

## A SHORT REVIEW ON THE NOVELS OF ARAVINDADIGA, RICHARD WRIGHT AND MULK RAJ ANAND

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### ABSTRACT:

In present review paper, discussed only on the works of Aravind Adiga, Richard Wright and Mulk Raj Anand and are all excellent examples of societal and human values in the Indian history as well as international culture and instances. The selected works of the authors are rich in detailed understanding of the human behavior and can be used effectively to identify the behavioral patterns and the values. All the three selected works deal with the caste or class distinction in society and the underlying behaviors and attitudes; however, each work sheds light on a different aspect of class distinction.

We have reviewed the work of Aravindadiga, Richard Wright and Mulk Raj Anand concerned with their novels.

**Keywords:** Aravindadiga, Richard Wright, Mulk Raj Anand, human and societal value.

### BACKGROUND:

A novel is a long prose narrative that describes fictional characters and events in the form of a sequential story, usually. The genre has historical roots in the fields of medieval and early modern romance and in the tradition of the novella. The latter, an Italian word used to describe short stories, supplied the present generic English term in the 18th century.

Further definition of the genre is historically difficult. The construction of the narrative, the plot, the relation to reality, the characterization, and the use of language are usually discussed to show a novel's artistic merits. Most of these requirements were introduced to literary prose in the 16th and 17th centuries, in order to give fiction a justification outside the field of factual history.

#### Etymology

The present English (and Spanish) word derives from the Italian novella for "new", "news", or

"short story of something new", itself from the Latin novella, a singular noun use of the neuter plural of novellus, diminutive of novus, meaning "new".[1] Most European languages have preserved the term "romance" (as in French, Russian, Croatian, Romanian, Swedish and Norwegian "roman"; German "Roman"; Portuguese "romance" and Italian "romanzo") for extended narratives.

The English and Spanish decisions came with the 17th-century fashion of shorter exemplary histories. See the chapters "Petites histoires" or "novels", 1600–1740 and The words "novel" and "romance" in the following.

#### Writing world history

Personal realities have attracted 20th- and 21st-century novelists: first in an explicit reaction to the new science of psychology, later, far more importantly, in a renewed interest in subject matter

that almost automatically destabilizes and marginalizes the realities of "common sense" and collective history. Personal anxieties, daydreams, magic and hallucinatory experiences mushroomed in 20th-century novels. What would be a clinical psychosis if stated as a personal experience – in one extreme example, Gregor Samsa, the point of view character of Kafka's *The Metamorphosis*, awakes to find that he has become a giant insect – will, as soon as it is transformed into a novel, become the object of competing literary interpretations, a metaphor, an image of the modern experience of personal instability and isolation. The term "Kafkaesque" has joined the term "Orwellian" in common parlance to refer not only to aspects of literature, but of the world.

Horror has also been an extremely popular genre in literature. Many are from famous horror-writer Stephen King and known horror writer Dean Koontz. King has wrote over 100 stories throughout his lifetime. His first published novel was *Carrie*, a horror novel about a teenage girl tormented by her fellow schoolmates and her religious-crazed mother, she uses her powers of telekinesis to exact revenge. The novel became a best-seller. But King's first hardback best-seller is the well-known novel *The Shining*, about a family who moves into a hotel in Colorado and the husband takes a job there. The son, Danny Torrance, has the power to see ghosts and malevolent spirits, which is called "Shining". The novel adapted into a 1980 horror film and that became named as one of Hollywood's most scariest films. Not all horror novels are written for adults. R.L. Stine is a children's horror writer, best known for writing the popular *Goosebumps* series. Neil Gaiman wrote the children's horror novella *Coraline*, a story about a girl and her family moving into an apartment and she finds a secret door to a perfect world, but later finds out that the world is a trap to capture her and destroy her. The novella was a success, winning the Bram Stoker Award. It was later adapted into the Academy-Award nominated film *Coraline*.

Each generation of the 20th century saw its unique aspects expressed in novels. Germany's lost generation of World War I veterans identified with the hero of Erich Maria Remarque's *All Quiet on the Western Front* (1928) (and with the tougher, more existentialist rival Thor Goote created as a national socialist alternative). The Jazz Age found a voice in F. Scott Fitzgerald, the Great Depression and the incipient Cold War in George Orwell. France's existentialism was prominently voiced in Jean Paul Sartre's *Nausea* (1938) and Albert Camus' *The Stranger* (1942). The counterculture of the 1960s gave Hermann Hesse's *Steppenwolf* (1927) a new reception, while producing such iconic works of its own as Ken Kesey's *One Flew Over the Cuckoo's Nest* and Thomas Pynchon's *Gravity's Rainbow*. Chuck Palahniuk's *Fight Club* (1996) became (with the help of the film adaptation) an icon of late-20th-century manhood and a reaction to the 20th-century production of female voices. Virginia Woolf, Simone de Beauvoir, Doris Lessing, Elfriede Jelinek became prominent female and feminist voices. Questions of racial and gender identities, the option to reclaim female heroines of a predominantly male cultural industry [2] have fascinated novelists over the last two decades with their potential to destabilize the preceding confrontations.

The major 20th-century social processes can be traced through the modern novel: the history of the sexual revolution [3] can be traced through the reception of sexually frank novels: D. H. Lawrence's *Lady Chatterley's Lover* had to be published in Italy in 1928; British censorship lifted its ban as late as 1960. Henry Miller's *Tropic of Cancer* (1934) created the comparable US scandal. Transgressive fiction from Vladimir Nabokov's *Lolita* (1955) to Michel Houellebecq's *Les Particules élémentaires* (1998) entered a literary field that eventually opened itself to the production of frankly pornographic works such as Anne Desclos' *Story of O* (1954) to Anaïs Nin's *Delta of Venus* (1978).

Crime became a major subject of 20th- and 21st-century novelists. The extreme confrontations of crime fiction reach into the very realities that modern industrialized, organized societies try and fail to eradicate. Crime is also an intriguing personal and public subject: criminals each have their personal motivations and actions. Detectives, too, see their moral codes challenged. Patricia Highsmith's thrillers became a medium of new psychological explorations. Paul Auster's New York Trilogy (1985–1986) crossed the borders into the field of experimental postmodernist literature.

The major political and military confrontations of the 20th and 21st centuries have inspired novelists. The events of World War II found their reflections in novels from Günter Grass' *The Tin Drum* (1959) to Joseph Heller's *Catch-22* (1961). The ensuing cold war lives on in a bulk of spy novels that reach out into the realm of popular fiction. Latin American self-awareness in the wake of the (failing) left revolutions of the 1960s and 1970s resulted in a "Latin American Boom", connected today with the names of Julio Cortázar, Mario Vargas Llosa and Gabriel García Márquez and the invention of a special brand of postmodern magic realism. The unstable status of Israel and the Middle East have become the subject of Israeli and Arab perceptions. Contemporary fiction has explored the realities of the post-Soviet nations and those of post-Tiananmen China. Arguably, though, international perceptions of these events have been shaped more by images than words. The wave of modern media images has, in turn, merged with the novel in the form of graphic novels that both exploit and question the status of circulating visual materials. Art Spiegelman's two-volume *Maus* and, perhaps more important in its new theoretical approach, his *In the Shadow of No Towers* (2004) – a graphic novel questioning the reality of the images the 9/11 attacks have produced – are interesting artefacts here.

The extreme options of writing alternative histories have created genres of their own. Fantasy

has become a field of commercial fiction branching into the worlds of computer-animated role play and esoteric myth. Its center today is J. R. R. Tolkien's *The Lord of the Rings* (1954/55), a work that mutated from a book written for young readers in search of openly fictionalised role models into a cultural artefact of epic dimensions. Tolkien successfully revived northern European epic literature from *Beowulf* and the North Germanic Edda to the Arthurian Cycles and turned their incompatible worlds into an epic of global confrontations that magically preceded all known confrontations.

Science fiction has developed a broad variety of genres from the technological adventure Jules Verne had made fashionable in the 1860s to new political and personal compositions. Aldous Huxley's *Brave New World* (1932) has become a touchpoint for debate of Western consumerist societies and their use of modern technologies. George Orwell's *Nineteen Eighty-Four* (1949) focuses on the options of resistance under the eyes of public surveillance. Stanisław Lem, Isaac Asimov and Arthur C. Clarke became modern classical authors of experimental thought with a focus on the interaction between humans and machines. A new wave of authors has added post-apocalyptic fantasies and explorations of virtual realities in crossovers into the commercial production of quickly mutating sci-fi genres. William Gibson's *Neuromancer* (1984) became a cult classic here and founded a new brand of cyberpunk science fiction.

#### **THE NOVELS OF MULK RAJ ANAND**

Mulk Raj Anand, a socially committed novelist, has produced a good deal of literature. Mulk Raj Anand(1905-2004) is one of the greatest novelists in Indian Writing in English. He is also attributed to constitute the much talked about and referred to 'trio' in Indian Writing in English, the other two being R.k.Narayan and Raja Rao. Indian literature including that in English indulged before the advent of Munshi Premchand (in Hindi) and the trio in Indian Writing in English in mere

imagination. Hence, India was looked upon as being a land of forests, jugglers and snakes by Europeans. Indian literature prior to these litterateurs pre-occupied in history and romance only. It was way too far removed from reality and the people living in the Indian society.[4]

He has written more than a dozen novels and about seventy short stories and a host of essays and articles on a number of subjects. His novels fall into two categories namely social and autobiographical novels. He focused his attention on the sufferings, misery and wretchedness of the poor as a result of the exploitation of the downtrodden class of the Indian society. Religious hypocrisy, feudal system, East-West encounter, the place of woman in the society, superstitions, poverty, hunger and exploitation are his common themes.

#### **Some of the novels of MULK RAJ ANAND:**

- Untouchable (1935)
- Coolie (1936)
- Two Leaves & A Bud (1937)
- The Village(1939)
- Across The Black Waters(1941)
- The Sword & The Sickle(1955)
- The Private Life of an Indian Prince(1953)
- The Old Woman or The Cow(1960)
- Death of a Hero(1964)
- Seven Summers(1951)
- Morning Face(1968)
- Confessions of a Lover( 1976)
- The Bubble(1984)

#### **Richard Nathaniel Wright**

**Richard Nathaniel Wright** (September 4, 1908 – November 28, 1960) was an African-American author of sometimes controversial novels, short stories, poems, and non-fiction. Much of his

literature concerns racial themes, especially those involving the plight of African Americans during the late 19th to mid-20th centuries. His work helped redefine discussions of race relations in the United States in the mid-20th century.

Wright received several different literary awards during his lifetime including the Spingarn Medal in 1941, the Guggenheim Fellowship in 1939, and the Story Magazine Award. [5,6]

#### **Publications:**

##### **Collections**

- Richard Wright: Early Works (Arnold Rampersad, ed.) (Library of America, 1989),
- Richard Wright: Later Works (Arnold Rampersad, ed.) (Library of America, 1991).

##### **Drama**

- Native Son: The Biography of a Young American with Paul Green (New York: Harper, 1941)

##### **Fiction**

- Uncle Tom's Children (New York: Harper, 1938)
- The Man Who Was Almost a Man (New York: Harper, 1939)
- Native Son (New York: Harper, 1940)
- The Outsider (New York: Harper, 1953)
- Savage Holiday (New York: Avon, 1954)
- The Long Dream (Garden City, New York: Doubleday, 1958)
- Eight Men (Cleveland and New York: World, 1961)
- Lawd Today (New York: Walker, 1963)
- Rite of Passage (New York: Harper Collins, 1994)
- A Father's Law (London: Harper Perennial, 2008)

##### **Non-fiction**

- How "Bigger" Was Born; Notes of a Native Son (New York: Harper, 1940)

- 12 Million Black Voices: A Folk History of the Negro in the United States (New York: Viking, 1941)
- Black Boy (New York: Harper, 1945)
- Black Power (New York: Harper, 1954)
- The Color Curtain (Cleveland and New York: World, 1956)
- Pagan Spain (New York: Harper, 1957)
- Letters to Joe C. Brown (Kent State University Libraries, 1968)
- American Hunger (New York: Harper & Row, 1977)
- Black Power: Three Books from Exile: "Black Power"; "The Color Curtain"; and "White Man, Listen!" (Harper Perennial, 2008)

#### Essays

- The Ethics Of Living Jim Crow: An Autobiographical Sketch (1937)
- Introduction to Black Metropolis: A Study of Negro Life in a Northern City (1945)
- I Choose Exile (1951)
- White Man, Listen! (Garden City, New York: Doubleday, 1957)
- Blueprint for Negro Literature (New York City, New York) (1937) [7]
- The God that Failed (contributor) (1949)

#### Poetry

- Haiku: This Other World (eds. Yoshinobu Hakutani and Robert L. Tener; Arcade, 1998)

#### Aravind Adiga

Aravind Adiga was born in 1974 in Madras (now called Chennai), and grew up in Mangalore in the south of India. He was educated at Columbia University in New York and Magdalen College, Oxford. His articles have appeared in publications such as the New Yorker, the Sunday Times, the Financial Times, and the Times of India. His first novel, *The White Tiger*, won the Man Booker Prize for fiction in 2008. His new novel, *Last Man in Tower*, will be published in 2011.

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- *The White Tiger: A Novel*: Atlantic Books, Ltd (UK), Free Press (US), 2008
- *Between the Assassinations*: Picador (IND), 2008
- *Last Man in Tower*: Fourth Estate (IND), 2011

##### Short stories

- "The Sultan's Battery" (The Guardian, 18 October 2008, online text)
- "Smack" (The Sunday Times, 16 November 2008, online text)
- "Last Christmas in Bandra" (The Times, 19 December 2008, online text)
- "The Elephant" (The New Yorker, 26 January 2009, online text)

*The White Tiger*: It is imperative that our Government has the political will to fight corruption at all levels and take appropriate measures to fight poverty of its teeming millions with increased investment in basic education, medical care and farming. The novel is an excellent social commentary on the poor-rich divide in India.[8]

Adiga has successfully highlighted the subaltern issue in the novel and brought home the idea that in the story of India's progress role of the underclass is important. He, as a communist manifesto, pleads strongly for the classless society[9]

#### CONCLUSION

In present review paper, discussed only on the works of Aravind Adiga, Richard Wright and Mulk Raj Anand and are all excellent examples of societal and human values in the Indian history as well as international culture and instances. Aravind Adiga's *The White Tiger* shows how the economic divisions are created in India and how people are discriminated in terms of financial strength. Mulk Raj Anand's *Untouchable* revolves around the argument to eradicate the caste system and focuses on the age old problems of Indian society; untouchability and caste distinction. Lastly, Richard Wright's *Black Boy* provides a

different perspective on the same. The previous two works were about India and its culture. However, Wright's work provides insight into race related discrimination in America. These three works provide a detailed understanding of the societal and human values through observation of different types of discrimination based on income, caste and race. This study can prove to be very useful in a thorough understanding of the human behavior.

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