, conversation and fun and frolics in life. She seems searching for the 'grand romance' that may ever not exist.

Hence, Karuna has to shoulder different roles at different times to quench her emotional and psychic thirst. She is a model, a housewife a society lady, an actor, writer and a paramour. She has independent thought. She has her own opinions and is free to choose her ways and means. There is no superimposition on her thoughts. Karuna's life filled is with instincts and urges. She unveils and unfurls herself to activate the creative urge lurking within herself and this act of unburdening herself is a compromise with herself. Like Shashi Deshpande, De does not over do by wailing for woman's agonies and anguishes. She transforms them into a creative principle of act and beauty that foster mental strength to her characters. Karuna's expected child creates a crisis in the household as her husband suspects the paternity of the child and this tussle leads to their divorce. Karuna is almost in a state of panic but in this situation too, her whole response and attitude is directed towards herself.

Karuna is an iconoclast and rebellion since her childhood. Her 'adventurous' feats in school and college life imitating her school colleague Charlie shows her revolting outlook and

fortitude against the established social bonds and bondages in an orthodox Brahmin family. She secretly shoots her modeling snaps with Charlie and enjoy smoking, wears high heels and short cuts, throwing away the cultural codes in her family. Her obsession with *Play Boy* to see and experience nudity at any cost shows her boldness and protest against the social taboos.

In this way, Karuna makes a deviation from traditional norms and existing moral codes. She refuses a good life offered by Girish or Ranbir as it is at the cost of her individuality. Karuna's resistance to the idea of second marriage is also significant. She talks rough to prospective husband especially Ranbir. She prefers friendship to permanent exploitation. She refuses to institutionalize her relations with others and thus protests her stereotype with marriage. She is a rebellion from childhood who prefers to live following own codes set by her.

Along with Karuna is a modern independent woman with modern views and values. She is very defiant in her attitude towards dress and manners and her ability to keep herself away from wolfish males and the disdainful expressions of men who maintain a formal safe distance through the day and in the evening take a chance to establish relationship. Her breaking out the shackles of matrimony and traditional mindset and working in profession of her own choice display the revolting shade of her character. She is portrayed as a serious character in the novel.

Unlike Karuna, the other female characters appear to lead far more interesting lives as they freely indulge in sanctifying their sexual urge. Anjali is narrator's friend and mentor. In Anjali, De portrays an apparent independent lady of the metropolis, rich, confident and beautiful. As Karuna says: "when I think about Bombay the person who comes to mind is Anjali and so I shall begin my narrative with her." (SE, 9)

Anjali voices the concept of marriage prevailing in the rich society. Anjali too is not interested in studies and keenly wanted to get out her middle class background. She is a pretty young girl, who joins the Air India as an Air hostess. As De writes "she was still stunning to look at in her mid forties. Not classically beautiful, not flashy like a movie-star but straight of back and firm of shoulders." (SE, 9) She manages to look Abe, a rich man, "an experienced rake with a wild reputation." (SE, Anjali looks towards life as an inventory of consumer goods where even a proposed husband is measured by his wealth. Her house is covered and adored by mirrors and a bar, which appears to be extravagant and disgraceful imitation of Hollywood film set.

In Anjali's circle everyone is thrice married and divorce is casual among them. This explains status of Anjali's conjugal life. Anjali has dual religious identity as the half Jain and half Hindu girl. She shows her adherence to twin religious cultures. She is treated like a baby who enjoys the feeling of indulgence but the vital area of difference between Anjali and Abe was the 'Mussulman part'. Anjali continues to wear a *Bindi* when she wears *sari* and celebrates *Diwali* at home which results in their divorce. Marriage does not put any restraint on the extramarital relationship of Abe and Anjali. After the death of her father she realizes that her mother is not pleased to see her as divorced daughter. Anjali is in lookout for a catch to marry.

She tells Karuna that she would grab a rich person is exceedingly rich. Abe promptly divorces his second wife to tie a wedlock with Anjali, a women perpetually on heat. She gets sandwiched with a husband like Kumar who is a gay. Anjali's escaping idea from having children can also be traced in her advice to Karuna when she enforces:

Don't be crazy. A baby is a lifelong responsibility look at Mimi. Are you prepared to tie yourself down forever ? Get a pet puppy or a kitten if you are feeling all that motherly forget about a kid besides, you won't be able to handle the scene ( SE ,22)

Marriage is a necessity for women like Anjali because it provides them not only security, status and luxuries but also awards them a license to indulge in infidelity that is possible only within marriage. Anjali's stormy sexual affairs have horrifying impact on her daughter Mimi, who withdraws herself from the society, family and finds solace in drugs. She highly addicts to drugs and make desperate attempts to find a temporary escape to her mental troubles, tortures and torments.

## CONCLUSION :

Speaking in a nutshell, Shobha De's *Socialite Evenings* speaks of volumes about the clash of the values, the friction between Indian traditional approach and modern way of living in case of Karuna , Anjali and other subsequent characters. The novel is not only a model of literary expression but it is a biting satire and serious comment made on social institutions questioning for existing social values and moral codes. According to R.S.Pathak De's treatment of the "contemporary Indian women's challenges, predicament, values and life style is surely not without significance."(Pathak, 69)

Both the heroines of the novel, Karuna and Anjali are not ready to obey the superficial social bonds and bondages ,which are made by man for woman. In this novel ,like her other fictions her women are bold, straightforward and daring to indulge in infidelity or to have extra marital links to overcome their mental fatigue. Thus *Socialite Evenings* becomes a story of two high class beautiful young women who like to live a life of their own which does not restrict them to tiptoe all social rules. They set up their own rules and moral codes and constitute their own culture.

Over all , the characters, the situations, the incidents, the attitudes, the setting and the plot of the novel reflect the tussle and deviations between different cultures and established social values and it becomes the main thrust of the novel *Socialite Evenings*.

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# CRITICAL INSIGHT

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# Cultural Clashes reflected in Women Characters in Shashi Tharoor's *Riot*

Amol D. Mendhe

Being a man of international mark and staunch diplomat, Shashi Tharoor is also a writer of great promises and responsibilities. He has an enviable list of literary works including novels, short stories, biography, articles, reviews, commentaries etc. published by Indian and Western publications to his credit. Tharoor always visualizes culture, politics and history with a journalist's eye and studies them with a novelist's heart. Politics and history run through his blood as a soul to his writings. What makes Tharoor popular as a writer and diplomat is that he often tries to explore things that matter to him. One thing again that proves him a perfect and prolific writer is his unbiased and non-aligned of writing. He analyses, studies and traces every partison issue but never puts the complete blame on any particular race, class, caste or religion. This becomes the very core of his undisputed success as a writer.

Tharoor gives new importance to novel not as an art but as a social committment. For Tharoor, novel is not just a story developed through chapters, delineating characters and individuals, using literary techniques but something more. He has given a new turn to the Indian English novel in the 90's. His art of letters always differs him from his contemporary writers like Salman Rashdie, Vikram Seth, Amitav Ghosh, Rohinton Mistri, Nayantara Sahgal and the like. The women writers like Anita Desai, Arundhati Roy and Shashi Deshpande lay emphasis on domestic problems and themes, while Tharoor handles the theme of culture, politics and history. He develops his themes not through chapters and episodes but with letters, diary-entries, scrapbooks, interviews, conversations, journals, news and the like. This treatment is entirely new to the contemporary Indian English novel.

Tharoor always deals with the presentation of multiple cultural perspectives and fragmented identities, through an anasysis of social



institutions, study of Indian and foreign culture with equal objectivity. His aim is the revelation of India's moral superiority, formal experiences related with complex, social, political, historical and cultural realities.

The present paper aims to underline the theme of cultural clashes with reference to women characters in Shashi Tharoor's *Riot*. Tharoor's well chiselled novel *Riot* is flavoured with numerous viewpoints such as communal disharmony, social unrest, multiple identities, cultural diversity, politics and history, domestic violence, politics of identity, exploitation of women in patriarchal system, unique narrative techniques etc. But above all the novel has been appreciated from all corners of the world for Tharoor's matchless presentation of cross cultural identities. So Khushwant Singh comments on *Riot* as 'a novel of moral significance'.

In *Riot* there is a galaxy of characters like Priscilla Hart, V. Laxman, Geetha, Rekha, Rudyard Hart, Katherine Hart, Kadambari, Fatima Bee, Sundari, Cindy Valeriani, Randy Diggs, Ram Charan Gupta, Gurinder Singh, Nandini, Prof. Mohammad Sarvar etc and all these characters have their own voices. These characters can be categorized as major and minor characters and Tharoor has delineated each of them with minute details and peculiarities. But the characters that leave captivating impression on the readers mind are Priscilla Hart, an American research student and V. Laxman, a District Magistrate, Geetha, Laxman's Wife. These characters dominate the entire plot of the novel and they belong to different cultural identities. I will deal with the major women characters in the novel Priscilla Hart an American Research Student and Geetah, the wife of V. Laxman, the District Magistrate of Zalilgarth regarding the cross-cultural perspectives.

Priscilla is a 24 year old American volunteer working for an NGO, Help-Us. She is involved in developing awareness among women about population control. She has come to India because of her father's job when she is only fifteen and has experienced the multiple realities of India like the poor condition of the lower classes, the overcrowded bazzars, the suffocating cinemas, the mosques and the temples. She has engaged herself in selfless services such as reading for blind children and helping those living in orphanages.

Priscilla returns to India after nine years and starts working on a population control programme in Zalilgarth, a district in UP. She is



*I wheel my bicycle into their habits,  
Tell them what is right, what can be done,  
And how to do it. They listen to me,  
So ignorant, so knowing.....  
They go back to their little huts,  
Roll out the chapattis for their dinner, ....  
Serve their men first, eat what is left  
.....and then submit unprotected  
To the heaving thrusts of their protectors,  
Abusers, masters. One more baby comes  
To wallow in the misery of the rest. (15-16)*

This shows the sensibility felt by Priscilla about the Indian women's submissive approach towards the family. This all disclose her sincere adherence to her work, the maturity of as an individual, as a well bred follower of American culture.

But as far as Laxman's wife Geetha is concerned she is completely submissive and lacks the intellectual maturity that Priscilla possesses. She has not intellectual compatibility to Laxman who is highly educated and quite liberal in his philosophy of life. She appears before us as a blind follower of patriarchal social system a physically grown up lady lacking self assertiveness and opinion of her own. She always comes before the readers as a person accepting mutely what is served to her by destiny. Throughout the novel Geetha never tries even to introspect the cultural impression upon her. Marriage is a social contract to her where others are not allowed in the world of their own. When Laxman discloses his passionate love affair with the young and ravishing research student the marital bed of roses becomes for her a bed of agonies and anguishes. Riot delves deep into the thought that religion is not merely chanting of prayers, performing pujas and ritual rites or worshipping a particular God, but, in fact, a way of life. In Geetha we notice a firm believer in traditions, fanaticism rather than a secular approach towards religion.

Another important aspect that reveals the wide difference between the two cultures is the open mindedness and frankness of emotions. Priscilla openly discusses with her American friend Cindy Valeriani, her passionate love affair with Laxman with every minute details of their physical relationship in a very romantic way. She also openly talks about her earlier sex affairs in America with Professor Nicoles, Winston, and Jack to Cindy Valeriani and to Laxman. In spite



moved with the condition of Zalilgarth with broken and dusty roads, cow dung on sidewalks and poor people in dirty dhotis. While working for Population Control Programme she comes in contact with V. Laxman, the District Magistrate of Zalilgarth through the government assistance in her work. She falls in love with V. Laxman and gets fascinated by his depth of knowledge about Indian social realities, Indian mythology, love for literature and so on and their relationship begins to prosper under the veil of friendship. Later it takes a form of intense and passionate love affair. They frequently meet in a haunted place full of heavenly natural beauty, Kotli on every Tuesday and Saturday. At the same time there is an agitation between the Hindus and the Muslims on the issue of Ram Janma Bhoomi and the demolition of Babri Masjid, an ancient mosque by the Hindus and political activists in UP. It produces the fertile ground for communal disharmony and social unrest. Priscilla continues her passionate love affair with Laxman. But he being a married man it disturbs the gentle flow of Laxman's conjugal life and he decides to separate from the relationship. At the end of her work when she was about to depart from India to America she writes to him for their last meeting on Saturday and full scale riot takes place and innocent girl is mercilessly stabbed sixteen times by some unknown assailant. On hearing the tragic death of Priscilla, her parents Rudyard Hart and Katherine Hart come to India to investigate the whereabouts of Priscilla's cold blooded murder. Thus, Tharoor develops his theme from India's pluralism and composite culture. The two characters in the novel Priscilla Hart and Geetha elaborate the wide gulf between Indian and American culture.

Priscilla often appears before the readers as an open minded individual fighting for the rights of others. Her heart bewails for the 'pornography of poverty' and women's exploitation in Indian patriarchal social system. Through her Population Control Programme she tries to create awareness about the reproduction rights among the women folks. She is moved deeply realizing that even after 60 years of independence nothing substantial has been done for the reproductive rights, domestic violence, sexual objectification, domestic violence and oppression on the part of society and government in India. In her scrap book (on 5 Dec. 1989) Priscilla writes as a sensible individualist in a verse form-

*Here I have come to do a good. It's true:  
So simple a task in so complex a land.*



of Laxman's married status and being a father of a daughter does not carry any meaning to her and she utters: "I don't care about your background.....I love you"(p.89).

In fact the several topics that are normally taken as taboos like extra marital love affairs, pre-marital affairs etc. in Indian culture, do not trouble her. She perceives sex as a means of expressing love to the man she loves. But Geetha being a follower of Indian traditions and dogmas can not digest her husband's extra-marital affair with Priscilla. Her world is completely shattered into pieces when she comes to know his love affair. Geetha believes in arranged marriage, where the elders of the family map out and arrange the marriage of their grown up children. But Priscilla is unable to swallow such marriage as the life time commitment between a boy and a girl. She is shocked to accept this kind of marriage in case of Laxman, who is highly qualified and liberal in his philosophy of life. So she feels pity for his marriage imposed upon him and labels him as: "Mr. Right in the wrong place at the wrong time."(p.69)

This comment is highly significant that reflects how the construction of social institutions are at odds in Indian and Western cultures.

Again sex plays a very vital role in underlining the clashes between two cultures represented by Priscilla and Geetha. Geetha, Laxman's wife, has a different approach towards sex. She just takes it as routine chore where she does not want to initiate or welcome it in any way; she just wants to remain a passive partner in getting physical to her husband and also feels that she is born to endure it rather than to enjoy it. This passive approach of Geetha towards sex brings the District Magistrate closer day by day to the American girl. On the other hand, Priscilla enjoys every moment of sex as sex is a great festivity and celebration to her. Therefore to achieve a heightened sense of pleasure she initiates it, welcomes it to the fullest and looks forward to every other step with a great expectation and fulfilment.

The other women characters like Rekha, Fatima Bee, Sundari are delineated by Tharoor as the victims of Indian male dominated social system. Fatima Bee is beaten for using birth control pills without the permission of her husband Ali. When Priscilla guides her about the adverse effects on financial life of the family on having more children, Ali throws a packet of birth control pills over her. This shows the



subjugation of women in Indian social system who have not any reproduction rights of their own. Sundari falls prey to the domestic violence and dowry system. She is often irked by her mother-in-law for not delivering a male baby. She is accused of carrying a female child in her womb as girl child is a curse and boy is a boon. So the result is that her own husband and mother-in-law set her on fire. Through all these episodes Tharoor wants to highlight the trauma and pangs of women exploitation in Indian society. But the Western characters like Cindy Valeriani, Katherine Hart show their sense of disgust for educational backwardness in India and poverty in rural areas.

In summing-up, it may be observed that Tharoor talks about pluralism and different cultures represented by women characters like Priscilla and Geetha. Thus, it is evident from various episodes that Priscilla had complete adherence to American culture, while Geetha represents her kinship with Indian culture. This cross-culturalism is the major aspect of the novel, *Riot*. For all these reasons Nobel Laureate Elie Wiesel hails Shashi Tharoor as 'a major voice in contemporary Literature'.

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## COLONIAL EXPLOITATION REFLECTED IN THE NOVELS OF SHASHI THAROOR

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### **Abstract :**

*Colonial exploitation has been a time old problem in case of India and the other colonized nations. The trauma of partition, financial backwardness, the split between Indian political leadership specially between the Hindus and the Muslims in colonized and de-colonized India are disastrous colonial impressions on Indian society. These colonial clutches later converted into autocracy of the British rule denuding the dignity, honor and the self respect of the Indians. Most of the times, many of the historians, biographers, archaeologists, research scholars have praised the British rule for civilizing the Indian people and the spread of modern education making it open to all. But the researcher feels that under the veil of administrative development and educational up gradation, there underwent a killing game of social, political, cultural and religious subordination and subjugation of the natives This paper aims to highlight the impact of colonial rule in India and its disastrous consequences faced by the colonized and decolonized India which are amply and seriously illustrated in the novels of Shashi Tharoor. Tharoor has enriched the post colonial fictional writings with his astonishing intellect and literary exuberance revealed in his works. He shows his serious concern for the politics and history of India giving major expression to the exploitative policies of the British Raj in India as one of the most debated themes in his novels. Tharoor has expressed his satiric opinions at different global platforms through his debates, lectures, oratory and in his fictional and non fictional writings. All his novels are full to the brim with his biting and satiric criticism of the colonial rule in India. Through his woks Tharoor wants to convey the satanic game of the colonial policies to the people in India and abroad as an eye opener which he strongly feels as the root cause of poverty and communal unrest in India. Like the post colonial writers, Tharoor does not believe in the rosy picture of India. On various global platforms Tharoor has exposed and examined the hierarchy of the British rule in India and its horrible consequences on Indian society. Colonial exploitation has been always discussed, argued and elaborated with all its destructive dimensions in his fiction and non –fictional writings. The predicament and the immeasurable sufferings of the Indian society always has been the main thrust of his novels and non- fictions.*

**Keywords :** Colonial, British rule, exploitation, autocratic, hierarchy, subjugation, exploitative, sufferings, irreparable loss, colonized, decolonized, explosive, abuse

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## Introduction :

Shashi Tharoor as a global politician, a profound journalist and a sensitive writer conveys his ideas and views through the conscious study of historical, political and social situations in India in his works. He exploits the pluralism and multiple identities in India as main stuff.

A curious tour of Tharoor's works highlights his deep concern for the irreparable losses of lives and the financial damages in colonial rule. Demolishing and destroying small scale industries in Indian villages that paralyzed Indian economy find powerful expression in his works. In the 19th century when the whole world was heading towards scientific and agricultural advances and development, India was facing the hierarchy of the British rule. He believes that since the establishment of East India Company, the British started an unending series of physical, psychological, administrative and political exploitation of Indian society.

The term 'colony' comes from the Latin word 'colonous' meaning farmer. Imperialism and Colonialism are subordinator to each other. The term imperialism finds its seeds in the Latin word 'imperium' which means to command. Both these terms reflect the sense of dominance and subjugation of the natives or indigenous people. Colonialism denotes the system in which a country conquers, controls the other regions or territories. It also denotes a spirit of racial superiority among the colonizers. Colonialism is a practice of domination which involves the subjugation of one people to another. Colonialism later converts into imperialism which is initiated for the economic benefit and the exploitation of resources for the mother country from colonized region.

With the advent of the British in their search to settle colonies in India for economic benefit to England they established East India Company in 1600 and started the drain of natural resources of Indian territories. Gradually this colonialism converted into British imperialism that initiated the exploitation of the small scale industries and demolished the strength of the economy of the country. The British colonizers exploited India by many ways such as drain of national resources to Britain, the destruction of the Indian textile, steel making and shipping industries and the negative transformation of agriculture. In addition, the colonizers started enslavement of the Indian native population. They also introduced the modern education to provide cheap clerical class to strengthen their clutches of colonial administration.

Tharoor shows his serious concern for the autocratic rule of the British in his writings frequently. In his dynamic work *An Era of Darkness* (2016) Tharoor reveals that the British rule was very disastrous and devastating for India, an era of darkness throughout it which it suffered several looting, anarchy, slavery, manmade famines, wars, human exploitation and brutal violence. His another explosive work *Inglorious Empire: What the British Did to India* speaks of volumes about the hierarchy of the British rule in India.

Tharoor exclusively writes about political and economic upheavals in pre-independent and post independent India. Racial superiority, feudalism, subjugation of women and common masses, political rivalry signalize the perpetuation of colonialism in the form of neo-colonialism in Indian society and are profusely expressed in Tharoor's writings. The chapter also throws ample light on the exploiting economic strategies and tax policies, injustice

and suppression of the common class, divide and rule policy, communal violence, trauma of partition and its consequent bloodshed, split between Indian leadership in colonized and de-colonized India.

Similarly Tharoor opines that the communal disharmony, saffronization of politics and religion, the loss of moral values in politics, the criminalization of politics are the forms of continuation of colonialism in today's modern India. Tharoor has documented this crisis and the anxiety, tortures and torments as a sensitive writer in his works. All his writings embody his deep consideration felt for Indian soil. Thus, colonialism seems to have worst effects on an individual as well as national identity. Tharoor has presented the various destructive forms and phases of colonial exploitation in his works. Tharoor's *The Great Indian Novel* amply speaks about the political journey of partition and its aftermath in a serious expression. The failure of Gandhi as visionary, the split between leadership and the conspiracy of the colonial rule in division of India are seriously illustrated by Tharoor in the novel. His *Riot* expresses the biased attitude of the west and its media towards India. It is shown by Tharoor when Priscilla is insulted by Ramcharan Gupta, a staunch Hindutwa activist being a foreigner who develops her fascinations for Indian culture and surprise and questions the dedication of women for the family in Indian society. Tharoor asserts that though the colonialism is ended but the influence of the colonialism is ingrained in psyche of de-colonized India. His *Show Business* also exposes the criminalization of politics, self-centeredness of political leadership, winning of elections on caste calculations as the signs of perpetuation of colonialism in Independent India. Tharoor's novels and non-fictions reveal his deep and serious concern about British rule in India and its consequences on Indian society. It observes that Tharoor shows his deep anxiety about the British colonialism and its subsequent exploitation. He asserts that it denuded the dignity and honour of Indian people. It has been also noticed while going through his writings that Tharoor severely condemns and lashes out the British rule as the lethal and fatal source of physical, mental, social, cultural and religious exploitations on different grounds in his works. Through his writings he has made attempts to make realize the colonial exploitation in India as an eye opener to the English people as well as to the Indians. Tharoor always highlights the contemporary social issues that are closely related with the political scenario. He also treats history as his first love in his writings. He probes into the contrasts that exist within the present historical situation and traces it back to similar situations and circumstances that existed in ancient India.

Tharoor's novels drastically document his severe condemnation of British rule in India. Tharoor believes that the colonial rule in India and the continuity of colonialism after Independence practised by the native has distracted and disfigured this Great India and her rich edifice of values and ideal leadership. Tharoor has a great respect for India as a nation. But at the same time, he is aggrieved by the atrocities of colonialism and the poignant picture of the post independent political scenario of India. Both these aspects are clearly revealed in the novel. Tharoor reveals the inhumanity and tyrannical colonial rule when he writes:

"(By) The simple logic of colonialism ... The rules of humanity applied only to the rules, for the rulers were people and the people were objects ... objects to be controlled, disciplined, kept in their place and taught lessons like so many animals. Yes, the civilizing mission upon which

Rudyard and his tribe were embarked made savages of all of us and all of them." (Tharoor, *The Great Indian Novel*)

Again speaking on the treacherous 'act of looting' to India through the exploiting policies of the British Tharoor's narrator, Ved Vyas says –

"They came to an India that was fabulously rich and prosperous, they came in search of wealth and profit and they took what they could take, leaving Indians to wallow in their leavings." (Tharoor, *The Great Indian Novel*) and asserts that it was the British rule who "invented our poverty."

As a post colonial text, Tharoor's novel underlines the intervention of religion in national politics. It depicts that the 'divide and rule' policy of the British exploited the differences among the different Indian traditions, belief and values and shows that how the British "found the perfect opportunities in the religious distinctions, which India, in its tolerance that had so long and so innocently preserved." (Tharoor, *The Great Indian Novel*) As a true Indian, Tharoor points out that tactful interference of the Colonial Rule in Indian politics damaged the very fabric of Indian identity and created cleavage between the Hindus and Muslims which created the trauma of partition. Like most of the historians, Tharoor also holds responsible Muhammad Ali Jinnah for this inevitable division and violence after partition.

He brings out that religion had no concerns to politics but the British rule exploited the difference between religions for their own interests. As Vyas says: "No, Ganpathy, religion had never much to do with our national politics. It was the British Civil serpent who made our people collectively bite the apple of discord." (Tharoor, *The Great Indian Novel*) Bearing the loss of the great sire, Gandhi India marched on the path of progress as the largest democratic nation and Dhritrashtra (Nehru) was coroneted as the first Prime Minister of Independent India. Mohd. Ali Jinnah became the first President of newly born Pakistan. But the rift between two nations could never be repaired. His three novels and some of dynamic works of non-fictions like *An Era of Darkness*, *Inglorious Empire* reveal the fact that the atrocities, poverty and exploitation are the product of the colonial rule and the Indian people and nation has been paying great price for it till date. Tharoor delivered an explosive speech at a 2015 Oxford Union debate on the topic "Does Britain owe reparations to its former colonies?" This speech lashes out the damages and irreparable ravages that the colonial reign made to India and Indian ethnicity. At every global platform possible to him, Tharoor exposes and whips out the atrocities of the British Raj in India.

Tharoor shows his great craftsmanship in variations of narrative style and techniques to deal with the theme of colonial exploitation in his works. His satiric exposure of his characters and situations lingers in the minds of the readers. In *The Great Indian Novel* Tharoor has narrated the episode of partition of territories between India and Pakistan with rib tickling humour and comic dimensions showing excellence in narrative skills. As a post colonial and post-modern novelist he shows his great refinement in variation and experimentation in narration in his works. His novels are full to the brim with artistic and linguistic novelty as a stylist. His works remain outstanding specimens as unique historical and political narratives for the readers. Tharoor amply uses all the weapons of parody, irony, pun, satire, subversion intertextuality and so on to heighten the desired effect of his narratives. His playfulness and

word play with irreverence and subversion keeps his works lasting in the memory lane of the readers.

Tharoor's use of myth and mythology is one of the most debated and illustrated aspects of his narrative style. As a post colonial writer Tharoor employs the great classics like the *Mahabharata* and the *Ramayana* and other treatises to project the kinship between the prosperous past and present restless Indian situation. While Iravati Karve calls the old classics as stories of exploitation of womanhood and Salman Rushdie finds magic realism in it, Tharoor interprets them as national historical narratives and guiding force for today's India. Tharoor's unique sense of humour is widely known throughout the globe. He turns, twists and transforms the words of criticism in such a amazing style that even the worst critic on him enjoys and appreciates it.

He lashes out the autocratic rule of the "Brits" in his novels in unique Tharoorian narrative style. His creative energy and artistic excellence, his clever use of nursery rhymes, all weapons of satire and parody and the like find powerful expression in his works. Tharoor's poetic excellence and poetic good sense culminates in his expression of parody of British rule in India. His prose interspersed with poetry is also dominant aspect of his genius as a post colonial writer.

### Conclusion :

Shashi Tharoor always speaks of India and Indian issues. He has a strong faith in the plural identity of India. the morbid situations in social and political realities in India tortures him and he tries to explore the real India in his world of fiction. He does not present a rosy and silky picture of India but a truthful and realistic picture. Belonging to anti-colonial and post colonial school of Indian English novelists, Tharoor tries to capture the very essence of colonial hierarchy in Indian history, politics and culture in his novels. The emotional and financial exploitation of the native poor class from the capitalist class and self centred political leaders using religion as a political agenda are the powerful expressions of neo-colonialism. It is amply evidenced through the gender inequality and women subjugation in Indian society. This sense of superiority felt by Indian male oriented society is nothing but the perpetuation of colonial clutches on Indian society and they are seriously expressed in his works.

His interpretation of history brings out the reassessment of India, Indian thought, Indian democracy and Indian leadership. His political novels always deal with the historical journey of Indian politics and political realities. In his analysis of multiple cultural aspects, Tharoor often brings into prominence the cultural, social and religious diversity in society as marks of colonial exploitative and discriminative policies. Tharoor extensively and seriously writes about the trauma of partition in all his novels. He considers it as the biggest failure of the Indian freedom struggle. He believes that partition of India and Pakistan is the only shattering event in Indian history which has affected all the facets of the social, economic, religious, historical, political and cultural life of Indian society as well as of Pakistan. The partition issue has been deeply introspected and amply condemned as a threat to national identity in all his novels.

Thus, Tharoor holds responsible to the exploitative British colonial rule for unemployment, sectarian violence, orthodox and superstitious mindset, illiteracy, ignorance,

women's subjugation, self centred politics and partition as the causes of despair and poverty in India in most of his novels and non-fictions.

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