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Labyrinth

- Albert Russo

a most serendipitous encounter
a place where one meets some of India's
most brilliant minds, a mix of ancient wisdom
and futuristic projects, in which memory
and deconstruction are bedfellows
contrary to common thought
there is no paradox here
the scattered pieces of our human puzzle
demand that we put them back together
each in his own way, each in her own time
for without history the brain becomes mush
our planet revolves incessantly
and the notion of East, West, North and South
becomes obsolete, for man and woman
are but one single race, with a diversity of customs
and one common goal: the betterment of our condition
in body and in soul
yet, we ride on a highway which is at times
terribly bumpy and fraught with dangers
and we need all the compassionate minds
that we can gather to show us the way
again and again, unceasingly,
like Moses, Jesus and Buddha, eons ago
like Gandhi and Mandela, yesterday
this is what we have to strive for, without respite
for we humans tend to slip back into amnesia
the moment our stomachs get filled



Emerging Trends in Postmodern Indian Novel In English

- Anand Patil

Abstract

The spatial dimensions of emerging literatures have been a constant reference throughout this paper, which makes it thus a more than fitting subject to discuss here. At the beginning of my paper I examine diverse cartographies of literary emergence, which pinpoint this process in the Third World, or, to be more exact, within some areas... those delimited by the economic terms emerging markets and emerging economics. A Rostowian literary scale and an essentially inter systematic model of emergence was derived from these positions: the emergence of a dependent ex-colonial system in a metropolit - an hegemonic backdrop...

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Keywords: Postmodern, postcolonial, subversion, cultural hegemony, market monopoly

At the outset it is in the fitness of things to define each term in the title of this 'Key Note Address' The concept of emerging Indian literature(s) is often used but rarely theorized in Indian criticism. The objective of my speech is to construct a new theory to explain the emergence of 'postmodern Indian novel in English' Here "Emerging Literature" and "Literary Emergence" demand an interdisciplinary and pluralist model. Is Indian novel 'Twice Born' with two faces like Janus or thrice born with three faces like Guru Datta? Is it autonomous and 'independent' or mere "extension" of the European culture and imperialism? Is it really postcolonial or postmodern? What is meant by "postmodern" in the Indian context? Is it a movement, trend or mere tendency? How far is it Indian as well as Bharatiya? From where did this concept of 'postmodern novel' travel to India? Has modernism died altogether? What is its

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relationship with the Indian novels in constitutionally recognized languages? Has it anything to do with Euramerican market?

A number of such questions are to be answered with comparative perspectives. According to the OD 'emergent' means 'new and still developing'. It is 'nascent' which breaks the surface. "Trend" is defined as "a general tendency in the way a situation is changing. This historiographic and supranational problem became the main theme of the XI Congress of the International Comparative books. In fact, the adjective 'modern' or 'new' was used to describe different changes since our colonial contact with Europe (see Patil 1999) Everything Western was 'modern' and Indian 'backward', inferior in the nineteenth century. For example, the avatars of emerging 'Anglo-Indian literature', later 'Indo-Anglian' and after independence 'Commonwealth literature' and today Indian writing in English or New Literature are labels which exhibit developmentally linked with Europe. Thus the present topic is large enough and cannot be studied with sample texts in isolation. A comparative study of the novelists, who are more exposed to the Western models and culture, if carried out with other formerly colonized countries, will display more complex postmodern intertextuality. On the contrary, those who have less cultural contact with the West are still stuck in modernism of the twentieth century. Edward Said has devoted *Culture and Imperialism* (1994) to the analysis of modern novel as the product of European culture and imperialism. Later Homi K. Bhabha edited *Nation and Narration* (1995) to explore whether the nation itself narrates in its voice or in 'his/her Masters Voice'. It is the result of literary enculturation that diaspora fiction such as Bapsi Sidhwa's *Ice-Candy Man* (1988) and Salman Rushdie's *Midnight's Children* (Booker Prize, 1981) pioneered the trend of postmodern novels in India and was successfully extended by two more Booker Prizes: Arundhati Roy's *The God of All Things* and Aravind Adiga's *The White Tiger* (2008). What trends can be traced in the contemporary Indian English novel?

I have juxtaposed the following sample texts from the corpus of the small minority novels in English which was ridiculed as a "tourist fiction" before the Indian Man Booker Awardee appeared on the horizon. These texts are selected at random and will be discussed in the chronological order:

1. Kiran Nagarkar. *Ravan and Eddie*. Delhi: Penguin Books, 1995 (Sahitya Akademi Delhi Awardee)
2. Anita Nair. *The Better Man* Delhi: Penguin Books, 1999.
3. Chetan Bhagat, *Five Point Someone: What not to do at IIT*. Delhi: Rupa & Co. 2004
4. Aravind Adiga. *The White Tiger*. Delhi Noida: Harper and Collins, 2008, (Man Booker Award)

In order to gain methodical comparative perspectives on these samples, we have to juxtapose two major concepts related to the theme of the Seminar: Modernism and Postmodernism. There will be ample scope for other papers to be discussed in this frame of reference J. A. Cuddon

writes about modernism:

A comprehensive but vague term for a movement (or tendency) which began to get underway in the closing years of the 19th century and which has had a wide influence internationally during much of the 20th c. The term pertains to all the creative arts, especially poetry, fiction, drama, painting, music and architecture... In fact, such movements, of their nature, do not just start and stop; the evolution is gradual. The impetus and energy of one diminishes (but continues) at the momentum of another burgeons (515).

Such modernist tendencies are active in different countries at different periods of time. In India it became most prominent after independence. It can be described as 'an armed version of colonialism'. But this aspect is mostly ignored in Indian 'monoliterary' impressionist as well as elitist literary criticism conveniently. Basically it was a European and transcontinental movement, and its principal centers of activity were the capital cities. Most of the above mentioned novelists seem to be products of Indian cities and their location of cultural capital is also an important factor. We will trace the degrees of their revolt against established rules, indigenous traditions and conventions. What are their ways of looking at 'man's position and function in the universe?' How do they experiment with forms and styles? Various aspects of modernism are revealed in a number of theories, which we will apply to the sample texts, such as constructionism, structuralism, new humanism, stream of consciousness, symbolism, and imagism and so on. Modernism was defined as 'the experience of constant change, perpetual crises.

Post-modernism is a general (and sometimes controversial) term used to refer to changes, developments and tendencies which have taken place (and are taking place) in literature, art, music, architecture philosophy, etc. since the 1940 s or 1950s. Post-Modernism is different from modernism (q.v.) even a reaction against it. It is no easier to define than many other-isms. Like them, it is morphous by nature (Cuddon, 689)

When we discuss post-modernism, it does not mean that modernism is completely over. Clear demarcation between two is not possible. Some of its features can be sorted on as anti-traditional, anti-authority etc. This list includes hybridization, indeterminacy, fragmentation, decolonization, irony, presentable-unpresentable, selflessness, immanence, performance, carnivalization and construction. In The Postmodern Condition Jean-Francois Lyotard writes about "missing contents" and the "unpresentable" in the literature of modernity. Thus Western narratives are delegitimized. 'Pluralism' is a watchword in it. David Harvey, in The Condition of Postmodernity (1989), pointed out that it is 'a next stage of (capitalist) modernity, only faster and more complex'. There are many parallel movements or tendencies and post colonialism is more relevant to Indian literature (s).

'Postcolonial' does not mean merely 'after' colonialism, but it hints at 'because of', 'against', and resistance is implied in it. The Marxists

describe both postmodernism and post colonialism as 'fads, folders of a consumer society' in late capitalism. Colonialism is supposed to be the "unbridgeable racial chasm", and 'the structural domination of the empire and different forms'. The post colonial criticism claims to be an anti-imperialist emancipator project. It exposes the politicized dimension of both commonwealth and regional literature studies. I found it very useful in diagnosing cultural amnesia, dependence complex, ambivalences, stereotypes, mimicry, hybridity, plagiarism, remolding, 'faking' etc, in Indian literature. Very often it means 'inclusive' of or the colonial and the 'other'. It is a very complex label and is likely to mislead the ill-informed reader. Of course, it is 'a space clearing gesture' which provides an opportunity to test whether 'subalterns can speak?' It has its own limitations but critics agree that postcolonial literatures share a "foregrounding (of) the tension with the imperial powers". Moreover, as Djelal Kadir observes, the politics of representation displays that authors are all "otherwise" wake but to the otherness within as well as mindful of the other as other. It will be more interesting to examine how Indian writers write back to the indigenous as well as alien empires.

The first page of Ravan and Eddie exhibits how Kiran Nagarkar's first novel is considered a landmark in post-independence Indian literature. Black, bawdy and disturbingly funny, the discontinuous, hopscotch flow of the novel is said to redefine the twentieth century Marathi novel. It is a modernist cultural product of the westernized elite class in Mumbai. A vein of absurdism and satire runs through it. This is an extension of Beckettian, Sartrean, Kafkaesque, Camusque or Kunderian modernist fiction. Nagarkar's subversive confessions in 'Acknowledgements' reveal some clues to the nature and scope of his Ravan and Eddie which he had started as a Hindi screen play "with something farcical, bawdy or self-deprecatory". Later the film director 'dropped' his two heroes but Nagarkar "owed Ravan and Eddie to him". His English screenplay on them was too long and he wrote "70 pages of a novel in Marathi on them". To some extent, it is a dark comedy set in the Central Works Department Chawl No. 17 in Bombay where the Hindus and Catholics live together. It starts around 1947. The Catholics from Goa and Hindus from 'India' are portrayed by subverting the Bible and the Ramayana respectively. The multilingualism and multiculturalism add a new dimension of Indianness to this modern narrative. In a way it is a bildungsroman that tells a hilarious story of Ravan, a Maratha Hindu, and Eddie, a Roman Catholic. The blurb exhibits a comment "novel about two larger-than-life heroes and their bawdy, Rabelaisian adventures in postcolonial urban India". Why do Indian modern authors prefer protagonists from outside their sub-caste-culture groups? For instance, in Kiran Desai's *The Inheritance of Loss* or Aravind Adiga's *The White Tiger* the other high caste non-Brahmin protagonists are juxtaposed. It is an important topic for a cultural study. This strong emerging trend is perhaps the part of colonial 'self-other' dichotomy. The 'epilogue'

confirms that it is a linear modernist narrative with simple lengthy dialogues, dramatized episodes, and realistic settings but without much ado about stream of consciousness and flashbacks. The epilogue opens and ends as follows:

The matriculation exam in those days was after the eleventh grade. Like a lot of other students from municipal and not-so-fancy parochial schools, Ravan and Eddie never went past the tenth grade. There were scenes, bitter fights, Shankar rao turned his back upon the proceedings but Violet broke her vow of stubborn 'no comment' ... It was a duet. Two volatile martial arts in a state of continuous equilibrium. Two warriors and two life-long enemies locked in the ritual of battle (n. p. after 328)

Nagarkar's narrative displays deliberate radical break with some of the traditional bases in the cosmopolitan center like 'Bombay' in the post colonial period. It questions the certain theses that supported traditional modes of social organisations, religion, morality, ways of conceiving self, minority-majority complexes etc. It is neither too avant-garde nor too experimental to be acceptable for the Western readers. A golden mean is struck in indianizing it. Except limited intertextuality of film titles, letters and two scriptures, there is not a postmodernist break from modernist 'high art'. The mass culture is neither carnivalized nor elitism overthrown. However, a good and comparative consciousness of colonialism, religion-caste, sect, culture, linguistic bias and other aspects of co-existence is shown in this fictional representation. It is not free from poetics of culture, but the author-God maintains neutral poise, to a great extent, in representing 'others'. He has kept his own major sub-caste groups outside the boundaries of the text. Perhaps this is one of the reasons that he could make his novel 'hilarious', 'bawdy', 'wicked' and 'irreverent'.

Indian criticism has always ignored such issues connected with the politics of representation. Self and 'other' dichotomy plays a significant role in it and it emphasized the poetics of culture too much. That is why 'postcolonial' subversive, anti-Euro- American or 'postmodern' self reflective historiographic fiction, as defined by anti- colonialists such as Fanon, Achebe, Said, Benita Parry. Ngugi, Linda Hutcheon and others is yet to 'emerge' in India in real sense of those terms. It is too culture conditioned as well as determined by the late capitalistic and imperialistic Western markets, as pointed out by Dominguez. He has shown how Princeton Encyclopedia of Poetry and Poetics (1965) and Erich Auerbach's essay titled "Philologie der Weltliteratur" (1952) emphasized "national" character of non-Western emerging literatures but not their "origins": "National wills are stronger and louder than ever, yet in every case they promote the same standards and forms for modern life... European cultures... still retain their individualities" (Auerbach2)

Thus Ravan and Eddie is an 'extension' of "European culture, standards and forms for modern life" in the westernized financial capital of India. It

is rather difficult to determine whether the 'Hindu Nation' makes its own narration through it. Very few indigenous structural elements can be traced in it. It can be compared with the diasporic postmodern novels of NRIs such as Salman Rushdie, Meena Alexander and others for measuring the freedom the writer enjoys, the role of 'distant nativism' and production of post modernity in fiction.

The location of an author and place of publication, publisher and reviewers play major role in its shaping of spirit and structure. Meera Nair's *The Better Man* is also published by Penguin which shows the effect of globalization on not only literary market but also on the whole literate in India. Nair lives in Bangalore but her first novel is set in a remote village, Kaikurussi in Kerala just like R. K. Narayan's *Malgudi*.

The Better Man can be easily classified as a rural/regional novel in Indian neo-casteist postcolonial categorization. The novelist slowly unfolds the complex process of "the remaking of a man in quiet manner". She skillfully fathoms the deepest recesses of man's psyche and the power politics, as well cultural conflicts in a village. On the whole, it is about every human's attempt to find a degree of inner peace and happiness. Its narrative technique is in the Conradian mode. For example, it opens with a long and complete Monologue by the painter-one-screw-loose Bhasi, addressed to Mukundan Nair, the protagonist in the first chapter: "A Reason to Be". All 24 chapters are significantly titled. The first person auto-photo self narrative shifts to the third person in the next chapter titled "Reluctant Native" which opens as follows:

Once upon a time Mukundan had a life that in no way resembled the hell he had been exiled to. As a government employee all his working years had been negligible and the comforts many... (13)

Thus the 'plot' unfolds in the conventional indigenous technique of Gunadhya's story. On its next page there is a rich intertextuality of foreign English authors and books: James Hadley Chase, Sidney Sheldon, Wilbur Smith, Irving Stone, Agatha Christie, R. K. Narayan, Pearl S. Buck, Nevil Shute, David Copperfield. The exceptional single name of the Indian novelist also shows the high degree of Anglicization and the nature of the fictional product of alien culture and imperialism. The plot is very complex and 'well-made', but it is not a 'drawing-room novel' Mukundan's father Achuthan, Kutty Paru Kutty, painter Bhasi, Anjana and Shanta are, to use E. M. Forster's concept, round characters. Krishnan, the Power House Ram Krishnan, Shankaran Nair and others are 'types'. The story is full of violence and suspense. The open ending reminds us of the scene of exploding the temple in Ayan Rand's *The Fountain Head*. Mukundan goes alone to explode the community hall constructed on the piece of land owned by the migrant painter. The novel ends with philosophizing of the epiphany experienced by Mukundan. "This was the moment that had eluded him all his life. When he would become a man. A better man than he ever had been.

Mukundan felt his destiny flicker, leap, and change its course “(361).

Like Ravan and Eddie, its epilogue displays its formal affinity with the modern Euro American fiction. However, Meera Nair has provided fine threads of Indian mythical intertextuality and karma theory. But Indian folk or classical forms and structures are absent in it. There is a great gulf that separates Nair's 'Bharat', Bhagat's 'Shining India' and Adiga's 'Bharat-cum-IT India’.

Compared to Chetan Bhagat's clichés and Kiran Nagarkar's touches of irony and humor, Nair's language is more experimental and style loaded with analysis of events and moods. For example, the protagonist's monologue is constructed in the full chapter No 27 and carries a very symbolic title “Fireflies are not stars”. It is just like Hamlet's dilemma of action. Before taking the decision to explode the community hall, he broods over his actions in the past and their immediate outcomes. Finally he concludes:

Man cannot change the movement of the planets with the sweep of his hand. Every man is guided by a force that is individual and unfathomable. Man can heal, but a little. Man can aid self-discovery, but only little. No man is master of another man's destiny. For man is not God. And fireflies are not stars (330).

Five Point Someone is “the new best seller from the award - winning author who is the product of an “IT culture”. It is a first novel by the author employed in Hong Kong's filmy 'karate', Bruce Lee's fights and so on. Except the exposure of the inside stories in IITs in India, which are believed to be top most seats of learning for the 'cream of intellects in India, there is nothing that is postmodern in it. It is an episodic plain and linear modernist narrative like the 'campus fiction' of Kingsley Amis in England. But it contains a little bit of self-reflective element in its tone of telling a story in contemporary catch words and IIT linguistic codes and registers. It opens with the following para in the first chapter:

Before I really begin this book, let me first tell you what this book is not. It is not a guide on how to live through college. In the contrary, it is probably an example of how screwed up your college years can get if you don't think strait. But this is my take on it, you are free to agree or disagree... So stuff it boys-it is my story. I am the one writing it and I get to tell it the way I want it. (p.1)

This reads like the opening of Stern's *Tristram Shandy*, but Bhagat's imagination is more culture conditioned by the orthodoxy of his own subculture group. He is not so out spoken and satirical as Sterne is. Its setting is IIT campus without any specific locale. The time span is four years of training in it. It is meant to entertain more than instruct. The author lacks literary competence and the poor intertextuality makes it a 'popular novel'. Technically it is an ordinary plain narrative and yet we have to take a serious note of its colloquial language and 'smart'

dialogues. As the languages of Western Pop music market has overpowered our songs and music, such 'compu-novels' in English are likely to dislocate the Indian regional language novels. Already the translations of alien "bestsellers" have weaned the readers away from them. Such best-sellers with some autobiographical elements and captivating plot, simple characters and dramatized filmy dialogues, 'friendly tone' and 'dollops' of humor make a fun filled trip to 'IIT' very successful for the ordinary readers. Such bestsellers and translations will soon pave the path for the Indian postmodern novel in near future. Does not the class/caste/culture determine these four categories exhibited by sample texts?

Literary postmodernism's reception depends on the literary as well as intertextual competence of the Indian readers. At present we cannot expect the oppositional trend in a sense implied in the concept of 'post-colonialism'. There is no total break from the hegemonic system because most of the Indian writers writing in English belong to Indian intra-hegemonic subsystems. So the process of emerging trend of postmodernism and postcolonialism needs to be discussed from both an intra-and inter- 'systemic standpoint'. The last para of Bhagat's 'acknowledgements' also predicts the future of postmodernism in Indian literature. He observes: "And lastly, it is only when one writes a book that one realizes the true power of MS Word, from grammar checks to replace alls. It is simple-without this software, this book could not be written."... (n.p.)

In the middle of the previous century the death of the author-God was declared. It is not only the creativity and competence of both the author and reader that will shape the future 'postmodern' Indian novel but also computers will shape its theories and spirit. As defined earlier, the true postmodernist experimental novels with paradises, subversion, fragmentation, hybridization etc. are not yet born due to culture conditional Indian socio-political structures. Yet the global technological revolution is bound to make metamorphosis in our literati. In this respect the future can be predicted with the help of some critic's observations. Gregory G. Coloms and Mark Turner open their article "Computers, Literary Theory and Theory of Meaning" as:

Computing has become a form of life, like using toaster or TVs making phone calls, driving cars. It is for so many of us a practical necessity, part of the technological background that enables our intellectual and professional activity... It is already clear that computing will greatly change those literary studies that depend on powers information storage and retrieval. Computing will bring within the powers of any adept undergraduate a body of information - and an appearance of learning-that would make Erasmus look down from high heaven and weep for envy.

This drastic change called postmodernism which produced Adiga's first novel was rightly foreseen by a historian about whom Patricia Waugh

writes:

So the historian Arnold Toynbee was the first to use the term outside the specific literary critical sense when he announced in the fifties that we were entering the postmodern age: the fourth and final phase of Western history and one dominated by irrationalism and helplessness. (A Study of History, 1947) In the world, not only self but also consciousness is discovered to be adrift increasingly unable to anchor itself to any universal ground of justice, truth or reason, and is itself 'decentered' (to use a term favoured by post-structuralists), no longer agent, origin, author, but a junction through which impersonal forces pass and intersect-Dover Beach, perhaps displaced by an international airport lounge (7.8)

This prophecy has come true in Adiga's "new" epistolary but e-mail like structure of *The White Tiger*. The seven letters are structured in seven days and nights. They are written from "the desk of 'The White Tiger', a thinking man and an entrepreneur, living in the world's centre of technology and outsourcing Electronics city phase I (Just off Hosur main Road), Bangalore India They are ironically addressed to fell the "plot" His Excellency Wen Jiabao, The Premier's office, Beijing, Capital of the Freedom-Loving nation of China". The addressee's pseudo-names Ashok Sharma, The White Tiger and e-mail address of this 'boss' are given at the end. This 'make believe' of the car-driver cum entrepreneur cum murderer is so skillfully contrived that it subverts the structure of the modernist novel from the very beginning to the open ending. The satire opens as follows:

Mr. Premier,
Sir,

Neither you nor I speak English, but there are some things that can be said only in English. My ex-employer the late Mr. Ashoka's ex-wife, Pinky Madam, Taught me one of these things, and at 11:32 p.m. today, which was about ten minutes ago, when the lady on All India Radio announced, 'Premier Jiabao is coming to Bangalore next week.' I said that thing at once. (5)

Apparently plain prose narrative turns the concepts of form of letter, time, space, 'truth' 'reality' etc. topsy-turvy. This aesthetics of fiction suggests a break with previous structures of modernity. This is very close to mimicry. The murder of a rich high caste Thakur by the low caste Halwai driver is otherwise a horror story that fits well into the patterns of both the Hindi film and Dalit writing. The process of deformation of cultural genres continues till the end. The intertextuality of imaginary texts: Exciting Tales of Exotic China, the titles of American business book - Ten secrets of business success or become an entreprenfur in seven DAYS! (6) An ad of the search of the murderer. (12) Lessons for Young Boys from The life of Mahatma Gandhi's, DP's appeal about Ashok Thakur's murder case search of the criminal (30) spread over many pages) Iqbal, Rumi, Mirza Galib (40), Sign board of the hospital (48) news

ad (54), Gandhi's photo (52), Price list 'Jackpot' English liquor shop with a signboard (72-74) which reminds of Robinson Crusoe, & Tristram Shandy, a dialogue between God and Devil (87), Slogans (99, 101) Murder Weekly's title of a thriller, and its insets (125,152, 210) legal statement (168), repeated single sentence in italic 'what a fuking joke' on several pages, parents' letter (190), ad sticker (230), guide booklet structure (228-229), split dialogue between Evil and Good in mind of Balaram (246), machine drawn ticket showing weight and telling fortune (248), grandfather's letter (262) a rhyming couplet in italic (367), single lines from stream of consciousness spread all over the text, for example, (265, 268), Iqbal, zoo story, letter (270-278), use of CD (281), news on the internet (281), slogan 'Government wok is Gods work (297), Balaram's motto and ads (501-3) subversion of history in italic (504) Murder Weekly (515), and innumerable subtle allusions, puns, etc. display Adiga's literary competence. Of course, his experiences as a journalist and education in Europe and America has made a great difference between his fictional post modernity and Arundhati Roy's literary intertextuality in *The God of Small Things*.

Had Adiga not shown his craftsmanship in mimicry, subversions, mixture of high and low cultures, blend of genres a-historical twists, broad varieties of critical perspectives, de-definition, fragmentation, ambiguities and 'factual discourses', plagiarisms, displacements, montages, openness and brokenness, delegitimation of codes, demystification of knowledge, self-reflection, irony, unrepresentable scenes, self-multipliication, growing capacity of mind to generalized human nature, irrealist constructs, growing intervention of mind in nature and culture, the conflicting versions of Balram's worlds in the making, absurd actions, problematizing forces in Indian society and many other features of, in Linda Hutcheon's words, self-reflective historiographic metafiction, Adiga's novel would have been thrown in the dust bin as a popular or detective novel.

Thus, the initial emergence of postmodernism is linked with globalization, boom of Latin American magic realism and recession of European literature. Gabriel Gracia Marquez provided models for Günter Grass and later Salman Rushdie complimented both these Nobel laureates and acknowledged his indebtedness to them. Our Arundhati Roy and Kiran Desai are the grand daughters of these Euro- Latin-American masters. But the recent debate over *Slumdog Millionaire* and *The White Tiger* as means of parading Indian poverty in the advanced countries for the material gain needs to gain comparative perspectives over the politics of International cultural hegemony, market monopoly and finance as argued by Dominique. He writes:

In this sense, the fact that research on emerging literatures initiated in the 1980s is highly significant coming precisely at a time when emerging economics and emerging markets (see Mate's de Castro) became popular to refer to the rise in stock markets in certain countries, mainly in the third world, as