ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME

A COMPARATIVE ANALYSIS OF SUBALTERN VOICES IN CHINUA ACHEBE'S THINGS FALL APART, PAUL SCOTT'S THE RAJ QUARTET, AND ARUNDHATI ROY'S THE MINISTRY OF UTMOST HAPPINESS

Dissertation

Hani HANI

Ankara-2025

GCPS

ATILIM UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME

A COMPARATIVE ANALYSIS OF SUBALTERN VOICES IN CHINUA ACHEBE'S THINGS FALL APART, PAUL SCOTT'S THE RAJ QUARTET, AND ARUNDHATI ROY'S THE MINISTRY OF UTMOST HAPPINESS

Dissertation

Hani HANI

Thesis Advisor

Asst. Prof. Dr. Gökşen ARAS

Ankara-2025

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled "A Comparative Analysis of Subaltern Voices in Chinua Achebe's *Things Fall Apart*, Paul Scott's *The Raj Quartet, and* Arundhati Roy's *The Ministry of Utmost Happiness*"and prepared by Hani Hani, meets with the committee's approval unanimously/by a majority vote as Dissertation in the field of English Culture and Literature following the successful defence conducted on 04/12/2024

Prof. Dr. Nazan TUTAŞ (Chair)

Asst. Prof. Dr. Gökşen ARAS (Advisor)

Prof. Dr. Nüket Belgin ELBİR (Member)

Prof. Dr. Zeynep Zeren ATAYURT FENGE (Member)

Assoc. Prof. Dr. Kuğu TEKİN (Member)

Prof. Dr. Şule TUZLUKAYA

Director

ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

04/12/2024

HANI HANI

ÖZ

Hani, Hani. Chinua Achebe'nin *Things Fall Apart*, Paul Scott'un *The Raj Quartet* ve Arundhati Roy'un *The Ministry of Utmost Happiness* Adlı Eserlerindeki Madun Seslerin Karşılaştırmalı İncelemesi, Doktora Tezi, 2024.

Bu tez, Chinua Achebe'nin *Things Fall Apart*, Paul Scott'un *The Raj Quartet* ve Arundhati Roy'un *The Ministry of Utmost Happiness* adlı eserlerindeki "madun seslerin" karşılaştırmalı bir incelemesidir. Gayatri Chakravorty Spivak'ın maduniyet teorisini bir inceleme aracı olarak kullanan ve sömürgecilik ile maduniyet perspektiflerini merkeze alan bu çalışmada, seçilen romanlardaki karmaşık ve eşitsiz güç dengesi, direniş ve özneleşme süreçleri incelenmektedir. Chinua Achebe'nin *Things Fall Apart* adlı eserinde, sömürgecilerin yerli İgbo toplumu ile karşılaşması, yoksunluk ve tahakkümün farklı boyutlarıyla anlatılarak, bu karşılaşmanın geleneksel yönetim, din ve kültür sistemlerinin çöküşüne yol açtığı madun deneyimleri betimlenmektedir. Paul Scott'un *The Raj Quartet* eseri, İngilizlerin Hindistan alt kıtasını işgali sırasında ortaya çıkan karmaşıklıkları, sömürgeci yapıların belirsizliklerini ve sömürgeci hâkimiyete karşı direnişi çok katmanlı bir anlatı yaklaşımıyla temsil etmektedir. Arundhati Roy'un *The Ministry of Utmost Happiness* eseri ise Hindistan'daki ezilenlerin, özellikle toplumsal cinsiyet, kast ve kültürel aidiyet temelinde yaşadığı baskıların kesişimi ve bu bağlamdaki zorlukları ortaya koymaktadır. Karşılaştırmalı inceleme yöntemi uygulanan çalışmada her bir yazarın, madunların deneyimlerine ve baskıcı kültür, sömürgecilik ve emperyalist ataerkilliği altında ses, temsil ve özneleşme mücadelelerine odaklandığı vurgulanmaktadır. Çalışma, toplumsal cinsiyet, ırk, kast ve sınıf gibi kesişen dinamikleri değerlendirerek, madunların nasıl tahakküm altına alındığını ve susturulduğunu, buna karşılık gelişen direniş ve varlık mücadelesini ortaya koymaktadır. Yakın okuma yöntemiyle, Spivak'ın çağdaş maduniyet söylemindeki madun özneleşmesi anlayışından yararlanan bu çalışma, güç dinamikleri, temsil ve direniş üzerine mevcut alan yazına katkı sunmaktadır.

Anahtar Kelimeler: Postkolonyal Edebiyat, Madun, Marjinalleşme, Direniş Anlatıları, *Things Fall Apart, The Raj Quartet, The Ministry of Utmost Happiness*

ABSTRACT

Hani, Hani. A Comparative Analysis of Subaltern Voices in Chinua Achebe's *Things Fall Apart*, Paul Scott's *The Raj Quartet*, and Arundhati Roy's *The Ministry of Utmost Happiness*, PHD Dissertation, Ankara,2024.

This dissertation is a comparative study of the representation of "subaltern voices" in Chinua Achebe's *Things Fall Apart*, Paul Scott's *The Raj Quartet, and* Arundhati Roy's *The Ministry of Utmost Happiness.* Using Gayatri Chakravorty Spivak's subaltern theory as a tool, and colonialism and subalternity as significant perspectives, the study sheds light on complex and unequal power balance, resistance and agency in the studied novels. Chinua Achebe's *Things Fall Apart* depicts the subaltern experience by narrating the colonial encounter with the indigenous Igbo society, an encounter that is riddled with different shades of privation and subjugation, leading to the collapse of their traditional system of governance, religion, culture and so on. Paul Scott's *The Raj Quartet,* through its multifaceted narrative approach represents the complexities inherent in the British occupation of the Indian subcontinent, the uncertainties in colonial structures, and resistance against colonial dominance. Arundhati Roy's *The Ministry of Utmost Happiness* portrays the challenges faced by the oppressed in India, highlighting the intersection of dominance and oppression based on gender, caste, and cultural affiliation. With the aid of comparative analysis, the study emphasizes the focus of each writer on subalterns' experiences and their struggle for agency, voice, and representation amidst oppressive rule of culture, colonialism, and imperialist patriarchy. By evaluating the intersectional dynamics of gender, race, caste, and class, this study reveals the different methods through which the subaltern is subjugated, and silenced, and the consequent subaltern resistance and presence. Through a close reading, the study adds value to the existing literature on complex power dynamics, representation, and resistance, drawing from Spivak's view of subaltern agency in the contemporary discourse on subalternity.

Keywords: Subaltern, Marginalization, Colonialism, Narratives of Resistance, *Things Fall Apart*, *The Raj Quartet*, *The Ministry of Utmost Happiness*

ACKNOWLEDGEMENTS

Embarking on the journey of a PhD has been an incredible odyssey, filled with moments of both challenge and triumph. It has been a profound privilege to delve into the depths of research, to expand the boundaries of knowledge, and to grow personally and professionally throughout this transformative experience. I owe a debt of gratitude to my esteemed supervisor, Asst. Prof. Dr. Gökşen ARAS, whose guidance, wisdom, and unwavering support were instrumental in shaping this dissertation; whose mentorship has not only enriched my academic pursuits but also instilled in me a deeper passion for the subject matter. I extend my heartfelt appreciation to the members of dissertation committee, Prof. Dr. Nüket Belgin ELBİR and Prof. Dr. Zeynep Zeren ATAYURT FENGE, for their invaluable insights, constructive feedback, and scholarly contributions, which have greatly enhanced the quality and rigor of this research endeavor. I am profoundly thankful to respected professors, Prof. Dr. Nazan TUTAŞ and Assoc. Prof. Dr. Kuğu TEKİN for their invaluable intellectual contributions and unwavering guidance.

To my beloved husband, Khalil Ahmed, his altruistic love, encouragement, and patience sustained me through the challenges and triumphs of this journey. His belief in me has been a constant source of strength and inspiration.

The last but not the least are my dear father and sisters, Abul Hassan, Shari and Mahekhan; their firm support, understanding, and encouragement have been the bedrock of my journey. Their belief in my abilities and their unconditional love have been my guiding lights, propelling me forward even in the darkest of times.

TABLE OF CONTENTS

ÖZ ..... **i**

ABSTRACT ..... **ii**

ACKNOWLEDGEMENTS ..... **iii**

INTRODUCTION **1**

CHAPTER 1: SUBALTERNITY, A CONCEPTUAL OVERVIEW **5**

1.1 Theoretical Framework 5

1.2 Methodology 10

1.3 Antonio Gramsci and the Concept of the Subaltern 11

1.4 The Emergence of the Subaltern Studies Group (SSG) in Post-colonial South Asia 14

1.5 "Can the Subaltern Speak?": Gayatri Chakravorty Spivak and the Development of the Concept of Subaltern 17

CHAPTER 2: SUBJUGATION, AGENCY AND RESISTANCE IN CHINUA ACHEBE'S *THINGS FALL APART* **28**

2.1 Subjugation and Power Relations as Subaltern Issues in the Novel 28

2.2 Subaltern Women's Experience in the Novel 30

2.3 Colonial Hegemony and Okonkwo's Resistance as Subaltern Issues 36

2.4 Narrative Point of View 38

2.5 How Characterization Reinforced the Narrative 39

CHAPTER 3: INTERSECTIONS OF SUBALTERN EXPERIENCE IN PAUL SCOTT'S *THE RAJ QUARTET* **53**

3.1. Shades of Subaltern Subjugation in *The Raj Quartet* 54

3.2. Subalternity as a Narrative Structure in the Novels 61

3.3. Narrative Points of View 69

3. 4. Narrative style and techniques 76

3.5. Portrayal of Subaltern Experiences through Character Delineation 87

3. 6. Silence as a Narrative Technique 104

3. 7. The Subaltern Women's Experience 106

3. 8. Subaltern Experience and the Struggle against Colonial Exploitation 108

CHAPTER 4: PREJUDICE AND CLASS DYNAMICS IN ARUNDHATI ROY'S *THE MINISTRY OF UTMOST HAPPINESS* **115**

4.1 *The Ministry of Utmost Happiness*: A Narrative on Subjugation and Subalternity 115

4.2 Transgender as a Marginalized / Subaltern Identity in the Novel 122

4.3 Narrative Techniques 124

4.4 Characterization as a Narrative Technique in the Novel 125

4.5 Symbolism as a Narrative Technique in the Novel 132
CONCLUSION..... 137
WORKS CITED..... 142
TURNITIN REPORT 150
RESUME..... 168

INTRODUCTION

This dissertation investigates the representation of the ways suppressed groups trade their identities, represent their agency, face social aggression, and resist oppressive colonial and imperialist structures in Chinua Achebe's *Things Fall Apart* (1958), Paul Scott's *The Raj Quartet* (1975), and Arundhati Roy's *The Ministry of Utmost Happiness* (2017). The dissertation focuses on the "subalternity" of individuals in the novels under study. *Things Fall Apart* examines the African subalterns, whereas *The Raj Quartet* and *Ministry of Utmost Happiness* stress the subalterns of the Indian subcontinent. By comprehending the perspective of subalterns' demands and alignment of their multifaceted array of identifications and experiences within colonial and post-colonial narratives, the dissertation aims to explore the novels under study through various subaltern perspectives. The study uses a broad range of analytical references and citations from the novels to amplify subaltern voices. Additionally, the study explores the various forms of aggression that overlap and mix to generate the lived experiences of subalterns within representational contexts.

The concept of "subaltern" is a subsisting phenomenon in postcolonial writings, a strand of postcolonial studies that echoes the voiceless, the marginalized and those who are/were confined to relative obscurity by dominant hegemonic narratives. Post-colonial studies have proven to be one of the most appealing academic disciplines that indeed trigger huge literature written by art critics, political scientists, social reformists, and political economists. The persistent spread of post-colonialism in its modern version paved the way for its new areas of interest and functionality that overlap with other fields of global academic studies such as African-American literature, literary theory and criticism, cultural studies, anthropology, and so on. Postcolonial studies seeks to subvert hegemonic narratives and promote a more equitable and inclusive society by elevating the voices of the unheard.

Using the perspective of subaltern studies, within the larger postcolonial scale, this dissertation addresses the complex issues of subordination, submission, rebellion, and the search for identity in an environment of political, socio-economic and cultural turmoil. India and Nigeria which provided contextual background to the novels under study passed through challenging moments in history, including India during the British imperialism and Nigeria under the same colonial rule. Through a comparative

interpretation of the novels, the study explores the methods through which intersecting elements such as class, gender, and race create lived experiences. It mainly explicates complications related to subaltern subjectivity.

The theoretical background of the dissertation draws from subaltern theory, where the discourses and thoughts of Karl Marx, Antonio Gramsci, Ranajit Guha, and Gayatri Chakravorty Spivak on subalternity reinforced the theory. However, Spivak's thoughts on subalternity which are dominant in her article, "Can the Subaltern Speak?*"*, takes pre-eminence in this study. It meaningfully renewed the discourse on the ways to represent the subaltern and *why* and *how* their voices have gone unheard in human history. Spivak expanded the notion that the subaltern experiences hurdles in making their voice heard, and the sort of representation is always enforcedly stopped by the powerful forces causing subjugation and oppression. The preference for Spivak's perspective is that she graphically presents the misfortune brought upon the subaltern by colonist elites. Spivak's discourse claims that the ones speaking for the subaltern tend to interpret the "agency" in light of their values, interests, and prejudices. Her criticism added new perspectives to subalternity, by highlighting possible approaches that could lead to essentialism and oversimplification. Her analysis of the lives of Indian women, especially Sati women, brought to light the difficulties in fairly representing marginalised perspectives without perpetuating prevailing myths and prejudices. Spivak makes a case on how a favourable atmosphere can be provided to make the subalterns speak for themselves.

Furthermore, Spivak's perspective has, however, drawn criticism from some academics for being excessively gloomy about the likelihood of the subaltern speaking. For example, Piermarco Piu argues that Spivak's subaltern lacks concrete definition, while Rashedur Chowdhury and Farooq Ahmad observe that marginalized people are still suffering from silencing. They contend that Spivak's focus on the influence of dominant discourses might produce a fatalistic perspective on social change and resistance. The critics have also expressed worry about how dominant institutions and ideologies have appropriated subaltern studies. They claim that the field has lost sight of its initial dedication to social justice and political transformation because it has become overly preoccupied with intellectual discussions. Despite these criticisms, Spivak's thoughts have continued to make significant contributions to subaltern studies and postcolonial philosophy. Her emphasis on the necessity of giving

marginalised voices a platform and challenging dominant discourses and power systems is still important and pertinent in the modern world (Didur and Heffernan 1-15). Therefore, the dissertation will mainly draw from Spivak's perspective, with some references to the aforementioned theorists, to create a foundational theoretical framework.

Moreover, the narrative point of view, plot structure, thematic focus, instances of metaphor, symbolism, characterization, the representation of the double tragedies experienced by women subaltern, are significant elements that reinforced the critical / analytical perspective of the study. Through these elements, we see through the details of the socio-cultural dynamics, marginalization, and unbalanced power structures represented within colonial and post-colonial contexts. Through the narratives, the voices of the marginalized, the repressed, and the colonized are recognized, heard, and provided agency. The authors' narrative approach serves as a platform for the subaltern to express themselves and tell their stories, in addition to depicting the complicated colonial and post-colonial cultures. Drawing from the foregoing, Chinua Achebe's *Things Fall Apart* represents the Igbo precolonial/colonial society with profundity and empathy, entrenching a style that interlocks oral customs with Western literary style. The narrative is an anthropological or ethnographic view, similar to the portrayal of "photographic realism". (Synder 169) Achebe's indigenous connectedness makes sure a clear authenticity in the narration is reductive. Through Okonkwo's heroic figure, Achebe surprises the Eurocentric standpoint and gives a detailed depiction of pre-colonial Nigerian culture. Characterization and symbolism in this novel are significant in undoing stereotypes and shedding light on the indigenous identity.

Paul Scott's *The Raj Quartet* represents an intricate and multifaceted narrative that reveals the complexities of British occupation of the Indian subcontinent. Through instances of discourse in the narratives, altered viewpoints and timelines, Scott portrays dominant historical narratives that challenge the uncertainty rooted in colonial structures. Scott's narrative point of view questions colonial dominance and intensifies subaltern representation. Lastly, Arundhati Roy's *The Ministry of Utmost Happiness* applies a kaleidoscopic narrative style, mingling various subaltern voices and historical events to portray the challenges faced by oppressed ones in modern India. By adopting a polyphonic style, Roy highlights the intersecting suppressions

experienced by the subalterns, as a result of their gender, caste, and cultural backgrounds.

However, in terms of comparison, the critique of *The Raj Quartet* occupies more space than other analytical chapters in this dissertation, since *The Raj Quartet* comprises four novels that are each investigated independently from an angle of subalternity. The narrative techniques used in these ground-breaking novels serve as a prism through which to examine the reclaiming, articulation, and empowerment of suppressed subaltern voices in the novels.

This dissertation is structured into four chapters. Chapter One which has the title, "Subaltern Identities in a Postcolonial Context", lays the foundation to this study, taking into account subalternity as both a theoretical and conceptual touchstone in Postcolonial studies. It also discusses Antonio Gramsci and his views of the subaltern, the emergence of the Subaltern Studies Group (SSG) in Post-colonial South Asia, the development of the concept of subaltern, based on Gayatri Chakravorty Spivak's contributions, and methodology. Chapter Two, with the title, "Echoes of Subaltern Experience: Extrapolations from Chinua Achebe's *Things Fall Apart*", explores Chinua Achebe's *Things Fall Apart* in light of subaltern theory, and uncovers the various representations of subaltern experiences in the novel. Chapter three has the title, "Representations of the Subaltern Experience in Paul Scott's *The Raj Quartet*", and interrogates the representation of power dynamics, cultural conflicts, and the complexities of colonial relationships in *The Raj Quartet*. The chapter explores how the idea of "centre versus margin" shapes how the subaltern is portrayed and adds to the larger conversation about colonialism, resistance, and subaltern agency. Finally, Chapter Four, with the title, "Prejudice and Subjugation as Subaltern Issues in Arundhati Roy's *The Ministry of Utmost Happiness*, explores Arundhati Roy's *The Ministry of Utmost Happiness*, with emphasis on the interplay of narrative techniques, characterization and symbolism in advancing subaltern themes in the novel. It also interrogates structures of prejudice, subjugation and marginalisation as subaltern issues, including prejudice against transgender, and marginalisation of women subaltern and underprivileged groups. In all the chapters, the authors' use of literary devices and narrative techniques is explored. The conclusion represents the findings related to the critique of the novels under study.

CHAPTER 1: SUBALTERNITY, A CONCEPTUAL OVERVIEW

This chapter lays the foundation to this study. It traces and interrogates the trajectory of "subaltern" as both a theoretical and conceptual touchstone in Postcolonial studies. A greater focus will be on subalternity as a state of subjugation and resistance in postcolonial contexts. Pre-occupied with the Gramscian view of the subaltern, many twentieth-century theorists who were working with Indian peasantry and historiography further extended the view of the subaltern. This chapter explores the theoretical framework, Antonio Gramsci and his concept of the subaltern, the emergence of the Subaltern Studies Group (SSG) in Post-colonial South Asia, the development of the concept of subaltern, based on Gayatri Chakravorty Spivak's contributions. The chapter ends with methodology and conclusion.

1.1 Theoretical Framework

The theoretical underpinning of this study is the subaltern theory, which is an aspect of the Postcolonial studies. The theory of "subaltern" has secured a central position in multiple theoretical discussions, mainly in the realms of critical, Marxist, and post-colonial discourses. The profound interest of the philosophers in comprehending the dynamics of subordination, agency, and resistance has formed multifaceted views of representation throughout history. The current study aims to interpret the important contributions of thoughtful philosophers such as Antonio Gramsci, Karl Marx, and Ranajit Guha through the lens of "subaltern". The theoretical framework primarily draws from the theoretical contributions of Gayatri Chakravorty Spivak and the ways they bear on the interpretations of Chinua Achebe's *Things Fall Apart*, Paul Scott's *The Raj Quartet*, and Arundhati Roy's *The Ministry of Utmost Happiness*. Before Spivak's ground-breaking work, the celebrated theorists aforementioned explored the idea of subalternity, either directly using the term like Gramsci and Guha, or indirectly revealing multiple terms like Marx, to widen the space for understanding and exploration.

Marx uses an indirect indication of the subaltern in his writings, by delving into the vicious capitalist structures and materializing oppressed classes. In his perspective, the subaltern is the "proletariat", the marginalized segment of capitalist arrangements. He asserts the way the "bourgeoisie", the fortunate ones having economic dominance through dominating the business market, oppress and exploit the "working class" to

earn profits. In Marxist views, the subaltern is devoid of the revenue generated in return for the labor, resulting in heavy-handedness within a socio-economic framework (Prakash, *Subaltern Studies as Postcolonial Criticism* 1475-1490). However, Marx's analysis of the bourgeois class was unable to reach colonial India.

Karl Marx's theory of history, as a mode of inquiry and assessment of the political position of subaltern populations, provides colonial history from the point of view of the proletariat, arguing that the *who?* and *what?* of social class is influenced by the economic relations among social classes of societies. Since the 1970s, the word "subaltern" has referred to the Indian subcontinent colonial peoples, imperial history is presented from below, from the standpoint of the colonised peoples instead of the colonisers from Western Europe. By the 1980s, South Asian historiography had adopted the Subaltern Studies approach to historical inquiry. The notion of the subaltern emerged as a Eurocentric technique of historical inquiry for the study of non-Western peoples (of Africa, Asia, and the Middle East) and their relationship to Western Europe as the centre of global history as a way of intellectual discourse. In the Indian Subcontinent, subaltern studies developed a paradigm for historical inquiry on the subaltern's experience of colonialism (Claytone 246).

In post-colonial literature, Ranajit Guha made an immense contribution to the existing knowledge of subalterns by forming a Subaltern Studies Group (SSG) in South Asia, later on, expanding to other parts of the world. Guha incorporated the understanding of subaltern within colonial and post-colonial contexts, further shedding light on contemporary resistance movements and their role in making revolutionary histories. Guha articulates that throughout history, the voice of the subaltern has been unheard and forcefully silenced by oppressive entities, asking for historiography to foreground the voice of the subaltern (O'hanlon 189).

Gayatri Chakravorty Spivak wrote an influential essay "Can the Subaltern Speak?*"* that provides a critical discourse on Subaltern Studies. She sees the intellectual attempt of the West as weakly problematic in the course of representing the subaltern, emphasizing its misrepresentation and its role in power dynamics by silencing the voice of the oppressed. She focuses on the perspective of subalterns to be allowed to 'speak for themselves' and investigates the complications of agency in regards to the postcolonial structures (Green, *Gramsci cannot speak: Presentations and interpretations of Gramsci's concept of the subaltern* 4).

The analysis of subalterns through various intellectual perspectives discloses the multifaceted nature of resistance, representation, and subordination. While Gramsci and Marx offer a base to understand hegemony and class struggle, Guha analyses the subaltern agency and sincere consciousness of these marginalized communities. Finally, Spivak intervenes by shedding light on the moral and epistemological hardships inherited to represent the subaltern, compelling scholars to deeply analyze the problems related to power, representation, and voice in the theoretical inquiries. In regard to an interdisciplinary method, incorporating ideas from history, philosophy, and post-colonial studies, a thorough comprehension of the "subaltern" is driven, shaping theoretical discourse and adding value to the current pursuit of emancipation and social justice (Green, *Gramsci cannot speak: Presentations and interpretations of Gramsci's concept of the subaltern* 4). Insights from the novels under study reveal a great deal of subaltern issues that make subaltern theory an appropriate theoretical orientation for the study.

Chinua Achebe's *Things Fall Apart* addresses the interaction of race and gender and the way the dynamics between the two themes shift and vary on the basis of variety of factors, notably, considering Igbo narratives relating to indigenous values and depictions within this discourse. Achebe's early years are noteworthy because his father previously practised the traditional African religion but later converted to Christianity. He admits that being up in a multicultural environment helped him as a writer as he was affected by Christian poetry and the old religion that Christianity sought to stifle (Rowell 101). He sided with the "smart and courageous" (Garner 1) white explorers in his English-language literature throughout his childhood years. In novels like *Things Fall Apart*, he discovered that he is one of those uncivilised bouncing up and down on the beach, and Ibadan University was "the watershed, a turning point" (Rowell 101). He sees it as his responsibility as a writer to help his community recover from years of slander and self-deprecation (Gikandi xi). His goal is to convey to his audience that Africans did not learn about culture from Europeans for the first time (Gikandi xvii). Achebe's *Things Fall Apart* is a "subaltern novel", which dwells on the Igbo community, the subaltern alma mater of a marginalized society in Nigeria. The members of this society are typically described as being socially, politically, and culturally marginalized.

The novel portrays the colonial Igbo community, power structures, relationships with elite groups (the colonizers), and the unavoidable consequences of these relationships. Injustice, marginalisation, and gender discrimination are among the most prevalent themes in subaltern literature and are largely present in the novel. Moreover, Gayatri Chakravorty Spivak's "Can the Subaltern Speak*?"* will provide the theoretical background to interrogate these thematic preoccupations and other aspects of the subaltern in the Igbo society. The term "subaltern" will be used throughout the discourse referring to someone who "has no history and cannot speak," as defined by Spivak in the context of colonial emergence (Spivak 83). Even though Spivak argues about the subaltern regarding Marxism and various minority groups, this study focuses on class struggles and divisions considering racial and gender impartialities in the pre- and post-colonial Igbo community in *Things Fall Apart*. The plot portrays the way colonial oppression caused the Igbo society to disintegrate, questioning the hegemonic institutions of control. Achebe provides a counternarrative to the dominant Western viewpoints by exposing the effects of British colonization on indigenous African civilizations. Achebe offers a window into the subaltern realities in Nigeria by examining Okonkwo's existence and the conflict between tradition and colonial encroachment. This highlights the agency of the Igbo community in the face of colonial tyranny.

The English novelist, Paul Scott, wrote a four-volume novel series called *The Raj Quartet* which portray the latter years of the British Raj in India. The tetralogy, composed of *The Jewel in the Crown* (1966), *The Day of the Scorpion* (1968), *The Towers of Silence* (1971), and *A Division of the Spoils* (1975), is set in the years from 1966 to 1975, running up to Indian freedom from the British raj (sovereignty). The themes in all of the four novels interlock and add to the overall storyline of Indian independence. *The Raj Quartet* is set during a crucial time in this historical era - the final years of the British Raj in India. It lasted for five years, beginning with the All India Congress' Quit India Movement in August 1942 and ending with independence in August 1947. *The Raj Quartet* deftly negotiates the decline of the British Empire and the turbulent connection between colonizers and colonized as it moves to the subcontinent. Featuring complicated personalities like Hari Kumar and Ronald Merrick, among others, Scott reveals the nuanced power relationships, loyalties, and identity issues that are deeply rooted in colonial culture. The complex narratives of the

quartet disentangle the oppositions between colonizers and colonized, illuminating the difficulties of the subaltern and their varied reactions to colonial domination.

The quartet consists of four comprehensive tales narrating multiple characters through the lens of subalternity. *Raj Quartet* sheds light on the anticolonial nationalism of the Indians and focuses on them as doers with the capability to subvert colonial power structures (Khan 30). The narrative explores the impact of the British during Indian war for independence as well as their position in that nation. The four novels together paint a nuanced picture of the governing British and Indian societies and their interactions. Goonetilleke adds that "[i]t should be considered not as a novel dealing with India like Kim or *A Passage to India*, but as a series of historical novels in which the author has transmuted contemporary history into fiction" (McLeod 140). In the years Scott stayed in India, from 1943 to 1946, the British Empire was coming to an end (Bhabha, *Of Mimicry and Man* 125-133). He is startled by the British superiority over Indians. He seems to have come across the Indians' attitude of animosity and nationalism. Such contradiction pushed Scott to talk and write about it and examine the subject. The subaltern theory is apt in interrogating the various forms of subalternity represented in the series.

In *The Ministry of Utmost Happiness*, written by the Booker prize-winning novelist, Arundhati Roy, we encounter recurrent subaltern issues. The novel echoes the repercussions of colonialism by providing a broad perspective of oppressed populations. Hijras, Dalits, and Kashmiris are just a few of the disadvantaged people whose lives Roy explores in detail, revealing their never-ending battles for acceptance and life in a postcolonial world. In a fast-changing yet sometimes repressive Indian culture, Roy tackles subaltern life and questions conventional norms and values through entwined narrations. The narrative asserts the fact that colonized subaltern finds it difficult to get through the traits of being oppressively marginalized. She has always spoken her mind and been fairly open about her socio-political ideas, as a direct opponent of India's nuclear explosion in 1998, Israeli operations in West Asia, and American policies in Afghanistan. Subalternity has brought to the fore the challenges of underprivileged populations in Indian society. Kashmiris, Muslims, Dalits, and indigenous tribal groups, or Adivasis, are all marginalised, according to *The Ministry of Utmost Happiness* (Shaheen 656). The plot powerfully depicts India's deep-seated subalternation and underlines the way Bharatiya Janata Party has

reinforced Hindutva ideology, which has exacerbated previously existing subalternation by turning India into a cemetery for Indians (Shaheen 656). Roy is a fierce opponent of social injustice, which is prevalent in South Asian culture. Roy has consistently emphasised the widening disparity in power between the powerful and the marginalized in modern India (Jahan 2). The most ingrained type of social injustice in India, along with discrimination based on gender and religion, is the caste system.

The Ministry of Utmost Happiness includes caste injustice as one of its major themes, and Roy criticized the Narmada River dam plans in The Cost of Living (Jehan 2). Bearing in mind the events in the novels under study, there are structural connections to subalternity as a colonial / postcolonial phenomenon. The colonists' unavoidable goal of advancing their rule in the colonised countries led to the trajectory of the creation of the subalterns. Furthermore, the significance of comprehending the connections between various oppressive and marginalizing factors is emphasised by Spivak. She contends that the hardships of the subaltern are influenced by their gender, colour, and other facets of their identity in addition to their economic position in society. (Spivak 83) The work of Spivak continues to make significant contributions to subaltern studies and postcolonial theory. Her insistence on the necessity of giving those who are marginalised a platform, and challenging dominant discourses and power systems is still important in the modern world, and pertinent in this study.

1.2 Methodology

This study discusses Chinua Achebe's *Things Fall Apart,* Paul Scott's *The Raj Quartet,* and Arundhati Roy's *The Ministry of Utmost Happiness,* to interrogate the representation of characters and groups who, according to Holden, are "subordinated by hegemony and excluded from any meaningful role in a regime of power" (202). Textual analyses are in light of subaltern theory, with the premise that the narratives echo the "history of the marginalized communities, gender, races, and groups, written with local sources and from their perspectives" (Nayar 51). Applying subaltern theory in the critique of the novels will advance literary studies as literary criticism is an interface of theoretical / conceptual framework with literary texts.

Drawing from Gramscian view of the subaltern and the works of other twentieth-century theorists, such as Gayatri Spivak, Ranajit Guha, and so on, the study reveals the representation of colonial / neo-colonial forces in relation to the colonized.

It portrays how power, oppression and resistance aggressively interlock at the different layers of representation in the novels. These manifest through characterization, the plot structures, narrative point of view, and other narrative techniques. These phenomena represented in the novels will also be examined from a comparative approach, offering a methodical explication of the novels, focusing on areas of convergences and divergences as part of new discoveries. Through the foregoing, similarities and differences will be established. Through comparison, shared phenomena in the novels will be interrogated to ascertain if they have the same causes and effects. Areas of comparison include styles, themes, symbolisms, and so on.

Apart from the primary texts, secondary sources will be used to consolidate theoretical/ conceptual clarifications, and also to reinforce textual analyses. The secondary sources reveal how different ideas on subalternity serve as an inspiration for the intricate and methodical reading tactics of Indian and South Asian history; how the traditional Gramscian idea of the subaltern was expanded by Ranajit Guha, first in his *Manifesto* in *Subaltern Studies I* and then in his renowned, classic work, *The Elementary Aspects of Peasant Insurgency in Colonial India.* The study is primarily literary criticism.

1.3 Antonio Gramsci and the Concept of the Subaltern

The term "subaltern" was first used by Italian Marxist Antonio Gramsci in his work, "*Notes on Italian History"*, which was added later on to his widely famous book, *Prison Notebooks,* which was written between 1929 and 1930 (Gramsci, *Selections from the Prison Notebooks* 191-308). Subaltern in simple meaning, in the first place, refers to an officer who holds a military rank just below that of a captain in the British army (Jahan 3). Gramscian view of the subaltern is not very similar to traditional Marxism which mainly focuses on the economy. With the advent of the perception of the subaltern, Gramsci formulated a group of people who are lower class or marginalized, also adding to the fact that the group is deprived of their local culture, history, and identities under direct as well as hegemonic domination of social elite class. (Gramsci, *Selections from the Prison Notebooks*). The term "subaltern" can also be contextualized to include individuals who live on the margins or at the bottom of society, individuals or groups who have restricted options in numerous fields. This encompasses people with restricted rights who lack personal agency. The people in charge of them disregard and neglect them. Subalterns are noncanonical groups in

society who are undervalued and undertrained. They can protest against the dominant despite living at the bottom of society. Antonio Gramsci used the term in 1890 to describe individuals in society who were overlooked throughout the Italian state's historic transition in the 1870s. (Gramsci 191-308) He also used it to refer to the lower-ranking military orders that make minimal money.

Antonio Gramsci expanded the Marxist perspective of "subaltern" through the dynamics of culture and ideology. He introduced the theory of hegemony, where the oppressor segment of the society establishes power using consent rather than persuasion.(Gramsci, *Selections from the Prison Notebooks* 191-308) The hegemonic perspectives include subalterns not only with a special focus on the working class but as many oppressed communities who are trapped by hegemonic ideologies under tyrant rulers. Gramsci values the contribution of organic intellectuals to break the complex hierarchy of submissiveness under masters and empower the weaker ones to articulate their ideologies in countering the hegemonic dogma. Subaltern refers to people who are "subordinated by hegemony and excluded from any meaningful role in a regime of power" (Holden 202), "non-commissioned military troops who are subordinate to the authority of lieutenants, colonels, and generals" (Green 68). The definition of the term by Homi Bhabha is essentially the same, claiming that the "oppressed minority groups whose presence was crucial to the self-definition of the majority groups" are the subaltern groups (*Unsatisfied* 191).

Gramsci on purpose used the word "subaltern" instead of "proletarian" to avoid the blue pencil but it soon appeared to focus on the less organized working class such as farm labourers or peasants (Spivak, *The New Subaltern: A Silent Interview* 324-340). To mainly focus on the subaltern voice, Gramsci felt that they were subsequently absent or forcefully suppressed from the historical narrative of the dominant ruling class:

> The subaltern classes by definition are not unified and cannot unite until they can become a "state": their history, therefore, is intertwined with that of civil society, and thereby with the history of States and groups of States. (*Selections from the Prison Notebooks)*

The nonunification of the subaltern classes contributed to diminishing their disparate voices. Gramsci introduced six phases in an attempt to evaluate the history of the

subaltern group in comparison with that of the hegemonic elite class. He wants to research the changes in economic output in the first place; their active or passive connection with the major political parties and efforts to sway their policies in the second place. Thirdly, the emergence of new parties and dominant groups that are primarily made to preserve the subservience of the subaltern; fourth, the structures that the subaltern group has made to defend their limited powers; fifth, new structures that uphold the subaltern groups' autonomy within existing frameworks; and sixth, those compositions that may assist to confirm their full autonomy (Gramsci, *Selections from the prison notebooks*). Jahan observed that both the subaltern group and the hegemonic class possess some complicated historical backgrounds, while acknowledging the peasants as a marginalized and distinct group (3).

Gramsci's use of "subaltern classes" broadly refers to any "low rank" individual or group of individuals in a given society who are subjected to the hegemonic control by the ruling elite and are consequently denied the fundamental rights to actively participate in the creation of local culture and history as citizens of the same country. (Gramsci, *Selections from the Prison Notebooks* 191-308) Gramsci's original usage of the term "subaltern" was for political purposes, which makes it impossible to give it any other absurd meanings. The only groups Gramsci referred to at the time were the laborers and peasants who were subjected to discrimination and repression by Benito Mussolini, the head of the National Fascist Party, and his subordinates. Instead of depending on the view of the history of the state, which is ultimately the history of the ruling and dominant classes, Gramsci became fascinated by the study of the subaltern classes of consciousness and culture.

Gramsci contended that despite the hegemonic classes being the most well-acknowledged, the subaltern classes had a similarly complicated history. Gramsci believed that the history of the subaltern groups had no obvious point of unification and appeared to be a highly cyclical whole due to their subordination to the authority of the ruling groups, even when they defied the existing order. Because of this unfortunate state of affairs, they are unable to use the tools that would allow them to ensure participation, and hence, subalterns are unable to contribute to the social and cultural institutions of their country. Although it took a while, Gramsci believed that the only way to achieve liberation was through a "permanent" triumph that inevitably ensured the destruction of the master/slave paradigm. Within Gramsci's theoretical

framework, this deconstruction is to be accomplished by liberating the oppressed consciousness of the underprivileged group from the hegemonic cultural control held by the ruling/oppressor class. Gramsci's revolutionary and newly emerged ideas about the significant role of peasantry distinguished him from the earlier founders of Marxism who convincingly assumed as a given the impending extinction of the peasantry in the face of the class-conscious proletariat created by the circumstances of a post-industrial capitalist society (Smith 39-50).

1.4 The Emergence of the Subaltern Studies Group (SSG) in Post-colonial South Asia

Subaltern Studies Collective or Subaltern Studies Group is part of the phenomena that reinforced postcolonial studies. It was launched in the 1980s by a group of eminent Indian scholars (Arnold 15). South Asian intellectuals started the discussion on Subaltern Studies after Gramsci. Since 1982, they have published a series of books on Subaltern Studies to inform historians about the history and lifestyle of underprivileged people in colonial and post-colonial India (Thomas 861-870). The progenitors, who are also important figures in the field of postcolonial studies include: Ranajit Guha, Gayatri Spivak, Shahid Amin, Dipesh Chakrabarty, David Arnold Susie, Tharu, Touraj Atabaki, Edward Said, Lata Mani, Partha Chatterjee, Gyan Pandey and others who supported the cause vigorously (El 6). The goal of the Subaltern Studies Series is to "promote a systematic and informed discussion of subaltern themes in the field of South Asian Studies, and thus to rectify the elitist bias characteristic of much research and academic work in this particular area," (Spivak, *Subaltern Studies* vii). It was established as an academic endeavour to shed light on the place of society's margins in the canon of history and comprised of some of India's top thinkers.

Subaltern studies is "a name for the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or any other way" (Guha 35). Such an argument thrived from the hypothetical claim that Indian national history was successfully achieved by "colonial elitism as well as nationalist-bourgeois elitism which were both produced by British colonialism in different historical periods" (El 6). The argument stems from the belief that the writing of Indian national history has been influenced by nationalist-bourgeois elitism in addition to colonial elitism, both of which were generated by British colonialism at various times in history. Guha concluded that this type of historiography is incapable

of conveying, analysing, or acknowledging the sort of advancements made by the wider population as autonomous subjects who were not part of the elite groups. A "politics of people" that continues to exist long after the elite politics fading away shows how difficult it is for this elitist history to acknowledge the efforts of ordinary people. When we conceptualised this substantial gap between the elite and the subaltern through the concept of political mobilisation, it becomes clearer (Guha 10).

Guha made efforts to demonstrate in the latter book that the Indian peasants were socially and politically conscious of the impact that this rebellious stance had on the colonial government, which seldom views insurgency as a fight for social justice. By analysing the interaction of dominance and subjugation relations in the Indian environment from 1783 to 1900, Guha advocates justice for the Indian peasants. The Subaltern Studies Group which sought to rebuild the historiography of Indian peasants, picked up this endeavour. Guha, the chairman of his team, affirms that elite history is unable to recognise the achievements of ordinary people. According to Leela Gandhi, "subaltern studies" is an attempt to give the "people" a voice on the slanted pages of elitist historiography. The discussion on reclaiming the subaltern discourse started with the critique (2). For Guha, the subaltern is that unmistakably distinct thing that makes up "the demographic difference between the whole Indian population and all of those we have called to as the elite" (7). The group members sought to investigate the subaltern groups as an "objective assessment of the role of the elite and as a critique of elitist interpretations of that role" (Guha 8).

Subaltern literature frequently relates to the subjugated members of society, further adhering to various elitist narratives. The term "elite" is defined here from a colonial viewpoint by Ranajit Guha in his essay titled *Elite: A Colonial Perspective.* It deals with British imperialism and its effects on the oppressed nations. In another essay, *On Some Aspects of the Historiography of Colonial India*, the term "elite" refers to the "dominant groups… mainly British officials of the colonial state and foreign industrialists, merchants, financiers, planters, landlords and missionaries" (8). In addition, Guha broadens the definition of the term by focusing on the regional and local levels, where any organisations advancing the concerns of aristocratic or bourgeois society can be referred to as elites. Additionally, he refers to individuals who live in the opposite of the binary opposition of elite/subaltern by the phrase "subaltern classes". The need for this binary conversation stems from the fact that the colonisers'

elitism throughout the colonial era was either indirectly or directly accountable for silencing the subaltern voices (37-40).

The ruling classes typically produce archival texts in which the subalterns "do not speak directly" (Chakrabarty, *Small History* 478), yet the subalterns still speak fragmentedly inside the discourses of the elite. This is to say that the subalterns do not have a cohesive voice that can make impactful meaning, even when they speak in any discourse. Everywhere the elites engage in speech, so does the subaltern, since "supplementarity" is required for its discourse. Antonio Gramsci asserts in *The Modern Prince and Other Writings*, that "man is aristocratic because he is the servant of the soil" (80). Similar to other structural oppositions, the subaltern does not exist outside of the areas where contemporary knowledge is produced; rather, they occupy these areas, making up the elite. As a result, it is challenging to imagine one without the other. It is insufficient to claim that because subalterns can now communicate their perspectives, the stance of the philosophers is no longer required. Instead, it is critical to recognize the nuanced, frequently misunderstood connection between the elite and the subalterns (Prakash, *The impossibility of subaltern history* 287-294).

Traditional social structures, including family and blood ties, territoriality, cultural and tribal loyalties serve as the foundation for subaltern political mobilisation. Popular mobilisation takes the shape of peasant rebel organisations and local rallies. The British legislative institutions and rules are adjusted to satisfy the demands of the elite political mobilisation. The idea of resistance to the enforced rule of the upper class serves as a continuous, unchanging characteristic that distinguishes subaltern groupings, regardless of how diverse they may be. The inability of the Indian bourgeoisie, to address on behalf of the country, in the end, demonstrated that the Indian nation was unable to exist objectively. Guha believes that the crucial issue with the historiography of colonial India is the cause of this ultimately flawed line. (Guha & Spivak, *Selected Subaltern Studies* 31, 367) Guha emphasises that there is a clear distinction between the subaltern groups and dominant indigenous groups at the local level in order to defend himself against any essentialist notions that may adhere to his concept of subalternity. Guha's stance against essentialism simply appears to make the issue of the subaltern more difficult.

In its best endeavour to rethink Indian history and society as a narrative, The Subaltern Studies Group raised many contentious topics, prominent among them the

challenging issue of the subaltern subject and its construction on Indian historiography. Students of colonial discourse and post-colonial theory were left bewildered by this contentious idea of the subaltern while becoming lost in the complex suppositions of specialised academics, which led to widespread misunderstanding in academia. A historical evolution followed the idea of the subaltern since it was initially proposed until reaching to its most recent applications in post-modern events.

1.5 "Can the Subaltern Speak?": Gayatri Chakravorty Spivak and the Development of the Concept of Subaltern

The Indian-American post-colonial feminist critic, Gayatri Chakravorty Spivak contributed immensely to the development of subalternity as a critical approach in literary studies. She was critiqued in her ground-breaking article, *"*Can the Subaltern Speak?". The assumptions presented by the Subaltern Studies Group gave rise to a more complicated theoretical dispute. In another essay of hers, *Subaltern Studies: Deconstructing Historiography,* Spivak questions the method of the historians of the Subaltern Studies, declaring it inadequate and admonishing that the self-determining consciousness of the subaltern could never be gained fully from nationalist colonial archives. She further urged that instead of regaining subaltern history, the historians paved ways of objectifying them as earlier archives lacked identical individuals of subaltern (Jahan 4).

Spivak argues with the assertion that providing a voice to the subaltern is a challenging task, as representation is always influenced by the interests and prejudices of the people performing it. In other words, even when people make an effort to speak for the subaltern, they interpret those experiences in light of their values and priorities. Therefore, Spivak believes that the question should be how we can develop the circumstances that will allow the subalterns to speak for themselves, not merely if they can talk. This necessitates a fundamental re-evaluation of power dynamics and representational politics. The notion that the subaltern is not only an object of study but also a subject with agency and resistance is one of Spivak's key ideas. The concept that the subaltern is inert and powerless is challenged by this, and it emphasizes the subalterns' active participation in constructing their own histories through events and experiences. Spivak emphasises the significance of comprehending the interplay between the oppressor and the oppressed. She contends that in addition to their

economic or social standing, gender, color, and other facets of their identity also influence the experiences of the subaltern (Binebai 206-220).

According to Spivak, colonialism maintains the colonized subservience to colonial control while simultaneously marginalising colonised women by both colonialists and local patriarchy, thus claiming that the subaltern is voiceless and unheard.(Spivak 57-84) As interpreted, she asserts the fact that marginalised groups lose access to the dominant language and are unable to document their resistance in a way that the "centre" can listen. Since post-colonial discourse itself is an illustration of this portrayal and given that the dominant language or style of representation is typically conveyed in a manner that the marginalized voices are heard. Even after the independence of India, colonial and elite narratives have continued to have issues with how the subaltern is conveyed in discourse. The depiction of the subaltern is crucial since they were instrumental in the development of free societies in postcolonial countries (Spivak, *Poststructuralism, marginality, postcoloniality and value* 57-84). Echoing Spivak, Pramod K. Nayar provides an insight into subalternity in *Postcolonial Literature: An Introduction*. He describes it as "history written from local sources and their perspectives, of the marginalised communities, gender, races, and groups" (51). The foregoing interlocks local rootedness with subalternity.

The word "subaltern" is highly debatable in postcolonial discussions. Spivak asserts that the subalterns are the marginalized ones who are unable to record their resistance. She questioned why the subaltern resistance to colonial authority was not documented in the official history of India (Morton 6). Her argument, on the other hand, subjugated the subaltern. By using the notion of a subaltern agent, which provides a revolutionary viewpoint of reading, the Indians are viewed as active action-takers, intimidating the British Empire. The term anti-colonial refers to a person who opposes colonialism. It refers to the "political struggle of colonized people against the specific ideology and practice of colonialism" (Ashcroft et al. 14). The nuanced and deft but occasionally ambiguous application of structuralist and post-structuralist theories, particularly, deconstructionist reading tactics, in colonial and post-colonial settings of divergence and inversion may be responsible for Spivak's stance and its complexity. Spivak re-examined the issues of subalternity in light of historical changes introduced by capitalistic politics that undermined revolutionary voices and labour divisions in a globalized society. She did not agree with Gramsci's claim of the

autonomy of the oppressed people in the first place. Spivak decides to employ the idea of the subaltern primarily because:

> It is truly situational. "Subaltern" began as a description of a certain rank in the military. The word was used under censorship by Gramsci: he called Marxism "monism", and was obliged to call the proletarian "subaltern". That word, used under duress, has been transformed into the description of everything that does not fall under strict class analysis. This is so, because it has no theoretical rigor. (*Theory in the Margin: Coetzee's Foe Reading Defoe's Crusoe/Roxana, Spivak* 154-180).

Spivak tends to adopt no methods, as not even a Marxist approach can clearly explain the subaltern group without generalizing or simplifying it in some manner. Spivak argues that when people tend to analyze oppressed or marginalized groups, they attempt to oversimplify groups or generalize these groups. Such sort of simplification may lead to an incomplete or distorted portrayal of their struggles and experiences. Spivak claims that even well-intentioned methods, like Marxism, may inadvertently form such essentialized or simplified narrative of the subaltern groups. She recommends that it is a complicated endeavour to truly understand the nuanced experiences of oppressed groups without reducing them to simplistic categories or stereotypes (Spivak 271-313).

When challenged with the task of specifying the parameters of subalternity, Spivak shifts gears and reconsiders the challenges that the subaltern people face by focusing on gender-related problems, particularly those that impact Indian women in the context of colonialism. She studied the state of Indian women by analysing a case concerning the actions of Sati women during British colonial rule. According to Spivak, Sati women were a subaltern group caught between two polarities: the native Hindu norm, which demanded their voluntary participation in the ceremony, and the British humanist discourse, which advocated for their liberation. The conflict between these two positions produced two different discourses with no possible solution; the first postulates that, "white man [are] saving brown women from brown men," the other maintains that "the woman actually wanted to die" ("Can the Subaltern Speak?", Spivak 271-313). Here, it is evident that the Hindu lady loses her voice because she is caught between two opposing poles and is continually prodded to make a deliberate choice.

The “voice” of the Hindu lady vanished when these two discursive groups attempted to give her a voice; the image of Sati women provides a significant contribution to an appropriation of their autonomy and robs them of their subjectivity and a platform from which to speak. The Hindu lady “disappeared, not into a pure nothingness, but into a violent shuttling, which is the displaced figuration of the “third-world woman” stuck between tradition and modernization (306)”. Spivak concludes that “the subaltern cannot speak”. There were several interpretations of the comment she made in her piece. It was interpreted as both an affirmation that the subaltern, as a distinct conscious subjectivity, only owned a dominant language or a dominant voice to be heard, and a declaration that the oppressed groups' voices of resistance were rendered ineffective due to the portrayals of these groups by other dominant forces.

From this perspective, one might further presume that the post-colonial theoretical discourse as a whole is the intellectual representatives of the unheard and politically marginalised people. A conclusion will be drawn by emphasising the added value that Spivak’s debate contributed to end a discussion that could otherwise require more time and space than can be provided in her article. Through her fundamental investigation of the life experience and challenges of women in general, whether from the upper middle class or the peasant class and sub-proletariat category, Spivak was able to expand on the original demarcation of the notion of the subaltern as was conceived by Ranajit Guha and the others. Because of the egregious absence of women's participation in anti-colonial history, she speaks for women as a distinct gender. She contends that:

> The question is not of female participation in insurgency, or the ground rules of the sexual division of labor, for both of which there is “evidence“; rather, both were used as object of colonialist historiography and as a subject of insurgency, though the ideological construction of gender keeps the male dominant. If in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow (“Can the Subaltern Speak?”, Spivak 28).

The forgoing underscores the double jeopardy of women subaltern who suffer the pangs of colonialism and patriarchy.

The term subaltern itself refers to persons of lower social status or members of a hegemonized group. The Subaltern Studies movement expanded its scope to include colonial populations. According to Ashcroft, Griffiths & Tiffin, it looks at the history and colonial discourses to see if the colonisers or the elites are in charge (216). The subaltern employs resistance as a key weapon against colonial authority, and against attempts to keep colonised people submissive to colonial rule (McLeod 17).

The colonised are marginalised and become 'invisible' to the colonisers as a result of the superiors' subservience or hegemony. The efforts of the subaltern cannot be recorded in such a narrative or fiction. It is now up to postcolonial scholars to re-examine such histories or fictions to remedy injustices committed against the underclass (Loomba 15). Subaltern Studies rewrites Indian history concerning colonisation to give expression to the colonised and respond to the Empire from a subaltern viewpoint, often known as "reading the text from below" and "against the grain" (Prakash 1479). Hawley observes that to reconstruct such a history, scholars need to keep in mind that "what is important in a work is what it does not say" (426). Drawing from the forgoing, Gandhi sees it as "an attempt to let the 'people' finally speak on the jealous pages of elitist historiography and, in so doing, to speak for, or to sound the muted voices of, the truly oppressed," (2). These are part of the many perspectives on subalternity.

There are minor variations in how Gramsci and Spivak define "subalterns" when we compare their definitions. Gramsci perspective on subalterns is crucial in comprehending the concept of subalternity for all theorists. "The subaltern classes fundamentally refer to any 'low rank' group or person in a given society," Gramsci writes (66). Subalterns suffer the consequences of the ruling class hegemony. The elite's hegemony denies them the fundamental right to participate in the creation of their local history and culture. They are not seen as contributing members of society. Labourers and farmers were subjugated and ruled by organizations such as The National Fascist Party, Benito Mussolini, and his agents, according to Gramsci. "The history of the subalterns was as complex as the history of the dominant elite class," (67). The subalterns' history is fractured, and they are always subjected to the activities of ruling elites. Even though subalterns rise to opposing elite groups, they will never be self-sufficient as they lack the historical context to establish their identity.

Guha led a South Asian subaltern organisation that tried to give voice to the people. This was a group of historians whose mission was to “advance a systematic examination of subaltern topics in South Asian society” (34). Guha and his colleagues wanted to look at the overall characteristics of marginalisation in South Asian society in terms of gender, caste, and class. Elites and subalterns are not the same. ‘Negation’ is the trait that determines Guha's subaltern identity. To assess peasant resistance as a historical event, a matching epistemological inversion is required. With the emergence of post-colonial feminist critic, Spivak, the word “subaltern” grew increasingly problematic. In today's globalised society, she concentrated on capitalist politics of dismissing revolutionary voices and labour divides. She deconstructs Gramsci's idea of the subaltern group's independent self. Spivak delves into the history of oppressed communities and expands on the definition of the term "subaltern."

Most notably, Gayatri Chakravorty Spivak is known for her overtly political use of contemporary literary and cultural perspectives to challenge colonialism and its impact on our reading and understanding of literature and culture. A broad spectrum of theoretical issues, including Marxism, deconstruction, feminism, postcolonial theory, and state-of-the-art studies on globalisation are all addressed in Spivak's critical contributions. Alongside other prominent modern scholars like Homi Bhabha and Edward Said, Spivak challenged the disciplinary norms of academic philosophy and literary theory by focusing on the literary representations of groups frequently marginalised by dominant Western culture, including women, the working class, new immigrants, and postcolonial subjects (Morton 1). Additionally, by promoting the works and voices of these marginalised people, Spivak called into question some of the dominant ideas of the modern era. Examples of such beliefs are the notions that the West is a more evolved, free, democratic, civilised, and well-educated society than non-Western societies, or that the postcolonial era of now is more modern and developed than the nineteenth century European colonisation era (Morton 1).

Spivak also stressed the view that women are doubly affected by destructive colonial and patriarchal forces. She extended her examination of subaltern by ruminating on pragmatic and intellectual definitions. She emphasised how the status of the subaltern has altered as a result of technological advancements, globalisation, and capitalism, and how this is similar to Roy's socio-political concerns. Spivak believes that “the subaltern must be rethought. S/he is no longer cut off from lines of

access to the center" (Spivak, *The New Subaltern: A Silent Interview* 326). The reason for this is that multinational firms, which are mostly American and Eurocentric, are increasingly interested in the expert environmental knowledge of rural South-Asian subalterns to develop "new medicine and patented crop strains" (326). Patent-holding businesses indirectly govern the knowledge and lives of the poor.

Working-class awareness is the centre of Subaltern Studies. Spivak stresses the importance of subaltern awareness. Subaltern awareness is constantly susceptible to those in authority and never fully recovered. Some dominating classes objectify the poor and regard knowledge as a source of power. Subaltern awareness is defined by Chakrabarty Dipesh as "peasant consciousness" (372). He claims that the subaltern's religious awareness is unaffected by anything. He concentrates on two conflicting forces such as the elite and the underclass, the feudal and current community modes of authority. Chatterjee emphasizes the subaltern's relationship with caste. He argues that Indian society is founded on the caste system rather than class stratification. As a result, caste replaces class throughout the Indian subcontinent. "Caste is a feature of the superstructure of Indian society... caste is specifically Indian form of material relations, at the base is its own historical dynamics. Caste, in other words, is the form in which classes develop in Indian society" (Chatterjee 76). According to Chatterjee, caste, not the people's economic situation, is to blame for the division of Indian communities. He thinks caste matters more in Indian society than class. "Subaltern" is a relational idea that exists at several layers. Time, place, and economic standing all affect the traits that distinguish the privileged and subaltern classes. Even if class and gender are now important determinants in identifying subalterns, they will never be the only ones. Depending on their financial and political position, people are categorised as elites or subalterns (44–49).

But even if a lot of earlier European colonies achieved independence and sovereignty in the latter part of the twentieth century, Spivak's experiences with European colonialism did not end there. Instead, the political, social, and economic structures established during colonial rule continue to have an impact on postcolonial sovereign states that range from Jamaica to Mexico, Ireland to Algeria, and India to Pakistan. Spivak emphasizes how anti-colonial nationalism took on a strikingly capitalist character and was thus perceived by most as reproducing the political and social disparities that existed under colonialism, much like many other anti-colonial

scholars. (Spivak 57-84) Spivak argues that the emergence of the United States of America as a global economic powerhouse in the later half of the twentieth century has redrawn the old colonial maps, putting 'Third World' women at the expense of multinational corporate finance. When taken into account collectively, these crucial contributions highlight the significance of reading Gayatri Spivak. While maintaining a critical and intellectually-based engagement with contemporary cultural and critical theory, other modern scholars have focused their attention on immediate political concerns related to colonialism, postcolonialism, and the current global division of labor between developed and developing countries of world.

The first edition of "Can the Subaltern Speak?" provides a clear, intense response to the central question of the title: no, the subaltern cannot speak (Spivak 1988, 308). In a later version of the essay, she backtracks on her first assertion and acknowledges that it was "an inadvisable comment" made "in the accents of passionate lament" (Spivak 1999, 308). Spivak then leaves the issue unanswered; however, it is clear that she is at least dubious about the likelihood that subaltern actions of speaking would result in a positive outcome. If subaltern speech does exist and come into contact with a listener, as I shall describe, it may be found elsewhere in Spivak's body of work. Additionally, the methods used to do this are distinct from the primary tool used by the Subaltern Studies Collective, historiographical archival search. Spivak acknowledges and discusses the distinction between literary and historiographical works. She maintains that the two areas of knowledge use various strategies in engaging with subalternity:

> A historian confronts a text of counterinsurgency or gendering where the subaltern has been represented. He unravels the text to assign a new subject-position to the subaltern, gendered or otherwise. A teacher of literature confronts a sympathetic text where the gendered subaltern has been represented. She unravels the text to make visible the assignment of subject-positions (Spivak, *A Literary Representation of the Subaltern* 332).

The two types of effort mentioned in this statement complement one another. However, the author advocates for a greater understanding of the historian's representational systems and asserts that literature might be crucial to this understanding. This is because literature works to illuminate the subject-positioning strategies used by historians. Additionally, we can see the usage of gendered pronouns in the sentence previously cited: the historian is a "he," but the literary instructor is a "she". The use of pronouns emphasizes gender once more as a crucial component of

Spivak's dedication to the subject of subalternity. The ability of literature to expose the unacknowledged representational strategies of subalternity used in historiography is precisely what distinguishes literary works from other genres. This ability is based on a shared empathy between the literary text and the literature instructor. A sympathetic reading of the text is made possible by such a sentiment since the reader and the text have something in common (Iuliano 62).

It is important to recognize the close connection between colonialism and subalternity. The colonisers are credited with helping to establish the subalterns by placing the ruling class under what Ashcroft, Griffith, and Tiffin call "the hegemony of the ruling classes" (215). Hegemony is referred to by Edward Said, in *Orientalism,* as an "indispensable concept" (7), for understanding the underlying ideology of Westerners' inclination to rule. The colonists' unavoidable goal of advancing their rule in the colonised countries led to the trajectory of the creation of the subalterns.

The works of literature titled subaltern frequently deal with the downtrodden members of society who are oppressed and suppressed by elitist ideas. The term "elite" is defined here from a colonial viewpoint by Ranajit Guha in his essay titled "On Some Aspects of the Historiography of Colonial India," as this topic deals with British imperialism and its effects on the colonised society. By the term 'elite', Guha refers to the "dominant groups… mainly British officials of the colonial state and foreign industrialists, merchants, financiers, planters, landlords and missionaries" (08). In addition, Guha broadens the definition of the term where any organisations advancing the goals of aristocratic or bourgeois society can be referred to as elites. Additionally, he refers to individuals who live in the opposite of the binary opposition of elite/subaltern by the phrase "subaltern classes." The need for this binary conversation stems from the fact that the colonisers' elitism throughout the colonial era was either directly or indirectly accountable for the subaltern's lack of voice.

Spivak attempts to understand how power and knowledge interact. She contends that knowledge and power are intimately connected and that dominant discourses and power structures influence both what we know and how we know it. Additionally, Spivak stresses the value of hearing marginalised voices and providing them with platforms from which to do so. "The subaltern cannot speak, yet she must," she writes. The imperialist episteme has excluded the subaltern, as evidenced by her

speech (Spivak 307). The foregoing has been the subaltern experience in postcolonial societies.

Since narration is so crucial to the creation of voice, the narrative strategy appears to have a complicated relationship with subaltern agency. "If the subaltern's political voice and agency could not be retrieved from the archive of colonial or elite nationalist histories, then it could perhaps be gradually re-inscribed through a critique of dominant historical representation" (Morton 51). To represent the oppressed classes, Morton contends that authors and critics should reexamine both colonial and elite works from a subaltern viewpoint. If not, the colonial or elitist past becomes ingrained in the culture and is impossible to distinguish in the future. The West continues to generate and disseminate "Orientalist concepts," which "play a vital role in protecting the first world as the radiating centre around which others are arranged," making this endeavour to revive marginalised voices all the more important (Prakash 10). He continues by saying that the neo-colonial authority marginalises and undoes anything that is in opposition to colonial philosophy. He appears to be arguing that since the War of Independence in 1857, the West has been stifling the oppositional consciousness of the underclass and labelling it as a sign of low thinking.

Spivak's work emphasises how crucial it is to comprehend how various types of marginalisation and oppression interact. She contends that the experiences of the subaltern are influenced by their gender, colour, and other facets of their identity in addition to their economic or social standing. Spivak has also received praise for the contributions she made to postcolonial feminism, feminist theory, and critical race theory (Maggio 419-443). The importance of giving marginalized voices a platform, and challenging dominant discourses and power systems has been acknowledged in her writings.

In conclusion, in complex hierarchical institutions, the idea of "subaltern" highlights individuals, groups or communities that experience systematic oppression, marginalization, and socioeconomic disadvantage. The notion of the subaltern in postcolonial thought processes encompasses more expansive patterns of power, opposition, and eradication than just social oppression. Subaltern "agency" includes the diverse range of individuals and groups facing colonial aggression and its settlements, including ethnic/racial minorities, indigenous populations, women, children, and the labour/working class. It also precludes the challenging problem of

subaltern representation and the ability of postcolonial communities to take the initiative in their resistance to imperial authority, which is essential in postcolonial discourse. Within the postcolonial framework, the relevance of subalternity to the interpretation of the experiences of the marginalised is critical for the totalizing trend of the shared and equal degrees of oppression. Subalternity is viewed as a discursive construct rather than a solid condition for subordination.

CHAPTER 2: SUBJUGATION, AGENCY AND RESISTANCE IN CHINUA ACHEBE'S *THINGS FALL APART*

This chapter explores Chinua Achebe's *Things Fall Apart* in light of subaltern theory, to uncover the various representations of subaltern experiences in the novel. Before the release of *Things Fall Apart*, hardly anything had been published on the Igbo historiography in which Achebe was born. In his article, "Named for Victoria, Queen of England," Achebe discusses the Irish-born author, Joyce Cary's book, *Mister Johnson*, which he claims is insufficient to accurately depict Igbo culture as it is. To defend his decision to write *Things Fall Apart*, Achebe argues that, as an Igbo, he has a greater obligation to represent his society. For this, he says:

> … one of the things that probably finally decided me was a novel set in Nigeria… called Mister Johnson, which is quite famous, and I feel that … in spite of [Cary's] ability, in spite of his sympathy and understanding, he could not get under the skin of his African. They just did not communicate. And I felt if a good writer could make this mess perhaps we ought to try our own hand. (Basu 4)

Since it focuses on the representation of the quotidian subaltern issues in an Igbo community, a subaltern society in Nigeria, *Things Fall Apart* qualifies as a "subaltern novel" that can be critiqued with the use of subaltern theory. The members of this society are frequently characterized as being on the social, cultural, political, and intellectual margins. The novel examines the history, social hierarchies encounter with affluent groups (the colonizers), and the outcomes of these interactions with the Igbo people. The novel largely centres on occupation, colonist oppression, and gender discrimination, three of the most common themes in subaltern literature. *Things Fall Apart* echoes the subaltern experience, the erosion of national identity, and the contestations that were induced by colonial contact with the indigenous people. The colonial invaders enslave the native population in the novel. The emergence of colonial rule, its repercussions, and the socio-economic and political conditions of the Igbo community during colonial rule will be interrogated in this chapter.

2.1 Subjugation and Power Relations as Subaltern Issues in the Novel

There are different shades of power relations portrayed in the novel, ranging from power relations among local communities, through the power relations that exist between the locals and the colonial invaders, to gendered power relations. In all instances, it is predicated on unequal relations that lead to subjugation of one by

another. The power relations between Umuofia and Mbaino are characterized by dominance, a critical subaltern issue, where Umuofia draws from similar colonial hegemonic structures to impose their wish on Mbaino. Umuofia's hegemonic stance is further recalled in the following telegraphic speech, rendered by Ezeugo:

> "Umuofla kwenu," he bellowed a fifth time, and the crowd yelled in answer. And then suddenly like one possessed he shot out his left hand and pointed in the direction of Mbaino, and said through gleaming white teeth firmly clenched: "Those sons of wild animals have dared to murder a daughter of Umuofia." […] in a clear unemotional voice he told Umuofia how their daughter had gone to market at Mbaino and had been killed […] The crowd then shouted with anger and thirst for blood. (19)

His repeated proclamation of "Umuofia kwenu", (19), while addressing the crowd, sparks a passion for unity and collectivism in the Umuofia community. His choice of vocabulary also portrays a severely harmful oppressive structure, as he slanders the Mbainos as "son of wild animals (19)", picking indiscriminate dehumanization. His language picturizes a complex power game where the Umuofia clan asserts unconditional dominance over the Mbainos by unjustifiable means. A woman from the Umuofia community was murdered by some Mbaino members, which worsened the clash between the two clans. Ezeugo manipulates the crowd emotionally, shifting his anger by smiling meanly, emphasizing his capabilities to mobilise collective emotions towards a certain notion. Such manipulation drives power struggles into force, where the most powerful tend to control and shape societal structures.

In a similar portrayal of the influence of power, the colonised get religiously and culturally influenced by the indigenous practices of the colonists. After being colonised, the rich lifestyle of the colonisers gradually affects the marginalized groups. In an attempt to emulate them, the marginalized groups often follow in their footsteps, ultimately supporting the political ideology of the oppressor. One example of this is Achebe's focus on women working together with the Christian community. The Umuofia women are influenced by Western culture and religion:

> It was Wednesday in Holy Week and Mr. Kiaga had asked the women to bring red earth and white chalk and water to scrub the church for Easter; and the women had formed themselves into three groups for this purpose. They set out early that morning, some of them with their water-pots to the stream, another group with hoes and baskets to the village red-earth pit, and the others to the chalk quarry. (167)

One significant approach the colonial invaders used to penetrate Umuofia is the use of religion. Christianity was well-packaged and delivered to the people of Umuofia that

their own indigeneous religion began to look obsolete and less meaningful to them. This is evident in the manner they accepted the new religion. Furthermore, women were used as a channel of influence. The colonial missionaries first influenced the women as hard labour was voluntarily offered by the women in the course of advancing the new religion. The women in turn influenced their community, through their children and husbands. Within a very short presence of the colonial missionaries, churches were built, and the local population became the members through persuasive preachings. The narrator observes Mr. Kiaga's rhetorics, within a discourse of persuasion:

> "We have now built a church," said Mr. Kiaga, the interpreter, who was now in charge of the infant congregation. The white man had gone back to Umuofia, where he built his headquarters and from where he paid regular visits to Mr. Kiaga's congregation at Mbanta. "We have now built a church," said Mr. Kiaga, "and we want you all to come in every seventh day to worship the true God". (158)

The foregoing is an obvious reflection of subtle influence and control, exercised by Mr. Kiaga, an emblem of colonial presence in Umuofia. The expansionist agenda of the colonists, and the tact with which they executed it, made the locals vulnerable to their powers.

By providing Umuofia people with jobs and gifts, colonizers start to convert them to Christianity. When Abame murders one of their soldiers, they decimate the entire town. Ultimately, when the British colonizers start to eradicate Igbo culture and civilization, Okonkwo starts his quest for collective representation, power, and prestige. Okonkwo and five Umuofia chiefs set fire to a church to weaken the influence of the evangelizing Christians who promote the murder of holy pythons. As a consequence, the British force cunningly whips, starves, and arrests them. When no Umuofia members accept Okonkwo's plan to kill one of the colonists' Messengers at the conclusion, he kills the Messenger and kills himself. Even though Okonkwo's Umuofia culture forbids suicide because it pollutes the environment, he would rather die than be hung by the conquerors' laws.

2.2 Subaltern Women's Experience in the Novel

Achebe's narration mainly centres on Okonkwo's bond with his father, and then later on, with his son Nwoye, basically denying any significant exploration of his mother's role. Regardless of the intentional omission, Achebe signifies his mother's

role by narrating her precisely, nevertheless, with a broader view. Complex misogynist signs and masculine identity can be found in Okonkwo's character, composing larger contexts of post-colonial subaltern discourse. The narrator narrates what implies the denigration of women while referring to Okonkwo, "his mother and sisters worked hard enough, but they grew women's crops, like coco-yams, beans and cassava. Yam, the king of crops, was a man's crop". (31) The patronizing of Okonkwo's mother's character with her female and symbolizing their gender role as insufficient and inferior in economic sphere is a symbolization of misogynist patriarchal structures within colonial communities. The "women's crops" (31) signifies male-dominated structures and complications aligned with gendered-based stereotypes. However, the "under-textualization" of the heroic figure's mother supports spotlighting on male-dominated communities within the sphere of post-colonialism. However, the narration supports the discourse for feminist re-reading, a focus on his mother's role, and the 'mother lore' as she exemplifies considering the gender-politics view of the novel (Jeyifo 847). To address the bias in the novel's representation, it is imperative to bring attention to the gender issue (Jeyifo 847-848). The novel gives an inevitable inscription of the impacts of gender discrimination and sexual politics amidst capitalist colonialism. The 'dual textualization'—considering the under texting of his mother's role and the over-texting of 'men's role' enlightens wider perspective of social settings and power balance. It undermines the requisite for the nuanced enlightenment of gender within post-colonial discourse, mainly considering the current gender activism and the quest for national liberation, freedom of speech and decolonization (Jeyifo 847-848).

Considering the subaltern standpoint, the down-gradation of the female figures sheds light to the rooted patriarchal structure within the narrative. Through interrogation, scholars can uncover the marginalized voices that are silenced intentionally within such narratives such as that of *Things Fall Apart*. The narrator made a reference to Okonkwo's mother, yet unexpectedly, she is not given a name. The reference to Okonkwo's "nameless" mother, who taught Okonkwo an Igbo lore when he was a child, was used to portray how women are perceived in Umuofia. A deep-seated prejudice against women was revealed three days after Okonkwo took part in the murder of his "adopted" son, Ikemefuna. He is starting to recover from the physical and psychological scars of that experience. The narrator observes:

> He stretched himself and scratched his thigh where a mosquito had bitten him as he slept. Another one was wailing near his right ear. He slapped the ear and

> hoped he had killed it. Why do they always go for one's ears? When he was a child his mother had told him a story about it. But it was as silly as all women's stories. Mosquito, she had said, had asked Ear to marry him, whereupon Ear fell on the floor in uncontrollable laughter. "How much longer do you think you will live?" she asked. "You are already a skeleton." Mosquito went away humiliated, and any time he passed her way he told Ear that he was still alive. (50)

This rewinded incident is followed by the key narrative, 'Okonkwo turned on his side and went back to sleep' (50). Similar to the bite of the mosquito that likely caused him to worry about a small discomfort during his short wakeful phase amidst peaceful asleep, Okonkwo's recollections of the stories his mother told him from his early years are easily forgotten, undervalued and named as 'silly women's stories' (50). Even if this is unquestionable, it is simply a portion of the narrative and only touches on gender subaltern in *Things Fall Apart.*

Unlike his father, Nwoye is unable to fully suppress the memories of his mother's tales or their strong, subconscious influence on his psyche and imagination. He must therefore pretend to be "manly" and unaffected by this motherlore. However, it seems that Okonkwo has completely succeeded in achieving a willed forgetfulness of his mother's creative role in shaping his personality and sensibility. Okonkwo's father Unoka is a continual, active, and strong (although unpleasant) presence in both his psyche and his vigilant, conscious mind, while his mother is subsumed into the neutral, abstract role of "mothers in general." This willful forgetfulness takes a very spectacular shape.

Okonkwo views mother lore as a generic, phallogocentric category that encompasses the "silliness" of stories passed down through the generations, along with their meanings. The problem with all of this is that neither this specific story nor the numerous other women's stories included in *Things Fall Apart* are ridiculous; rather, these tales are nearly always only deceptively straightforward and have a remarkable symbolic, subversive resonance to the main plot of Okonkwo's fixation with his father and his sons. This idea is effectively illustrated by closely examining Okonkwo's mother's story, which describes the tense, hostile relationship between Ear and Mosquito. Achebe raises fundamental questions on gender subaltern in the novel. The female character, Ear, is the dominant and haughty agent of the conflict. The male suitor named Mosquito is not only depicted as a weakened, reduced, and "inadequate" phallus, but also as someone whose vitality has been taken away to the point of death

“You are already a skeleton”! (83) Since this narrative was told by Okonkwo's mother, who passed it down as motherlore, we may presume that Mosquito is encoding here the neurotic dread of female power as the adversary of male potency and life-force. The anthropomorphic depiction of the body and its organs in classical mythology as both male and female intensifies the perceived domination of the feminine in this vertical configuration. The expression of abstract feminine power is particularly crucial, though, because this system of implications contains both "male" and "female" principles and their enlarged traits and values. However, Okonkwo does not comprehend this structure, and it conflicts with his rigid, too literal conceptions of the ideal "masculine".

While assessing the relationship dynamics in the novel, it is necessary to see through the lens of pure psychological analysis, mainly, while reading about Okonkwo’s relationship with his parents and children. While in some cases, his character may be seen through an Oedipal lens, ascribing his contempt for his late father and suppression of his mother to deep-rooted psychological aspects, such an attempt will be based on speculation and consequently unrewarding. His intense avoidance of his father and his violent adoption of hyper-masculine nature as a coping mechanism result in a gap between feminine and masculine attributes. Nevertheless, Nwoye, his son, secretly breaks the patriarchal stereotypes by maintaining a culture with the teachings of his mother, depicting a more detailed understanding of a masculine character. In chapter seven, the narrator says:

> Nothing pleased Nwoye now more than to be sent for by his mother or another of his father's wives to do one of those difficult and masculine tasks in the home, like splitting wood, or pounding food. On receiving such a message through a younger brother or sister, Nwoye would feign annoyance and grumble aloud about women and their troubles. (60)

Okonkwo wanted his son to be:

> […] a prosperous man, having enough in his barn to feed the ancestors with regular sacrifices. And so he was always happy when he heard him grumbling about women. That showed that in time he would be able to control his women-folk. No matter how prosperous a man was, if he was unable to rule his women and his children (and especially his women) he was not really a man. He was like the man in the song who had ten and one wives and not enough soup for his foo-foo. (61)

Importantly, the aspirations represent a crucial shift between Okonkwo and his son. Okonkwo determinedly works for financial endeavours, symbolised by his desire to

achieve the highest title amongst his community, while Nwoye unlike his father prioritizes solidarity and empathy with the oppressed ones of his society.

Nwoye is unable to filter out the teachings of his father, but still, he is soft-hearted towards his mother's experiences by listening to her metaphoric tales, as the narrator says;

> Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell, and which she no doubt still told to her younger children - stories of the tortoise and his wily ways, and of the bird eneke-nti-oba who challenged the whole world to a wrestling contest and was finally thrown by the cat. (61)

One of the novel's most compelling aspects is its graphic portrayal of gender relations, which is primarily evident in how traditional hierarchies between male and female identities are constructed by the writer. In the novel, the feminine persona is represented by the character 'Ear', who is seen as a sardonic and disdainful figure. The male suitor is represented by the character 'Mosquito', who is seen as a metaphorically weak and diminished figure, with 'inadequate' phallic influence.

Furthermore, the rejection of mosquitoes expressed in a manner resonating with overpowering association, imply a loss of significance ultimately leads to death, as cleared by the distressing phrase 'you are already a skeleton (53)':

> But it was as silly as all women's stories. Mosquito, she had said, had asked Ear to marry him, whereupon Ear fell on the floor in uncontrollable laughter. "How much longer do you think you will live?" she asked. "You are already a skeleton." Mosquito went away humiliated, and any time he passed her way he told Ear that he was still alive. (53)

The understanding that women's stories are silly stories is a dangerous pointer to gender bias and uneven relationship between men and women in Umuofia. It does not matter the symbolic significance of such stories women tell, as in the case above. What matters in Umuofia is the prejudiced conclusion that stories told by women are silly stories. But women's stories are not silly stories. By examining the realm of motherlore through Okonkwo's mother's narration, the novel imbues "Mosquito" with a symbolic significance that represents the terrifying female power that threatens masculine dominance and strength, as well as the male psyche. As explained by Trinh T. Minh-ha, in her groundbreaking work, *Woman, Native, Other*:

> ... as a wise Dogon elder [Ogotemmeli] pointed out, "issuing from a woman's sexual part, the Word enters another sexual part, namely the ear" (the ear is considered to be bisexual, the auricle being male and the auditory aperture, female.). (127)

Minh-ha's position consolidates the platform where Okonkwo's diegesis is unacceptably interrogated. Okonkwo's motherlore echoes a deep level analysis of traditional mythological anthropomorphism, in which the embodiment of the Ear and other body organs are interpreted as possessing both female and male qualities. Therefore, the story is not a silly one as insinuated by Okonkwo. It is rather an analogy that captures the depth of male-female relationship in Umuofia.

Moreover, the portrayal of the victimized wife of Ogbuefi Udo intensifies the subaltern situation of women in the misogynist community of Umuofia. Women are more often silenced and oppressed in colonial communities, downgraded to inferior roles. The response of the crowd, chanting with "anger and thirst for blood (19)," portrays not only the struggle for justice but also certifies the "agency" of the subaltern to challenge the domineering structures. The passage portrays the travails of the subalterns, amidst the chaos of power struggle, to bring their agency into force. The dispute over power is brutal, demanding sacrifices of multiple sorts. The dynamics of resistance, in response to domination, reinforce the agency of the ones positioned at the margins of the colonial structures. The subalterns got emboldened to challenge the structures that keep them on the periphery of social existence.

Okonkwo so treats his family, especially his women, in a "subaltern" manner. He has a domineering influence over his wives. He batters and assaults them at will. Okonkwo exudes complex characterization. He has the tendencies to unapologetically protect his indigenous traditions against Western encroachment and the flare to draw from Western-like traditional hegemony, as manifested in the manner he handles his family and treats his women. It is, indeed, the colonial incursion on Umuofia that liberated the women from the hegemonic dominance of men. This is akin to Spivak's reference to how the Western colonists liberated Indian women from Indian men (Spivak …), which reinforced her argument that the subaltern cannot speak under such existential circumstances. The subaltern women suffer double repression: repression from the Western hegemony that hold subaltern societies victims, and repression that comes from a society that holds women in contempt. The foregoing experiences and subaltern issues in the novel make the subaltern theory an appropriate theoretical framework for this study.

2.3 Colonial Hegemony and Okonkwo's Resistance as Subaltern Issues

Most ethnic values in Umuofia were altered to suit colonial objectives; deliberate modification that enthroned new colonial civilizations. Individualism adjusts as a result, and there is "a growing awareness of the faultiness and conflict that characterize relationships between indigenous people and settler states around the world" (Maddison 696). Okonkwo, the protagonist, typically acts by his national identity as a protest against the Western codes. The colonists were exceedingly concerned about local resistance to their hegemonic codes. They interpreted it as a threat to their colonial plans in Umuofia. In his article titled "The Prose of Counter-Insurgence", which can be found in the second volume of the Subaltern Studies series, Ranajit Guha highlights the legitimate cause of the English hostility by stating that:

> When a peasant rose in revolt at any time or place under the Raj, he did so necessarily and explicitly in violation of a series of codes which defined his very existence as a member of that colonial, and still largely semi-feudal society. For his subalternity was materialized by the structure of property, institutionalized by law, sanctified by religion and made tolerable-and even desirable-by tradition. (1)

The colonial invaders, as they were perceived in Umuofia, invited the indigenous chiefs, including Okonkwo, under the pretext of dialogue and then detained them for violating the Imperial regulations established and enforced by the British. They "shaved off all the hair on the men's heads" as part of the penalty and had their families pay a fine of "two hundred and fifty bags of cowries" (Achebe 139) as well. When the missionaries' emissaries arrived to inform them that the gathering had to end, all of the Umuofia people from the villages had gathered there to resolve the issue. One of the messengers was slain by Okonkwo. Achebe says, "in a flash Okonkwo drew his matchet. The messenger crouched to avoid the blow. It was useless. Okonkwo's matchet descended twice and the man's head lay beside his uniformed body" (144).

Okonkwo hoped that members of his community would volunteer to murder the remaining messengers. He was shocked to learn that nobody had used his matches, though. He "knew that Umuofia would not go to war. He knew they had let the other messenger's escape. They had broken into tumult instead of action. He discerned fright in that tumult. He heard voices asking: 'Why did he do it?" (Achebe 145). He was aware of his own people's complacency. He decided to commit suicide because he did not want to be killed by White people. Even though suicide was also seen as an abominable death in the tribe, he thought it was an abhorrent death. George Shea

summarises Okonkwo's death by saying that he did not have a "[…] proper burial, Okonkwo remains a great man in his own way, for he was true to himself. He was a warrior ready to fight for his clan, ready to uphold its value, and ready to make one last stand against the enemy" (84).

He communicated in this way, by spreading myth among his people. He did not die at all. His passing might be seen as a figurative illustration of what the African ruling class really did to them. Because of the hegemonic ideology put out by the ruling class, a subaltern hero like him was forced to surrender in the manner he did. His method of self-silencing is a severe hit to the white missionaries' consciences. The Commissioner correctly recognised Okonkwo's natural voice for this purpose, which could be captured and saved for further research. The narrator brings out the Commissioner's outlook very vividly by saying that "the story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him, perhaps not a whole chapter but a reasonable paragraph, at any rate" (187).

Achebe re-contextualises the central colonial narrative, which portrays the West as causing goodwill and civilization. Instead, Achebe's narrative focuses on the negative impacts of colonization. Okonkwo's character expresses the struggles experienced by the Africans to regain power and prestige in the face of external hegemonic domination. Okonkwo decides to commit suicide, instead of living under powerful colonial subjugation. Achebe celebrates indigenous belongingness and patriotism that the powerful elites yearned to suppress. Achebe says:

> I for one would not wish to be excused. I would be quite satisfied if my novels, especially the ones set in the past did no more than teach my readers that their past – with all its imperfections – was not one long night of savagery from which the first Europeans acting on God's behalf delivered them. (Achebe qtd. in Mpofu 10)

The "decolonial option" as stated by Mignolo, provides an alternative to the conventional notion of modernizing and civilizing, as the mission of colonialism (Gaztambide-fernández 8). However, the perspective is not forthright as the Western dominant views demean and dismiss views raised from non-Western communities. The suppressors' dominant dogma which is ubiquitous in the narrations validates the construction of colonizers' superiority and the colonized inferiority, which is fundamentally a subaltern issue.

2.4 Narrative Point of View

Achebe graphically and deftly crafts a narrative of subaltern agency in the novel, examining the social, cultural, and political margins that the characters contend with. Following the narrated sequence, the novel dives into the effects of colonization, the conflict between Christianity and traditional Igbo beliefs, and the hegemonic repression against the colonized Igbo community that emerges from these factors. By exploring the complex power structures, quest for agency, and sequenced tragic events through Okonkwo's nuanced character, Achebe provided a comprehensive examination of the multifaceted view of the Igbo culture, tradition, beliefs, and their fight for subaltern agency.

Achebe systematically uses voice as a narrative technique to convey the narrative to his readers. The voice is considered coming from within, an Omniscient voice. Carroll estimates that "the voice is that of a wise and sympathetic elder of the tribe" (31). The voice recreates resonance with the readers' mind to convey the message more accurately. Achebe depicts an indigenous representation that is devoid of Western influence. Innes suggests that:

> The narrative voice is primarily a recreation of the persona which is heard in tales, history, proverbs and poetry belonging to an oral tradition; it represents a collective voice through which the artist speaks for his society, not as an individual apart from it? he is the chorus rather than the hero. (Innes 32)

Moreover, like other post-colonial discourses and literatures, *Things Fall Apart* focused on the "Western canon as kind of sequel to British Modernism, one that is perceived as providing a corrective to the ideological blind-spots of writers from the earlier historical period" (Synder 169). The mode of narrative writing encompasses the oversimplification of the relation between Achebe and Igbo culture, fetishizing the claims of the repressor colonists, while adding with the complexity and dynamics of complex narrative expressions.

Okonkwo opposes colonialism and ends his life in contestation against Western incursion. His individualism stands in for what is left of the Igbo national identities. So, Okonkwo's death symbolizes the erosion of the Igbo indigenous identity and is only a symbol of the national collapse. Okonkwo's demise in a manner represents the demise of the Igbo culture and tradition. The District Commissioner, who has little understanding of African society, culture, custom, language, literature, or law, resolves to write a book on Africans towards the novel's conclusion.

2.5 How Characterization Reinforced the Narrative

Achebe explored different forms of representation of characters in the novel, ranging from an omniscient narrator speaking for the characters, to the technique of allowing the characters to speak for themselves, from round character to flat character, and so on. Among the important characters in the novel is Unoka. Unoka, the father of Okonkwo is precisely narrated in the novel. Although the Unoka's character is short-lived with precise depiction and dies before the start of Okonkwo's story, his impact on his son's life is major. The eccentric character of Unoka provides the analysis of the novel through various lenses of subaltern agency. Unoka is characterized as a failure, mocked by the people around, and his inability to provide any financial support for his family has positioned him in the class of socio-economic subaltern belonging to the Igbo community. The narrator in *Things Fall Apart* notes of Unoka:

> Unoka, for that was his father's name, had died ten years ago. In his day he was lazy and improvident and was quite incapable of thinking about tomorrow. If any money came his way, and it seldom did, he immediately bought gourds of palm-wine, called round his neighbors and made merry. He always said that whenever he saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime. Unoka was, of course, a debtor, and he owed every neighbor some money, from a few cowries to quite substantial amounts. (6)

Being aimless with an unplanned future, Unoka's financial dependency and economic marginalization come within the constraints of the subaltern agency. With zero investments, instead, Unoka borrows money to receive temporary gratification by spending uselessly on palm wine and having fun. His lack of contingency planning leading to financial instability entrapped him in debts that he is unable to repay. Unoka's financial burden is another form of social marginalization experienced by the oppressed community members.

Moreover, Unoka's financial situation invited multiple challenges to him. Suffering from economic disparity, Unoka experiences socially isolated living, a disappointing lifestyle. Unable to live up to the conventional expectations of success and masculinity, the societal standards are a challenge to be met. Interestingly, his son Okonkwo is quite the opposite of his father striving for fame and prestige with the aid of financial stability and martial competence. Okonkwo chooses a lively lifestyle with the wish to socialize and enjoy. Unlike his son, Unoka's failure to meet conventional societal standards leads him to be marginalized within the Igbo community, as he is considered lazy, weak, and irresponsible.

Unoka's financially underprivileged condition and his inability to repay debts portray a bigger picture of socio-economic repression. Unoka feels grieved and isolated as his community members refuse to lend him money anymore due to trust deficit his actions and inactions elicited. The financial challenges he experiences are not entirely due to his failure, but reflect a broader view of the societal setting that limits opportunities for the marginalized group, providing an unbreakable and vicious cycle of debt and poverty. The narrator further observes that:

> Unoka, the grown-up, was a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer, and they swore never to lend him any more money because he never paid back. But Unoka was such a man that he always succeeded in borrowing more, and piling up his debts. (7)

Unoka's continuous borrowing habit, despite his inability to repay, situates him in a subaltern class. Achebe appears to have acknowledged and positioned Unoka within the constraints of the subaltern agency. Unoka symbolizes the complicated dynamics of oppression, power structures, and subalternity that penetrated the Igbo society. The metaphors of the marginalized used by the narrator portray a wider perspective of lopsided social structures and subaltern communities.

Similarly, Unoka faces cultural marginalization in the cruellest of its forms. His stance towards his life, mainly his unsuited perspective of avoiding future repercussions keeps him away from mainstream cultural practices and isolates him from the contemporary community practices. Unoka is part of the community that prioritizes responsible civil bonds and works hard ambitiously. Unlike his Igbo fellows, he is pleased by hedonistic decisions and temporary satisfaction. The sort of societal divergence further takes him to the nasty trap of subalternity, as he is considered eccentric, negating the cultural rules of his society. As narrated:

> Unoka was never happy when it came to wars. He was in fact a coward and could not bear the sight of blood. And so he changed the subject and talked about music, and his face beamed. He could hear in his mind's ear the blood-stirring and intricate rhythms of the ekwe and the udu and the ogene, and he could hear his own flute weaving in and out of them, decorating them with a colorful and plaintive tune. The total effect was gay and brisk, but if one picked out the flute as it went up and down and then broke up into short snatches, one saw that there was sorrow and grief there. (8)

Unoka is frightened by wars and bloodshed and discloses a deeper perspective of the experiences that the subaltern communities go through within a complicated social hierarchy. Unoka is characterized as someone reluctant to engage in harmful disputes,

he symbolizes the collective voice of the oppressed, mostly overlooked by silencing in between the valorization of martial dexterity. Unoka is a coward, apart from merely a personal failure, he is obsessed with the powerful structures that have militaristic ideals as the personification of masculine dominance.

As the narrator suddenly switches the conversation from wards towards music, there is counter-narration, one in love with the essence of tunes and emotional timbre. The 'ekwe, udu, and ogene', symbolize cultural music, embody not only musical sounds but carry resistance and, offer an unconventional style to form an identity beyond military confinements. With the aid of his flute, his voice is added to the subaltern chorus, forming melodious tunes reflecting his deep sorrows of subordination underlined by his vibrant Igbo culture.

The juxtaposed verses of "gay and brisk" rhythming with 'sorrow and grief' rooted within the music; Unoka displays a symbolization of the intense interplay between happiness and grief in subaltern structures. The supposedly celebratory music profoundly sings a sense of longing and loss, giving voice to the unheard, sorrowful events of subalterns in the margins of the community. Through the lenses of Unoka's character, subalterns' voice, pride, and agency within complex hegemonic frameworks are revealed. Unoka refuses to surrender to militarism, showing his resistance to it, and gently asserting that the subaltern voice is present, even in the cruel system of subjugation.

The narrator acknowledges Unoka's economic despondence, which was graphically portrayed, using Igbo rhetorics and discourse structures:

> Having spoken plainly so far, Okoye said the next half a dozen sentences in proverbs. In short, he was asking Unoka to return the two hundred cowries he had borrowed from him more than two years before. As soon as Unoka understood what his friend was driving at, he burst out laughing. He laughed loud and long and his voice rang out clear as the ogene, and tears stood in his eyes. His visitor was amazed, and sat speechless. At the end, Unoka was able to give an answer between fresh outbursts of mirth. (15)

The narrated proverbs in the above passage underline the cultural value of Ibos' communication and sheds light on the interplayed power dynamics in such complex structures. Okoye uses preverbal language to communicate as the sole initiator, reflecting linguistic dominance and displaying skills to navigate cultural values and be meaningful. Unoka suddenly laughs, however, that disturbs the traditional cycle of power dynamics. His unconcealed portrayal of laughter in reply to the request of

Okoye disrupts the authority and seriousness conventionally related to such an exchange. Unoka laughs to show an inevitable attitude to resist, a subaltern proclamation in response to the one who has the urge to control and constrain him.

His laughter disturbs the boundary of formality and respectability between both of them and reveals the hypocrisy and absurdity found in such social settings. The sort of social interaction symbolizes the helplessness of marginalized communities being forced to converse in a resistible way. For a brief moment, Unoka can shift the balance of power, proclaiming his independence and negating to fit to the conventional expectations forced on him by the more powerful discourse. Unoka did not allow Okoye's speech to weigh him down. His resolute response to Okoye's sarcastic attack portrays a subaltern's sense of pride in the midst of depressing realities:

> "Look at that wall," he said, pointing at the far wall of his hut, which was rubbed with red earth so that it shone. "Look at those lines of chalk,-" and Okoye saw groups of short perpendicular lines drawn in chalk. There were five groups, and the smallest group had ten lines […] "Each group there represents a debt to someone, and each stroke is one hundred cowries. You see, I owe that man a thousand cowries. But he has not come to wake me up in the morning for it. I shall pay you, but not today […] Okoye rolled his goatskin and departed. (15)

In the above instance, Unoka metaphorically refers to the sun that shines on the ones who stand before it shines on those who seat, narrating the division of power in the context of Nigerian Igbo culture. His disagreement to the immediate repayment of debts further conceals a broader perspective of power conflict and resistance in a colonial structure. Unoka prioritizes his values and agency being unbothered by societal values. His assertion, even in his subaltern situation, challenges the hegemonic structure of power.

Unoka's character can be assessed regarding the representation of economic resistance and subaltern struggle considering huge powers dominating communities and triggering societal oppression. Through Unoka's character, Achebe beautifully narrates the Igbo culture precisely through major concern of the complex subaltern culture. Unoka's complex and wholesome reflection is associated with Unoka's character that clarifies the position of subaltern trying to negotiate their decisions amidst colonial chaos. The narrator observes:

> When Unoka died he had taken no title at all and he was heavily in debt. Any wonder then that his son Okonkwo was ashamed of him? Fortunately, among these people a man was judged according to his worth and not according to the worth of his father. (9)

The passage explores the contrasting son and father characters, where the father Unoka dies leaving heavy debt behind, and the son Okonkwo never feels proud of his father's life. Both of the characters are a clear depiction of intergenerational transmissions of marginalization and the pursuit of subaltern agency amidst colonial rule.

Conversely, the passage can be analysed with another side of the subaltern voice: the urge for people to earn their recognition independent of their family background. The line, "fortunately, among these people a man was judged according to his worth and not according to the worth of his father (9)," claims that the Igbo people are still able to make their own identity and prove worthy, despite their inherited sufferings. The passage depicts the agency and resilience of subaltern communities who negotiate and navigate their positions within intricate colonial communities.

Okonkwo eventually rises to gain recognition, despite his father's failed experiences, and is an example for the people to surpass their generational subalternity and fit themselves within wider social structures. In the lens of subaltern agency, the passage reflects the merger of heritable subalternity and personal agency with such complex structures. The narrator acknowledges Okonkwo's peculiar identity, in opposition to his father's:

> But this particular night was dark and silent. And in all the nine villages of Umuofia a town crier with his ogene asked every man to be present tomorrow morning. Okonkwo on his bamboo bed tried to figure out the nature of the emergency—war with a neighboring clan? That seemed the most likely reason, and he was not afraid of war. He was a man of action, a man of war. Unlike his father he could stand the look of blood. In Umuofia's latest war he was the first to bring home a human head. That was his fifth head/ and he was not an old man yet. On great occasions such as the funeral of a village celebrity he drank his palm-wine from his first human head. (10)

In the above passage, Achebe narrates the character of Okonkwo from the perspective of the encountered emergency in Umuofia. The passage underscores the heroic character of Okonkwo emphasizing his social status, personal identity, and power conflict in colonial Umuofia. Okonkwo's response to the request of the town crier for the people to join shows that his character is a symbol of great morale and decisiveness among the Igbo fellows.

Okonkwo's early response to the situation as an emergency inclined to war emphasizes his willingness and self-confidence to be involved in physical conflicts. His high self-esteem under his capabilities of successfully confronting external harms places him at high standards of masculinity and dominance within a hegemonic

community. He chooses to be unlike his father, taking major life decisions independently, and, is ready to contribute courageously to wars. He takes pride in himself to experience the sight of blood and his role in such battles. His habitual drinking of palm wine in one of his collected human heads symbolizes his fearlessness and influence within Umuofia. Raised by a comparatively powerless father, and witnessing childhood trauma, Okonkwo struggles to reach the maximum of his strength to fit the conventional societal norms. The sort of defence mechanism reflects the survival strategy acquired by the subaltern who suffered inherited subjugation in colonial Igbo society. Okonkwo has huge personal achievements that aid in distancing him from his father's subaltern legacy, and as well, he confines himself to wider societal standards and power maps to embrace his self-identity.

Okonkwo is a celebrated authoritative figure known for his wrestling expertise, his financial stability, his marital status, and his achievements in conflicts. He is labeled as "one of the greatest men of his time" (9), and solely conveys his successful life endeavors within the Umuofia community. The narrator observes:

> [...] although Okonkwo was still young, he was already one of the greatest men of his time. Age was respected among his people, but achievement was revered. As the elders said, if a child washed his hands he could eat with kings. Okonkwo had clearly washed his hands and so he ate with kings and elders. And that was how he came to look after the doomed lad who was sacrificed to the village of Umuofia by their neighbors to avoid war and bloodshed. The ill-fated lad was called Ikemefuna. (9)

The statement "if a child washed his hands he could eat with kings (9)" proclaims the ones who attain greatness by self-motivation. Okonkwo is one of the most admirable examples, as he has "washed his hands (9)" utilizing his willpower and is therefore, able to socialize with the rulers and even the kings. However, even though Okonkwo has risen to high status, the way he treats Ikemefuna exposes the underlined unlawful use of power, its misunderstandings, and suppression of members of the community under the vicious rule of colonialism. A young boy, named Ikemefuna is sacrificed by the neighbouring tribe to escape any more bloodshed, serves as one of the strongest subaltern figures, truly signifying the marginalized community, subjugated, and gradually crushed by powerful social institutions.

Moreover, the role of Okonkwo in Ikemefuna's case represents the paternalistic bond built between the oppressor and the oppressed. Okonkwo belonging to the powerful subjects of the society mistreats the ones considered inferior like Ikemefuna.

Ikemefuna's sacrifice is in vain, as Okonkwo treats him indifferently, rather than kindness and sympathy. It expresses a complicated interplay of socio-economic and cultural aspects that are major contributors in shaping the fate of a modern human. His character narrates the story of the ones who are marginalized by destructive power dynamics in the colonial era in Nigeria.

Okonkwo, the protagonist of *Things Fall Apart*, is a very active and prompt character. His early years are less highlighted in the novel, but his youth and later years are shown in a very intimate way. The work perfectly captures a complicated civilization, and Achebe was highly strategic and astute in how he organised every aspect of it. Okonkwo is a highly dynamic presence in every phenomenon Achebe focuses on in the novel, which places him at the centre of the story's reality. In his article "Chinua Achebe and the Invention of African Literature," Simon Gikandi highlights Okonkwo's potential by stating:

> In the very simple and conventional story of Okonkwo, a strong individual and an Igbo hero struggling to maintain the cultural integrity of his people against the overwhelming power of colonial rule, Achebe was able to capture the anxieties of many African readers in the 1950s. (60)

His father Unoka was "lazy and improvident and was quite incapable of thinking about tomorrow" when he was born, and the family was quite poor (Achebe 7). His father often used spend time manufacturing various sorts of flutes and playing flutes for the rural children. He also borrowed heavily from his friends and never returned it. He detested a laborious job the most since it prevented him from creating a plantation for his family. The statement made by Chika, the priestess to whom he went to protest about God since he did not receive what he anticipated from his plantation, makes his unmanliness very evident to us. The priestess says:

> When your neighbours go out with their axe to cut down virgin forests, you sow your yams on exhausted farms that take no labour to clear. They cross seven rivers to make their farms; you stay at home and offer sacrifices to a reluctant soil. Go home and work like a man. (Achebe 16)

Unoka is the flip side of the binary Okonkwo/Unoka, yet it is important to talk about him in order to highlight Okonkwo's psychological condition. A man having no title was referred to be a "agbala" or a woman in the Igbo culture (Achebe 13). Because he lacked a title, his father was never a welcoming environment for Okonkwo. He was raised knowing the terrible truth about his father. It was uncomfortable for a man to be reffered to as a woman in the semi-civilized Igbo society since the word "woman" was

associated with most negative connotations. The way Unoka died was equally abhorrent. He had limb swelling when he passed away, making it impossible to complete the customary funeral rites for him. Before his death, he “was carried to the Evil Forest and left there to die” (Achebe 17). The examination of the characters is crucial because the author achieves his goal in the novel using settings and people as two paradigms. Abiola Irele, in his essay “The Tragic Conflict in the Novels of Chinua Achebe”, rightly says that a “novelist deals not only with situations but also, and above all, with individuals” (Basu 81) to show the trajectory of the actions. To understand the underlying heroic traits of Okonkwo, Unoka as a person is vitally important.

In the archaic Igbo society, a son was introduced with his father’s identity, but Okonkwo received nothing from his father to brag about. He had to forge his own identity based on his unique capabilities. He achieved this by winning the wrestling battle against Amalinze the Cat, who had been unbeaten "...for seven years..." (Achebe 3). Following his triumph, he rose to a legendary status in society, which cleared the door for him to climb the social ladder more quickly. Due to the ingrained class awareness across the nations, the discipline of subaltern studies is not well organised in the African literary arena. According to Walter Gam Nkwi, in *Voicing the Voiceless: Contributions to Closing Gap in Cameron History*, "boundary lines between race and class are clearly and sharply defined" (4) among Africans, which defines the social status of the locals.

The best example of this observation is Okonkwo. His life story is chock full of triumphant tales. As a farmer, a spouse, a village leader, a warrior, a judge or an *Egwugwu*, and lastly as a rebel against White missionaries, he was effective in all of these roles. His rise to the top of the social pyramid is an anticipated paradigm, but it was mythological since so few people in the tribe were able to do it. He established himself in every sphere of the social, political, and personal spheres. He was dispatched to the hamlet during an inter-tribal conflict as "the proud and imperious emissary of war" (Achebe 12), and the Mbainos were forced to comply with his orders. Achebe says, “An ultimatum was immediately dispatched to Mbaino asking them to choose between war on the one hand and on the other hand the offer of a young man and a virgin as compensation” (11). He is described by the author in a highly legendary way, and he is given all the traits of a mythical hero. He says:

> … he was not afraid of war. He was a man of action, a man of war. Unlike his father he could stand the look of blood. In Unuofia's latest war he was the first to bring home a human head. That was his fifth head; and he was not an old man yet. On great occasions such as the funeral of a village celebrity he drank his palm-wine from his first human head. (Achebe 10)

Because his father failed in life, for which he was given the name *agbala*, he yearned for achievement and heroism. He was worried that others would identify any traits of his father in him. In identifying the psychological pillars on which he built his future, Achebe is remarkably prescient. He says, "It was not external but lay deep within himself. It was the fear of himself, lest he should be found to resemble his father" (13). Isidore Okpewho observes in Achebe's *Things Fall Apart*:

> Sadly, Okonkwo's psyche is so traumatised by his father's penury and the poverty of his early childhood that his psyche remains mortally wounded throughout his life, although his hard work enables him to improve his material welfare; hence, he does not see the full range of dual possibilities inherent in every situation. (72)

Okonkwo's character seems like he is consistently trying to compensate for his father's weaknesses, of which he is genuinely ashamed of, and his laziness and vulnerability for him is unbearable. Also, he is not expressive, though he has inner feelings of love and affection which he never shows to anyone. Okonkwo, with his inexpressible attitude, loves isolation through stubborn, violent, and irrational behavior. Okonkwo is a great admirer of hard work no matter whether it requires exploitation. He nags and abuses his wife and son Nwoye, whom Okonkwo thinks is feminine like his father Unoka, and insists that his family work tirelessly for hours despite their old age or physical constraints. Okonkwo was not a man who was easily moved by other people. He created his own luck, customizing his own *chi* or personal deity to do so. Few people were able to escape the Igbo people's deterministic propensity, but Okonkwo accomplished so with great success. His *chi* was forced to respond to him in the way he desired. Achebe says, "Okonkwo said yes very strongly; so, his *chi* agreed. And not only his chi but his clan too, because it judged a man by the work of his hands" (25). He was in charge of his destiny and moved forward appropriately. He never made a deal with anyone, whether it was a member of his family or a member of his tribe, to demonstrate his manliness. He dared to beat his youngest wife "very heavily" (Achebe 27) for going to plait her hair secretly during the Week of Peace, a highly revered week observed in the clan as a way of paying respect to the earth goddess Ani. Another time,

he yelled at someone at a meeting that “the meeting is for men” (Achebe 24), threatening them since they had once made fun of him for becoming rich so rapidly.

Okonkwo is a tragic hero. He has a position of authority and prestige, is adamant about forging his own route, occasionally exhibits fatal weaknesses, and is acutely aware of the shortcomings that ultimately bring him down. His worst vulnerability is his dread of being helpless and failing. Okonkwo is “tall and huge,” with “bushy eyebrows and [a] wide nose [that gives] him a very severe look”. This is how Achebe characterises his demeanour. Okonkwo walks “as if he [is] going to pounce on somebody,” with his heels barely touching the ground. Okonkwo breathes heavily and “stammers slightly” (2). He is a well-liked wrestler, a fearsome warrior, and an expert yam grower. In addition, Okonkwo leads a fascinating personal life. He resides in huts on his complex with his numerous offspring and three spouses. He is a scared man who has chosen to fight endless wars for prestige and whose fear of failure and weakness has consumed his entire existence. Okonkwo is quick to get combative, particularly when interacting with sluggish individuals and defenceless debtors such as his father.

Because of his impatience, Okonkwo makes snap decisions. He thus frequently offends the gods of Umuofia and their customs. Even though Okonkwo is cautioned not to take part in Ikefemuna's murder, he nevertheless does it because he is “afraid of being thought weak”. Okonkwo is not a fan of the new methods that the Whiteman brings to Umuofia when he does. He claims that since the changes demand tolerance and flexibility—qualities Okonkwo finds intolerable—the Umuofia culture is being destroyed. He mourns the passage of the past and adheres to traditional notions because he is too pompous and rigid. Okonkwo knows he cannot defend his tribe against the British colonists and that no one in the clan is on his side when he shoots a messenger from the British district office in a hurry. Okonkwo lost the fight. He ends his life by suicide, sharing his father's tragic and humiliating fate.

Although the novel is about "the social and psychological conflicts created by the incursion of the white man and his culture into the hitherto self-contained universe of African society (Basu 81)," Okonkwo is portrayed in the book in such a way that at times it appears to be the history of the protagonist. However, Abiola Irele notes in his article "The Tragic Conflict in the Novels of Chinual Achebe" that these historical

events become incidental and the story instead becomes a hero's journey. According to him:

> But a novelist deals not only with situations but also, and above all, with individuals. And it is precisely the cycle created by the response of men to the pressure of events, their evolutions at significant levels of feeling and thought that makes the real world of the novel. The importance of Chinua Achebe's novels derives not simply from his theme, but also from his complete presentation of men in action, in living reaction to their fate… (Basu 81)

Okonkwo was shown by Achebe in such a highlight that he outperformed all imaginable heroic and fictional levels throughout his lifetime. Here, the protagonist's portrayal offers a real opportunity to apply the mythic concept. His days as a legendary hero, however, were brief. He soon met with tragedy and was found guilty of murdering a youngster without provocation. Exile becomes the only available option to Okonkwo based on the tradition of Umuofia, for it is a crime to kill a clansman. Okonkwo is to be in exile for seven years because his crime is a female type, as the killing he is involved in is intentional.

He was sent to Mbanta, his mother's birthplace and final resting place. His will to make a life for himself in the new country can be recognised as the source of his irrepressible energy and enthusiasm. He was living an alien existence in Mbanta, utterly cut off from the country of his fathers, yet he never gave up on returning to his motherland. What Achebe describes of him when his exile was nearing to a close serves as evidence of his heroic dedication:

> It was going to be Okonkwo's last harvest in Mbanta. The seven wasted and weary years were at last dragging to a close. Although, he had prospered in his motherland Okonkwo knew that he would have prospered even more in Umuofia, in the land of his fathers where men were bold and warlike. In these seven years he would have climbed to the utmost heights. (148)

He was making preparations to visit his country with pride and dignity. But then again, he had some personal issues while living in exile, so things were not always simple for him. Obierika learned that his eldest son had become a Christian on his own. When Obierika questioned Nwoye about this when he was found in a church, Nwoye admitted by saying, "I am one of them" (Achebe 131). Okonkwo was not a person who expressed sorrow for what had occurred. He chose to make the trip back to his village special. He would do it by making:

> A bigger barn than he had had before and he would build huts for two new wives. Then he would shouw his wealth by initiating his sons into the ozo society. Only the really great men in the clan were able to do this. Okonkwo

> saw clearly the high esteem in which he would be held, and he saw himself taking the highest title in the land. (Achebe 155)

People lost their voices, which they had held since the dawn of civilization, and every institution of the clan underwent significant alteration. The narrator says:

> Okonkwo knew these things. He knew that he had lost his place among the nine masked spirits who administered justice in the clan. He had lost the chance to lead his warlike clan against the new religion, which, he was told, had gained ground. He had lost the years in which he might have taken the highest titles in the clan. (121)

But he firmly thought that his exile must be credited with fresh contributions to his clan and his own life rather than being the beginning of his extinction. His optimism is shown in the words in which the narrator remarks, "but some of these losses were not irreparable… He would return with a flourish, and regain the seven wasted years". (121) To decentre the White missionaries, he did so alongside members of his tribe by helping to destroy the "red-earth church which Mr. Brown had built" (Achebe 135) in the hamlet. He found the entire procedure to be quite gratifying. He thereby demonstrated his authority and voice while doing it in an undeveloped manner. The narrator sums up his heroic expression by saying, "he had spoken violently to his clansmen when they had met in the market-place to decide on their action. And they had listened to him with respect. It was like good old days again, when a warrior was warrior". (136)

In conclusion, *Things Fall Apart* is the truest African representation of the resolve to unhide the hidden colonial structures. The narrative revolves around racial encounters between two of opposing races, the whites and the Igbo. The subaltern agency shows the urge to preserve power, prestige, and values regardless of the forceful withholding applied by the white hegemons. The colonist comes with perfected strategic reforms to bring a false consciousness of modernizing and civilizing tools in terms of education, skill learning, and so on. They construct educational centres to inculcate their own political ideology and prejudices. The hegemonic colonial elites have their methods to influence the colonized culture, first by forceful occupation, later by demeaning them as uncivilized and illiterate, and the quest to construct educational centres after years of suppression. Such learning centres result in an identity crisis of the colonized to underestimate aboriginal values and norms through engraining false consciousness.

Okonkwo represents a subaltern hero who had a powerful voice throughout his life. All local voices were muted once the English arrived in Igbo territory, but Okonkwo confirmed his powerful un-silencing voice. With two titles, membership in the Egwugwu, serving as the clan's envoy, two barns, and three wives, he was able to maintain his status. He made every effort to defend his own culture and customs. He made the finest possible contributions to his community and enjoyed life to the fullest. Due to his status as a subaltern, he was unable to prevail, but he was not the type of person to voluntarily fall into the colonial trap. Instead of dying at the hands of the colonisers, he chose to commit suicide. He demonstrated to his clansmen that he had a voice through his suicide, albeit a figurative one. This was the voice announcing the disintegration of Umuofia as things have all fallen apart, an allusion to William Butler Yeats' "The Second Coming", implying the collapse of Umuofia religion, culture, traditional system of governance, and the loosening of the social cohesion that bind the people.

Achebe remarkably emphasized cultural colonialism in his narrative, for instance, the Whiteman trying to forcefully change the culture of Umuofia community and their religion to Christianity. With time, the white supremacists expand the power of their religion as one of the most meaningful socio-religious factors. Achebe highlights Okonkwo's challenges to preserve Umuofia culture and identity, mainly the clash between that Igbo community and white Christian elites. Achebe's description of white colonists as hegemonic touches on Spivak's post-colonial subaltern emphasis on the relationship between the colonizer and the colonized, which centres on lopsided power relations.

Drawing from the ideological framework of subalternity, the narrative is an allegory for the representation of the subaltern, shedding light on dominant power structures that seek to marginalise and suppress alternative narratives, mainly those questioning rooted gender norms, conformist cultural trends, and colonial influence. What distinguishes Achebe's novel is the allegorical representation of subalterns. The different strands of narratives within the larger narrative are cohesively crafted in allegory. Characters, events and settings symbolically convey deeper meanings that reveal subalternity as an overriding phenomenon in the novel. Through providing a figurative essence to the character of Okonkwo, the author has given a multifaceted view of all the issues embedded in complex subaltern structures.

CHAPTER 3: INTERSECTIONS OF SUBALTERN EXPERIENCE IN PAUL SCOTT'S *THE RAJ QUARTET*

This chapter critically interrogates the representation of power dynamics, cultural conflicts, and the complexities of colonial relationships in Paul Scott's captivating novel, *The Raj Quartet*. The Quartet is a historical depiction of British India, and includes: *The Jewel in the Crown, The Day of the Scorpion, The Towers of Silence, and A Division of the Spoils.* The series explores the lives of British colonists, and the Indians, in the latter stages of India's colonisation. Using a variety of narrative voices and compelling characters, Scott navigates the complex aspects of cultural misunderstanding resulting from the British invasion of India. Using different points of view, Scott challenges conventional narratives, providing a more complex comprehension of subaltern living circumstances thus, encouraging a dialogue between the reader and the subaltern voices in *The Raj Quartet*. This chapter delves into how the idea of "centre versus margin" shapes how the subaltern is portrayed and adds to the larger conversation about colonialism, resistance, and subaltern agency in the context of the Quartet's narrative.

The Raj Quartet has a strong historical foundation, yet it is not popular history in a fictional form (Strong 4). The novels in the series, *The Jewel in the Crown, The Day of the Scorpion, The Towers of Silence,* and *A Division of the Spoils,* outline the lives of both Indians and Britons in the last stages of colonialism. These novels examine the most delicate facets of the cultural misunderstanding brought on by the British invasion of India. Various narrative voices and captivating characters are integrated into the sequenced tale. Long before the release of Said's *Orientalism*, the core problems of colonial ideology and representation were explored through the deconstruction of narrative voices (Ahmad 162). In the novels, Scott subverted prevailing narratives and presented a more complex knowledge of the subaltern life conditions by using a variety of views. *The Raj Quartet* documents Indian nationalism that is anti-colonial and their fight against the British Raj. While described in the series as "riots," it highlights the colonial resistance and supports justification for independence of India. The chapter also focuses on all the Indian behaviours and responses that refute the British empire's purported civilizing aim. It demonstrates the centralization of the indigenous as a subversive tactic created by the subaltern to dispel stereotypes about Indians.

3.1. Shades of Subaltern Subjugation in *The Raj Quartet*

The concept of "centre versus margin" governs how the subaltern is portrayed. Colonial authority is viewed as the "center" that forms itself through certain binary oppositional presumptions (D'haen 12). Therefore, colonialism justifies itself as a "mission of civilization" undertaken by the "others," thereby creating a hierarchical structure. Through this hierarchy, "the geography of difference in a metaphorical landscape" is established, symbolising the location of authority. In this metaphorical geography, the West sees itself as the center, and everything else as peripheral (Vahabzadeh 102). In reality, it is the perception of civilization and culture through power, not the peripheral position in geography. The marginal was subject to political and economic exploitation by the centre or metropolitan as a result of the civilising mission's efforts to bring them into the enlightened sphere (*Ashcroft Key Concepts* 36-7). The deconstruction of "the civilising mission" (Huggan 421) and analysing this form of the discourse helps in establishing the subaltern's agency in *The Raj Quartet*. By analysing how a piece of writing opposes or supports the oppressive ideology of colonialism, postcolonial theory can classify it as either a colonialist or anti-colonialist novel. A work supports colonialism if it favours colonists, portrays natives poorly, or discusses the advantages of colonialism. A text that extensively examines the harmful impacts of colonialism and maintains that the colonisers are to blame for the injustices in postcolonial cultures would be seen to be resisting colonial ideology (Tyson 427).

Similarly, a text may appear anti-colonial but conceal an imperialist goal. When a work criticises colonialism or its exploitation, it may also be defining the West in terms of the East or the "other" (Bhabha, *Of Mimicry and Man* 125). As an alternative, the text builds the anti-colonialist artifice on the foundation of the uncivilised and undeveloped colonised peoples that Said exposed in Orientalism. Therefore, deciphering the texts' underlying themes is a difficult procedure. However, addressing these ambiguities and categorisation calls for a particular approach to interpreting a text or the critics' goal. Although a text may be colonialist, a researcher or critic can examine it from below or from the viewpoint of a subaltern. In other words, Prakash's method of "reading against the grain" (Prakash 1479) and Porter's "counter hegemonic approach" (Porter 150) destabilise discourses about colonization without emphasizing the subaltern. In the procedure of establishing subaltern agency, the "silence" or "lost voices" are depicted in the subtext.

Scott investigates how the British centre keeps its hold on power using a variety of strategies, including military power, economic domination, and cultural hegemony. On the other side, the margin is represented as being continuously repressed and taken advantage of by the British centre. Scott does not, however, portray the simple dichotomy of centre versus margin. On the contrary, he depicts how the interaction of the two is more nuanced and changeable. The Indian protagonists in the novels inhabit a variety of marginalised positions, from the extremely rich to the absolutely outcast. Likewise, not every British figure is portrayed as being repressive or in favour of the colonial system. Scott also examines the ways in which the periphery might oppose and contest the authority of the centre. Hari Kumar, an Indian man who was educated in England and has strong links to British personalities, is one such example of a character who is torn between the centre and the margin. His search for a place to fit in is unsuccessful, and he finally decides to reject both the British centre and the Indian margin. *The Raj Quartet* uses the idea of centre versus margin to emphasise the power dynamics, conflicts, and nuanced nature of the connections between the Indians and the British colonisers (D'haen 9-16).

A more interrogative technique is used by subaltern agency to re-examine various narratives in order to show the self-denial of the civilising mission and to make up for the marginalised native colonists. While Forster's liberalism and the dignity of human relationships are likewise correlated in the Quartet by Scott's narrative method and narrator selection, Scott goes above and beyond by highlighting the flaws in liberalism with greater vigor. He makes use of a variety of individuals with various backgrounds, which helps in assessing significant political events and native resistance. The fight for Indian independence has a huge impact on Scott's characters' views and behaviours. The Second World War, which the British launched from the Indian side without consulting them, is what is responsible for these aftereffects. In addition, there is a sense of unity among the characters in the four novels, making them worthy of being titled *The Raj Quartet*. The reasons behind the Raj's downfall and the indigenous' resistance are the four novels' common subject.

The elite and marginal characteristics from both races make up the next division between the two groups. The true representative voices of the subaltern are the Indians' marginalised characters. In addition to these four narrative voices is an omniscient narrator known as "the stranger", who appears to be the writer. The Raj

principles are upheld by the first type of British characters, whereas the marginalised characters who are either liberals or reject the colonial ideology make up the second category of British characters. To highlight the dualism and internal inconsistencies of colonial ideology, the former ones are "strategically" researched. The Indian characters appear to be split among elites and those who are opposing.

In *The Jewel in the Crown*, the British government's self-proclaimed paternalistic objective is suddenly reversed. Mr. Chaudhuri makes an effort to adopt a paternalistic position, but his attempts eventually fail since colonialism has already robbed him of his manhood. The paternalistic British strategy turned out to be dangerous as well as ineffective as Gorra contends:

> The British can no longer protect those whom it is their self-appointed mission to protect. Miss Crane cannot protect her subordinate because her very presence is what makes him vulnerable in the first place. The imperial mission cancels itself out, dies of its own contradictions. For the Raj cannot now pretend that it rules India for India's sake. Not only can the British no longer preserve the order that they take as a justification for their rule; they are themselves responsible for its destruction. (18)

The killing of Ahmad Kasim underscores the British government's failure to stop him from approaching the Hindu crowd that was demanding to know his name, "Kasim Sahib". Sarah says, regretting, "We just let him go. We all of us sat here and let him go". (*A Division* 584)

Joseph's concerns and the events that transpired on the journey to Mayapore were clear indications that the "Another mutiny" had already made a stir in Indian politics. Joseph had tried to talk Miss Crane out of taking her Ford to Dibrapur on August 8, 1942, but she was unyielding and wrote off the rioters' rumours as everyday events. She heard the villagers yelling "Quit India" when they were travelling:

> It was business as usual all the way to Dibrapur, which she reached at four o'clock in the afternoon, having stopped on the way to eat her sandwiches and drink coffee from the flask. In the villages there were people who shouted Quit India! and others who asked for baksheesh. Driving slowly to avoid hitting cows and buffalo, dogs, hens and children, she smiled and waved at the people whatever they shouted. (*The Jewel* 42)

Miss Crane stopped at the quiet village of Kotali, which is close to Dibrapur. In contrast to other colonial fictions that portray the Indians as traitors and rapists, the narrative voice emphasizes the friendliness and honesty of the Indians. Despite Miss Crane's short visit to Kotali, the locals promptly set out a chair for her and gave her tea. Mr. Chaudhuri told her that the arrest of Gandhi had sparked unrest and violence,

and that the local headman had offered her to remain in his house until things calmed down. The narrator puts it thus:

> ‘She shook her head, put the cup down on the tray a young girl stood holding in readiness. 'No,' she said, 'I have to be getting on.' 'They will look after you. The headman invites you to stay in his home’. (The Jewel 49)

She thanked him, praising him for his offer. She enjoyed it when her local students performed the school anthem as she stood around by them. Suddenly, a mother came over holding a dish covered with a napkin. When she opened it, the aroma of freshly made *chappattis* filled the air. Another woman brought a dish of *dal* and a spoon, and another offered more tea. She started eating by breaking off bits of chappatti and using them to scoop up the dal, ignoring the utensil (*The Jewel* 50). The Indian woman was eager to leave, so she quickly made these preparations without giving any instructions. The subaltern perspective is reflected in the narrator's voice, which is blended with Miss Crane's subjective viewpoint.

Colonizers frequently created a story that portrayed subalterns as evil, disloyal, and even as sexual assaulters. This portrayal had two purposes: it demonized the native population and justified their own repressive control. To justify their rule and mistreatment of such populations, invaders stigmatized the subaltern as intrinsically wicked or traitorous. Furthermore, portraying them as greedy and unreliable strengthened the colonists' belief in inadequacy and superiority complex, which in turn justified brutal behavior to preserve supremacy. Such biased and manipulative depictions masked up the oppressive acts and laws of the conquerors while distorting the true nature of intricate social systems.

According to the author, people who come from similar cultural backgrounds can comprehend one another with ease and don't need to try very hard to communicate. On the other hand, it takes more work to build understanding when individuals from different cultural backgrounds try to communicate. This is because different cultural communication conventions can be perplexing and annoying for both sides. Daphne informs her aunt, Mrs. Manners, in the second letter that Mr. Merrick sent his vehicle at MacGregor House for the purpose of dropping her off. Daphne told Mr. Merrick many times that she could ride her "bicycle on any day, or anyway get a tonga". (*The Jewel* 109)

> If it's a petrol-less day (how we all complain about *that)* Mr Merrick sends his official truck, ostensibly on urgent duty (transferring prisoners from the jail to

> the courthouse). I find it a bit embarrassing and have told him several times that I can quite easily go on my bicycle on *any* day, or anyway get a tonga, but he insists that with all this Congress-inspired anti-British feeling boiling up again, and the MacGregor House being isolated on the outskirts of the cantonment, it's really his duty to sec I don't come to any harm. (*The Jewel* 96)

Although Daphne acknowledges to her aunt that she has affections for him, she is vehemently against his use of official language, which is similar to the terminology and idioms sometimes employed by colonists against their indigenous people. She specifically takes issue with his admonition to avoid Hari Kumar. Adding, she writes, "he takes his job very seriously and is proud of having got where he is and is determined to shine at the job and not to care who dislikes him for doing it properly" (*The Jewel* 109). The passage pinpoints that the English colonial administrators were proud of their positions as white individuals in charge of overseeing other people. In addition, they were focused on defending their fellow white community from the resistant indigenous population, whom they saw as a menace. The pretext of anti-British feeling stoked by Congress serves to reinforce the colonial mentality by legitimizing surveillance and oversight under the pretense of protecting them, thereby upholding the power asymmetry that is intrinsic to colonial relationships.

It is only the calm purity of their contempt that makes Indians admirable to the British (*The Day* 358). They act as though they understand Indian intellectuals and their goals for the country, but this is just a mirror of their own white ideas. Hari describes Merrick's opinion that the British disdain for individuals who have learned from the locals is hidden underneath their love and compassion for them. Merrick observes that English in India is constantly being corrupted via pretenses and affectations. His social standing within the top middle class of British society is a result of his colonial solidarity, equality of rank, uniform, and contributions to the king and nation, despite his humble start. As the narrator writes:

> He hobnobbed on equal terms with people who would snub him at home and knew they would snub him. When he considered all the things that made him one of them in India - colonial solidarity, equality of position, the wearing of a uniform, service to king and country - he knew that these were fake. They didn't fool either him or the middle and upper class people he hobnobbed with. What they had in common was the contempt they all felt for the native race of the country they ruled. (The Day 222-223)

The above scenario exemplifies the contradiction of colonial a sense of solidarity Merrick struggles with the falsehood of his acceptability and the deeper bias that binds him to people who might shun him, yet appearing to be a member of the privileged

few who rule. Notwithstanding their efforts at integration or apparent status, the Indians were consistently devalued inside the framework of colonial rule, as demonstrated by what he witnessed. This critique calls into question the civilizing mission and white man's burden. In light of this, Hari chooses to remain silent during Merrick's interrogation, only asking questions that he wants answered. Merrick's nuanced perspective captures how subalternity under the imperial context may be devious. He is very conscious of the shallowness of his apparent equality despite his position and outfit. His contacts with the affluent elite demonstrate a common scorn for the indigenous population, uniting them in their disdainful beliefs.

The next time we see Merrick, it is from the perspective of Perron, a moral figure and unidentified historian. As a Major in army intelligence today, Merrick is looking into the case of Havildar Karim Muzzafir Khan, an INA member who was captured subsequently. Perron also gives a description of Merrick's post-amputation bodily state. The Havildar's questioning is portrayed as dehumanising, and Merrick seems to disagree with the idea of "Man-bap." Perron also notices the intricate web of connections between the characters and works to piece it together. During the interrogation, Perron surmises that if the Havildar "wept it would be with regret and shame. If he wept now it would be from humiliation at the hands of a stranger (*A Division* 55) but he managed not to weep" as recorded below:

> Throughout the speech the prisoner's eyes had grown brighter, moister. Perron thought he might break down. He believed this was the officer's intention and he was appalled. He would have understood better if the officer and the prisoner were of the same regiment because by tradition a regiment was a family and the harshest rebuke might then be ameliorated by the context of purely family concern in which it could be delivered and received. Then, if the man wept, it would be with regret and shame. If he wept now it would be from humiliation at the hands of a stranger. (*A Divison* 55)

In the excerpt provided, Merrick makes an effort to emotionally blackmail Karim Muzzafir Khan, an Indian, but is unsuccessful since the latter is unmoved by his "rhetoric" and "high-flown language" (*A Division* 55). Karim's emotional resilience, according to Perron, stems from his war experiences; despite "a flash of contempt being discernible in the moist eyes," he maintains his dignity (A Division 55). Merrick seems fixated on either his competition or Hari Kumar's anglicised persona when he asks about Hari Kumar and brings up Chillingborough throughout the interview. "[O]nly a brown skin had distinguished him from the several hundred other boys undergoing the Chillingborough experience," the narrator explores. As far as Perron

could recall, all other aspects of conduct and manners had been quite ordinary (A Division 58). Perron concludes by calling Merrick an idiot who talks inanely about God the Father, God the Raj, and other isolated middle-class and lower-class nonsense, akin to "Kiplenesque double-talk". (*A Division* 223)

In *The Jewel,* Daphne reflects on the peacefulness of the MacGregor House, expressing her desire for her aunt to witness its serenity, as saying, “the house was very quiet” (*The Jewel* 113). Later, Daphne recounts her experiences with Mr. Merrick, both in a letter and in her personal journal addressed to her aunt, Mrs. Manners. She confides in her aunt, detailing the moments leading up to Merrick’s proposal of engagement, which included lengthy conversations during a dinner invitation. Merrick shares with Daphne that he hails from an ordinary family and attended “grammar school” (*The Jewel* 112). He regrets the fact that he was not able to find the “right sort of girl” for himself. As a consequence, “he said, ‘I’m only asking whether after you’ve had time to think about it you’d consider the possibility of becoming engaged to me’” (*The Jewel* 99). She was conflicted about Merrick's proposal or had a "feeling of faint repulsion" (The Jewel 100). She does not feel "natural" with him, but she also sympathises with him for his isolation. It appears that she is not moved by the story of his life because of "the coldness surrounding the occasion" (The Jewel 99). She would never "think of him in the way he seemed to want me to," but she "didn't want to hurt him" because his proposition appeared to be a "request" with kindness (*The Jewel* 99).

In addition, Daphne "didn’t even know until then that the man who'd actually taken him [Hari] in for questioning was Ronald Merrick," therefore she cannot be accused of swimming in two boats (*The Jewel* 353). Prior to her visit to the Tirupati Temple, the individual in question was uninformed of Hari’s interrogation by Merrick. Had she been aware of this event, she would have opposed Merrick’s interference in her romantic relationship with Hari. The individual expressed dissatisfaction towards those who did not inform her of Hari’s prior arrest and physical altercation with a sub-inspector. Despite her lack of knowledge regarding this incident, she responded to Merrick’s warning regarding Hari Kumar by asserting her preference for others to refrain from guiding her in matters pertaining to her personal relationships, as she does not believe in discriminatory attitudes towards individuals based on their skin color.

3.2. Subalternity as a Narrative Structure in the Novels

The first novel of Scott's *The Raj Quartet* series, *The Jewel in the Crown,* was written in 1966. The novel depicts several points of views and the significant events that led to the British withdrawal from the subcontinent. The title of the novel is a metaphor holding an entire narrative around it. India truly is the "crown," while England is the "jewel". One of the primary characters in *The Jewel in the Crown* is Hari Kumar. Paul Scott claims that although Hari is mostly memoir-like, his writings are somewhat inspired by real life people he has known. Scott uses the character of Hari as one of his most important metaphors, and his story is among the most depressive. Daphne gets gang-raped and Hari gets battered. The bright, industrious superintendent of the Indian Police in the area is Ronald Merrick, an English who hails from middle class families. When he once claimed to be romantically interested in Daphne, she gently but forcefully rejected him. After accusing Hari of rape, he takes her into custody at the local prison.

Through the use of some characters such as Daphne, Kumar, and the Indian police officers, the imagery encompasses the entire tone of the novel. It subsequently moves on to the scene of rape, which is the novel's most intense part because it depicts a sexual misery stated for the sake of dominance and reversal of roles. That is, in most cases, India is the raped woman and England is the man; thus, in Daphne Manners' instance, England is the man and India is the raped. Scott remarkably writes the sequence of events in a subtle way that the reader hardly feels like jumping from one event to another. Scott rightly attached Spivak's subaltern agency with realism in *The Jewel in the Crown*. The novel revolves around a sensitive subject focusing on the heinous crime of rape. It discloses multiple inclusive social dilemmas by analyzing the complex subject of rape in the perspective of subalternity. Scott starts with:

> This is the story of a rape, of the events that led up to it and followed it and of the place in which it happened. There are the action, the people, and the place; all of which are interrelated but in their totality incommunicable in isolation from the moral continuum of human affairs. (*The Jewel* 10)

Scott's reference to "the events that led up to it and followed it" gives an expanded meaning to the act of "rape," and his reference to "the place in which it happened" alludes to a context that is more cultural and social than just the actual site. By virtue of the subaltern lens, the term "place" alludes to the power relations that exist within marginalized communities, thereby impeding understanding and communication. In a

similar vein, the ethical relationship between deeds and their consequences is alluded to by the use of the expression "moral continuum of human affairs".

With that, Scott addresses an intensive interconnectedness between "the action, the people, and the place" as "interrelated but in their totality incommunicable in isolation" is significant when seen through the perspective of subalternity. *In the Jewel,* we see interconnection between the surroundings and the events such as (cultural, social, and individual), these details and complications are challenging to comprehend or analyse without proper consideration of the larger context of marginalization and power dynamics in societies.

In discussing the method of reporting used in British administration to arrive at the truth about matters, Scott makes an excellent case for *The Jewel*. He discusses the duties and roles of the military diarist, emphasizing the maintenance of events without delving into the underlying causes of the decisions made. In a subaltern perspective, the symbolization may resonate with the power division within the centralized hierarchy of the military. The soldiers' maintaining of the war diary is interconnected with the subalterns' perspectives and insights as extremely crucial to comprehend the approach to make major decisions in military systems. The narration might resonate the frustration of the subaltern in certain circumstances where objective analysis and experiences overweighs the subjective approach to critically analyze situations. Scott writes:

> Present at these proceedings there was one man, usually a member of the battalion or brigade intelligence section, whose duty was that of "diarist"; that is to say, he was required to observe and make notes for later inclusion in the war diary of the unit or formation. This was a dispassionate factual report which did not take into account the thought processess leading to particular decisions which the subaltern's own report would do. (The Jewel 302)

Similar to this, Scott uses a range of reports on the Bibighar affair, Hari Kumar's misfortunes, Mr. Chaudhuri's death, and Miss Daphne Manners' predicament to allow readers and critics to evaluate the issues from the diarist angle, enabling this study to re-inscribe and locate the voice of the natives. Below is an illustration:

> The magistrate would also be required to submit a report on the incident to the civil authority. The representative from the police (an inspector or subinspector) would do likewise to his superior officer. In this way a number of reports on the same incident would be available if required by any court set up to investigate charges of brutality or excessive use of force. (*The Jewel* 302)

Furthermore, “righting the wrongs” committed by the colonisers endangers the objective to civilise the world and justifies native resistance. The subaltern paradigm therefore focuses on suggesting Indian subjectivity rather than trying to correct these injustices. The British and the Indians are the two basic groups into which the narrative voices may be split. Some critics label it “Eurocentric” since Rushdie and Hitchens claim that the British characters are heard and have agency for their oppressive power system. While the "counter hegemonic" method of Porter, which parallelizes the tales of both populations, endangers the British position via the deconstructive examination of the narration, particularly the experiences of the Anglo-Indian protagonists and the interjection of the third-person narrative voices. (160)

The Day of the Scorpion written in 1968 is the second novel in the Scott’s Raj Quartet series. The novel brings wider narrative that analyses the final years of the British colonial rule in the subcontinent. The novel explores the complexities of cultural diversity, politics, and interpersonal relationships in reference to the background of the Indian struggle against colonial rule. Also, the title symbolizes the time of danger or the day of reckoning. Referring to the story of the novel, the title symbolizes a pivotal moment or an event of intense turmoil. The novel brings a multi-layered depiction of the end of British colonial rule, with intense exploration of various characters coming from various nationalities and backgrounds.

The Jewel in the Crown is a revolutionary rewrite of the codes established by the colonial framework, almost every reading of the quartet takes a postcolonial viewpoint. The colonial setting “locked the inhabitants and the newcomers into the most complex and traumatic relationships in human history,” according to Ania Loomba (Loomba 2). Sara Suleri has made it apparent that colonizers are also affected by this distressing situation. As a result, the all too neat symmetry of dominance and subordination, the stark contrast between colonizer and colonized, no longer appears to adequately capture the emotional nature of the colonial experience (Suleri 11-18). By highlighting the interconnected emotional scenes, it challenges the traditional narrative of obvious authority and subordination acknowledges an increasingly complex interaction between colonized and the colonizers in a larger colonial framework.

The narrator in *The Jewel in the Crown* urges the audience to utilize their creativity and love to investigate the actual history of India, in contrast to how the

British misrepresented Indian reality. Therefore, the British had to put aside or stop their own preconceived notions in order to comprehend Indian reality. Meanings emerge whenever an internalized concept of life is connected to the outside environment. Until one rejects their internalized assumptions about Indians, they would never be able to find the truth about India. One may understand this approach by using Daphne's account of how she internalized a preconceived notion of India. Her father used to tell her stories and show her images of India when she was a little child. She was born in India, but her family eventually moved to England. She built an imagined picture of India based on the stories because she wanted to see the country her father had taken her to. She says that:

> I thought were wonderful tales of the 'land where I was born', so that when I first came back out here I was always looking for the India I thought I knew because I had seen it in my imagination, like a kind of mirage, shimmering on the horizon, with hot, scented breezes blowing in from far-away hills. (*The Jewel* 366)

She built an imagined version of India from the stories when she arrived in India because she wished to see the country her father had showed her. However, after meeting Hari and realising the harsh reality of Indian life, she says,

> It's best to undergo the exhaustion of that heat, the heat of April and May that brings out the scarlet flowers of the gol mohurs, the 'flames of the forest' (such a dead, dry, lifeless-looking tree before the blossoms burst) the better to know the joy of the wild storms and lashing rains of the first downpours that turn everything green. That is *my* India. The India of the rains. (*The Jewel in the Crown* 367)

This paragraph moves through the heights of sweltering heat, equating the buried energy and possibilities inside a marginalised population to the dead, inert looks of the gol mohurs and the moment of bright blossom. It alludes to long-lasting stress and trauma, similar to the extreme temperature that comes before the sense of comfort and relief represented by the fierce storms and torrential rains. It reflects the ongoing discrimination and disconnects those living on the margins of the dominant narratives in India. It does so by capturing the subaltern experiences amid a broad, dreary environment, triggering an atmosphere of displacement, separation, and as well an ongoing presence of uneasy environments. The path of a disenfranchised community is embodied in this metaphorical scenery, which represents the ongoing process of conflict and revival amid hardship. People must endure suffering and pain before experiencing rebirth and revolution.

Without giving away who she is at first, Scott wants us to picture a girl running in the dim light. The intent is to create an impression on the reader. The girl is later revealed to be Daphne Manners. Scott begins his ambitious effort by giving the readers a variety of pictures to choose from, allowing them to imaginatively and freely use their imaginations to deduce the significance of the text. Scott while picturising MacGregor House comes across a running girl stumbled on the footsteps of the verandah. Scott writes:

> It was on the stone steps leading to the verandah that the girl stumbled at the end of her headlong flight in the dark from the Bibighar Gardens; stumbled, fell, and crawled on her hands and knees the rest of the way to safety and into the history of a troubled period. (65)

Scott does not exploit the imperialist fear of purity of race with his compelling picture of a girl running as the main point of interest is not why she is being raped but rather why she runs (Haswell 205). This incident is comparable to the white colonists' flight from Indian attacks. A historical conversation that is currently going strong began with this episode. Scott wants to draw attention on the girl's act of running rather than the colonists' sexual purity. Although, it implies that *The Quartet* does not merely tell the narration of a rape incident, but rather delves into its causes and effects. In other words, *The Quartet* tells the tale from a historical perspective that examines the "rights and wrongs of their colonial-imperialist policy and administration (*The Jewel* 2)" rather than just focusing on the rape incident itself. Scott explores whether the riots were a result of the arrests of Congress members following the "Quit India resolution" (*The Jewel* 284), or if they were motivated by a desire to take revenge for the rape of an English girl. The incident that occurs at Bibighar Gardens adds to the novel's overarching themes and functions as a narrative thread. The narrator says:

> How else can I account for the violence in my own district that erupted on the very day following the passing of the Quit India resolution and the dawn arrests of members of the Congress party? A violence which immediately involved a European woman, Miss Crane, the mission teacher, and on the same night was directed at the defenceless person of a young English girl, the niece of a man famous in the province some years before as governor; a girl who was violently attacked and outraged by a gang of hooligans in the area known as the Bibighar Gardens? (284)

This location is where the rape incident occurred and also serves to expose the brutalities of colonialism, as both Hari and Daphne are restricted to this isolated location. Similarly, Gorra contends that one has to analyze everything to understand anything about the rape (20). However, the incident depicted in *The Jewel* has more

layers and complexities beyond simply being a rape narrative. In his book, *Orientalism*, Said delves deeply into the problematic relationship between the colonized and the colonizers. Said claims that although Western imperialism spent a lot of effort creating information about the areas it had colonised, most of that knowledge was predicated on conjecture. Due to the inability of Western explorers and traders to gather significant and objective knowledge on the indigenous inhabitants, the Orient was inaccurately portrayed as a mysterious, sensual, and unsettling area. Said's viewpoint also emphasises how the Orientalists failed to comprehend the true experiences of the indigenous people. Said also views storytelling as a type of history and thinks that studying the Orient from a subaltern perspective might help correct the erroneous picture of the region (162-206).

Even though an investigation and arrests were carried out during the Bibighar Gardens incident, the absence of a proper judicial process highlights the subalterns' lack of accessibility to justice under the colonial system of law. As Scott narrates, "[..]there were several arrests and an investigation. There was no trial in the judicial sense. Since then, people have said there was a trial of sorts going on (1)". The phrase "trial of sorts" alludes to an unofficial, unacknowledged procedure—a story written by the oppressed that emphasizes their fight for recognition and justice in an administration that frequently ignores what they have experienced. It is also reminiscent of the constant struggle of the subaltern for acceptance and inclusion inside systems that by their by nature suppress or ignore their opinions and pursuit of justice.

Scott also mentions the chaotic political turmoil in the subcontinent, which ended in the brutal conflict between Indians and British during the split of the subcontinent, as the narrator notes:

> […] ended with the spectacle of two nations in violent opposition, not for the first time nor as yet for the last because they were then still locked in an imperial embrace of such long standing and subtlety it was no longer possible for them to know whether they hated or loved one another, or what it was that held them together and seemed to have confused the image of their separate destinies. (1)

The author believes that because of the length of the colonial encounter, the two countries remain entwined in an imperial embrace long after independence. This further highlights the detrimental impact of colonialism on both the colonizers and the people of indigenous backgrounds, especially in terms of psychological repercussions.

Our attention is drawn to the subject of whether the two countries liked or disliked one another, and what brought them together, even if they are not geographically connected with one another.

Regarding the bond connecting her sister and Aunt Mabel, Sarah seemed to be considering in *The Day* that the English who went to India were different from the other English. She claimed that after spending an extended period of time in India, the English formed relationships with one another that resulted in the emergence of a sense of superiority. In addition to having an impact on how they behaved toward others, this complex brought Anglo-Indians together. Rather than treating others equally, the white community in India frequently acted as though they were superior to other people. As the narrator notes:

> Sarah did not understand this unexpected connexion between her sister and Aunty Mabel but knew it was an Indian connexion. The English who went to India were different from those who didn't. When they came back they felt like visitors. And the people they came back to felt that the connexion between them had become too tenuous for comfort (tenuous was one of Sarah's favourite new words). There were areas of sensitivity neither side dared probe too deeply. (*The Day* 77)

Daphne and Lili also observed that because of their submissiveness, the Bourgeoisie were treated somewhat better by the colonists than other Indians. Even when these advantages were occasionally accompanied with humiliation or were even withdrawn, as in the situations of Lili's hospital visit and her effort to gain admittance to the British club, the few benefits that the British had bestowed upon the native elites did not inspire them to resist British power.

Daphne's early letter to Mrs. Manners illustrates both her ignorance of the subtle cultural distinctions stemming from her visual impairment and her lack of familiarity with the local way of life. Daphne met Mr. Menen, an Indian judge, at a reception held by Mr. and Mrs. White. She thought he was "snooty and critical" at first, which she put down to the fact that he was the only other male Indian there. But then she discovered that he was a likeable guy with "a wonderful sense of humour" (*The Jewel* 93). Also, her first encounter with Lili was likewise tainted by misinterpretations and ignorance. She observed that people of the same nationality spoke with each other using a kind of shorthand that was more efficient at conveying ideas. Thus, every encounter requiring work became mentally and physically demanding, resulting in fatigue and anger (*The Jewel* 115).

In *The Jewel in the Crown*, Merrick, as a representative of the colonial mindset, places significant importance on skin color, whereas the protagonist Daphne expresses her aversion to such discriminatory attitudes by stating that "the thought revolts me" (*The Jewel* 368). Daphne's narrative portrays her disdain for Merrick and her inclination towards the Indian characters regardless of their race or skin color. This perspective aligns with the subaltern viewpoint, emphasizing the marginalized group's agency in challenging and subverting the dominant colonial discourse. Merrick followed Daphne relentlessly as a result of her "association with young Kumar" (*The Jewel* 100) and decided Hari would be his greatest rival. Hari belongs to the colonised nation that his animosity towards the former. There are several ways that *The Jewel* and *The Day* are related, including common characters and significant occasions. In the second book of the series, Daphne lives in Srinagar with her aunt Lady Manners, along with Mrs. Layton, Mrs. Fenny, and her two children, Sarah and Susan. The Layton family is familiar with the Bibighar incident and is intrigued by it. Without telling her mother, Sarah had also visited them at that time. When Sarah noticed the bags on the houseboat in Srinagar, she began to remember Daphne, who was no longer living. Why should the elderly woman maintain the kid if not for the Indian they said she was in love with? (*The Day* 185)

Subsequently, Susan chooses to wed Captain Teddie Bingham during his temporary stay in Mirat. When Mrs. Layton inquired about the best man for the ceremony, Teddie revealed that his friend, Captain Merrick, would be serving as his best man. The mention of Merrick's name caused a stir among them as they had previously heard of him in connection with the Bibighar incident. Merrick was the District Superintendent of Police in Mayapore during the incident but had since been commissioned to the army as a captain approximately a year prior. He was also the same Merrick featured in *The Jewel*. The Bibighar garden incident and the associated rumors were not only known by the main characters but also by others who had access to newspapers and other sources. On the day of the wedding, a peculiar occurrence, dubbed "the incident of the stone," took place while Teddie and Merrick were traveling in the Nawab's car, resulting in a minor injury to Teddie. While the first novel only made indirect references to Pandit Baba, the second novel introduced him directly.

A prominent local Hindu teacher known for his radical beliefs was Pandit Baba. In *The Jewel*, it is stated that he also taught Hindi to Hari Kumar. When he arrived at

Mirat in *The Day*, he was joined by an unknown woman. He was supposed to speak to the college students, therefore he stayed at the Hindu principal Professor Nayer's house. Pandit Baba met and extended an invitation to Ahmad Kasim. They talked about the Bibighar tragedy and the Mayapore riots during their little talk. These things all happened one or two days prior to the wedding and the stone incident. Another event happened at the station when an Indian woman, who was subsequently identified as Hari's aunt, fell at Merrick's feet. Another prominent figure, also called Bronowsky, surfaced. He was the Prime Minister of the Nawab of Mirat and a purported Russian count. He was a competent and perceptive man who knew about Pandit Baba's coming and the strange woman. Ahmad had an idea for a topic of discussion with Merrick after speaking with Bronowsky. Their conversation seemed like an investigation into a legal case, looking for inconsistencies and the truth. While Merrick answered Bronowsky's queries, there were some differences of opinion. Bronowsky seemed to know a great deal about the circumstances and the political environment. He brought up a number of concerns, to which Merrick was unable to respond in a way that satisfied him. This suggested that there were unanswered questions about the six suspects' detention in the Bibighar incident. Furthermore, the conversation appeared to offer the Indians a voice and agency. Bronowsky connected the dots between the Bibighar garden event and the stone incident.

3.3. Narrative Points of View

The analysis is influenced by narrative technique and text deconstruction in addition to subaltern viewpoint and the veracity of the narrator. The texts' deconstruction reveals the narrators' relationship to the subjectivity of the elite/colonizers. Therefore, the course of the studies is determined by their agreement or disagreement. A text's presentation of characters, events, and environment is described by the term "points of view, or narrative perspective". The omniscient point of view, first-person narration, and figural narrative situation are the three fundamental positions that Klarer describes in narrative perspective. But "[t]he tripartite structure can only summarize the extreme manifestations, which hardly even occur in their pure form; individual literary works are usually hybrids combining elements of various types of narrative situations". (21)

As the third-person omniscient narration can occasionally be used to put the voice of a specific group into a scenario, Scott employs a variety of hybrid narrative

viewpoints to develop diverse standpoints. Still, this book carefully balances the viewpoints of the British and Indians, which appears to have an impact on recolonization. According to Gorra, *The Jewel* is divided into seven parts, each of which presents a variety of viewpoints and backgrounds from various characters. In light of this Gorra asserts:

> Part of the book is written in the third person, and part takes the form of a series of first-person monologues, responses to questions asked by an unnamed "stranger," documents, personal testimony of journals, memoirs, and letters. And Scott maintains that complex structure throughout the Quartet's later volumes. For not one of the "sieves" through which he suggests we order experience is in itself adequate to what he terms "the moral continuum of human affairs", and so he persistently juxtaposes one character's experience with another's, using both multiple first-person narrators and an ever-shifting free indirect discourse to return again and again to certain crucial scenes. (Gorra 19)

Free indirect discourse allows the narrator access to the inner thoughts of the characters while the first-person narrators express themselves as participants in the events of the narratives. Through the use of these narrative point-of-views, there is a concrete portrayal of characters and events in the narratives. Gorra adds that Scott maintains this intricate structure throughout the tetralogy's four volumes. Through the use of various first-person narrators and an ever-evolving free indirect discourse, Scott is persistent in his style of juxtaposing one character's experiences with another, reverting to the main scenes. *The Raj Quartet* uses a complicated narrative approach that takes the tetralogy above the level of a historical account. He includes a variety of subaltern views in the novels, such as interviews, interviews, poetry, newspaper articles, songs memoirs, and diary entries, which allows this research to investigate unheard voices in order to highlight the British government's ambiguities and ambivalence towards the subjectivity of the Indians.

Additionally, the Eurocentric narratives of the British characters have holes or "self-contradictions," which raises questions and aids in the restoration of the Indian subjectivity. To put it another way, their narratives undermine the binary systems that underpin their worldview (Porter 160). The fact that "[t]he ordinary people occupy the centre of the stage; history is woven into the texture of the work while the historical figures themselves play a minor role" is a theme of Goonetilleke's that supports the subaltern agency in the Quartet (800).

Exploring the novel through a subaltern point of view, the focus is on the oppressed characters and events often omitted from conventional historical narratives. Scott's subaltern devotion lays emphasis on the lives and experiences of those on the fringes of the society, shedding light on their resistance and agency within a broader socio-political context. Scott centred his narrative on the characters typically ignored or overshadowed in mainstream platforms of colonial era. He attempts to emphasize the narratives of Indians from broad socio-economic context by analysing the lives of those who submitted to exploitation, oppression, and marginalization under the occupiers' rule.

The perspective of the subaltern within novels depicts the subjective experiences and consciousness of Indians. Despite being a member of the marginalized group within the novel, Mr. Chaudhuri's portrayal challenges Orientalist stereotypes of Indians. The narrator first introduces Mr. Chaudhuri during Miss Crane's visit to the Dibrapur mission school in August 1942. Mr. Chaudhuri was a teacher at the school and was known for his "remarkable qualities", according to *The Jewel* (47). He was appointed as the new teacher after the previous teacher, Miss De Silva, passed away. Miss Crane, who visited the school once a week for six years, stayed in Miss De Silva's bungalow during her visits. However, she was skeptical of Mr. Chaudhuri's appointment, as he held higher qualifications of B.A/B.Sc and had accepted a job out of pity, despite having resigned from a college post due to his dissatisfaction with the government-run primary schools in rural areas.

In *The Day of the Scorpion*, various viewpoints are put forward, making it to "[…] be a repository of bits arid pieces of casual information that sometimes come in useful […]" (*The Day of the Scorpion* 65). With the aid of the many tales, subaltern agencies are positioned inside the text. Scott uses a variety of characters to convey his ideas, each of whom develops into a rival center of focus that converges at an indeterminate moment (Goonetilleke 838). It is impossible for critics to identify one of the Quartets' characters as Scott's spokesman because of the subversive strategy of colonial discourse analysis. Scott repeatedly compares the experiences of one character with those of another, returning again and time again to a few pivotal episodes through the use of several first-person narrators and a constantly changing free indirect discourse. The importance of a single story appears to be threatened by such frequent

reviewing of one particular occurrence. The natives evolve in such a process and gain subjectivity.

In the opening section of *The Jewel,* "Miss Crane," is told from an unidentified narrator's third-person viewpoint view. On several instances, this unidentified narrator is referred to as "the stranger" or "the traveller". The third-person point of view in this part, which focuses on Edwina Crane, is often expressed using indirect speech. Written in the third person, the second part of *The Jewel's* fifth chapter is narrated from "Young Kumar's" point of view. Three characters—Lili Chatterjee, Sister Ludmila, and Robin White—discuss their prior lives with the unidentified narrator in the first volume. The stories provide context for the many speakers.

The narratives rendered by these individuals illuminated the dynamics between colonizers and colonized individuals throughout the British Raj. Furthermore, the conflicts in the actions and statements of the dominating characters either allow the marginalized British characters to speak and give the Indians agency, or they centralize the Indians and their cause of resistance. The motivations underlying the literary technique of having the reader envision and then accept what is eventually revealed are reflected in *The Jewel's* initial lines. It starts,

> IMAGINE, then, a Rat landscape, dark for the moment, but even so conveying to a girl running in the still deeper shadow cast by the wall of the Bibighar Gardens an idea of immensity, of distance, such as years before Miss Crane had been conscious of standing where a lane ended and cultivation began: a different landscape but also in the alluvial plain between the mountains of the north and the plateau of the south. (1)

The narrator exhorts the listeners to visualize India in their minds. Imagination is a hallmark of romanticism, but it is not the same as remodeling. There have been many attempts to recreate or modify Indian reality. Thus, molding and envisioning are two distinct processes. A girl runs through more deeper shades in the Rat landscape, hiding behind Bibighar Gardens, feeling something like the expansiveness and isolation that Miss Crane experienced years ago at the lane-field boundary—a different but identical extent in the middle of the shallow plain that connects the plateau in south and the north of mountains. It reflects the ongoing discrimination and disconnects those living on the margins of dominant settings in colonial subcontinent, capturing the subaltern experiences amid a broad, dreary environment, triggering an atmosphere of displacement and separation in chaos.

The omniscient narrative voice emphasises that Gandhi incited the Indians rebellion following the British loss by the Japanese, which demonstrated "that the future did not look propitious" for their continued presence in India. (*The Jewel* 10) The narrator suggests that the British themselves admitted to experiencing troubled times. However, they need not to justify "the rights and wrongs of their colonial-imperialist policy and administration" and waste their time. (*The Jewel* 10)

It appears that she used to send invitation to the Indian women on Tuesdays with the intention of fostering a candid relationship with them, but ultimately, it had the opposite effect and repelled them. Gandhi's image was well-cared for by her until "May 1942, when Mr. Gandhi demanded that the British should leave India," at which point she withdrew it, which "caused her Indian ladies to stop coming to tea" (*The Jewel* 44). Miss Crane continued to act in a contradictory manner, inviting British soldiers to spend an evening at her place even though she was upset over losing her Indian visitors. She did not, however, express regret for taking down the image of Hindu leader Ghandhi. Miss Crane claims that she removed the image because the "Quit India Movement" suggested abandoning the nation to chaos, God, or definitely "to the Japanese" (*The Jewel* 44). The tea sessions were "not as friendly but as meaningful" for both, according to Miss Crane, who also remarked that the Indian ladies disapproved of her because they "had not looked on her as a person, but only as a woman who represented something they felt ought to be represented" (*The Jewel* 44).

It seems that the English were likewise not really sure how to feel about her. They regarded her as "an intelligent and perceptive women" but also made fun of her for being a "tough old bird" (*The Jewel* 13). The narrative voice draws attention to the paradoxes and inconsistencies inherent in British identity and character. This is evident in Miss Crane's character, since she harbours mistrust towards both the English and the Indians. During this period of time, Indian nationalism was growing in support of decolonization, and the British were fighting in World War II and putting down anti-colonial rebellion within India. Miss Crane could never really become close to anyone in such a turbulent setting, not even the English. Following the passing of her colleague teacher Miss De Silva, the narrator claims that "there was not a man or a woman in Mayapore, in India, anywhere, British or Indian, she could have talked long and intimately" (*The Jewel* 44). It is said that Miss Crane's behaviours and attitudes did not

conform to the norm for British attitudes and behaviours, hence undermining the Orientalist assertion of strange indigenous.

A sense of Indian consciousness is also conveyed by the narrator's voice, as is shown in the Quit India campaign, Indian women's unwillingness to join Miss Crane's tea parties, and the Indians' justifications and disapproval of Miss Crane because she is an English lady. These elements point to a shift in how the West views the Orient. Through an analysis of Miss Crane's character, the omniscient narrator challenges the British rule.

Merrick examines Miss Crane's character in a similar manner to how Miss Crane does of his, however their approaches are different. Despite being deconstructive, Miss Crane's research makes it possible to identify subaltern action within the Quartet. The omniscient narrator creates credibility for the entwined storylines by highlighting the moral characteristics and objectives of these characters. Merrick characterizes Miss Crane as an enigmatic figure.

> That's her. Edwina Crane. A funny old bird. She'd been around for years but no one knew her at all well except I suppose the Indian children in the schools. If she had any friends they were Indians and half-castes. So it was ironic, because she was the first person from Mayapore to get hurt in the August riots. (The Day 396)

Merrick contends that those who cross racial borders or get into cross-cultural interactions run the risk of being mistreated by people of other races. His warning to Sarah to stay away from the Indians when he was seen riding with Ahmad Kasim is indicative of this, and it is possible that Daphne's terrible experience served as motivation. Merrick explains how Daphne's killing her Indian coworker and being attacked by rioters caused her to experience extreme psychological suffering. He noticed that she had burned herself, looking like a “suttee” widow, after dressing as an Indian lady:

> Then she did this dramatic thing, dressed herself in Indian clothes, locked herself in a shed in her garden and burnt herself to death. A symbolic act, I suppose. She must have felt the India she knew had died, so like a good widow she made a funeral pyre. I had to go along there, poke about among her things, and question her old servant. There wasn't much to find, she hadn't left a note. (The Day 396)

Such portrayals perpetuate colonial perspectives by distilling the richness of Indian culture into a single, tragic story. Inferring that she committed self-immolation because her romanticized views of Indians had been shattered and she was grieving for ideas

such as a suttee widow's love to her late spouse, Merrick's assessment demonstrates his racial bias. The shallow analysis of what happened and its motivations by "poking about" among her possessions and asking her servant, along with the lack of investigation beyond prejudices, highlight the subaltern's absence from developing their own story telling and the underlying discrimination of the Indian on a larger context.

The viewpoint of Lili Chatterjee also reveals Merrick's repulsive and bigoted tendencies. Merrick was asked to the tea party at her house since she did not want him to be upset. Despite accepting the offer to socially interact with the Indians, she saw that "his mind was elsewhere" (*The Jewel* 92). The most powerful congressmen and anybody else who ranked as dangerous might be immediately locked up in case of social unrest, so he toiled away, recording brief remarks that were made so that he could go home and record them on the private files. According to Lili Chatterjee, Merrick:

> […] saw the MacGregor House as a sort of Cliveden, a hot-bed of Indian intrigue, a forcing-house for English reds - which of course would be the opposite of Clivcden-ish, but you know what I mean. But I was wrong, I think. His reasons for cottonin on to Daphne were much more complicated than that. By the time I realised how complicated, it was too late. (*The Jewel* 80)

The narrator originally takes MacGregor House for granted as a center for British extremism and Indian enticement, however it subsequently admits that this is oversimplifying. It alludes to a more nuanced understanding of the motivations and connections among the English-speaking population in the subcontinent. This change in perspective points to a more complex situation that goes beyond the presumptive processes of politics and may have its roots in complex human ties and motives. From the standpoint of subaltern viewpoints, it draws attention to the propensity for simplified and caricature intricate social processes in imperial contexts before appreciating the complexity of human relationships and intentions.

Moreover, the narration in the past had a continuous change of voices, allowing events and characters to be seen from multiple perspectives. Scott appeared to detach himself from the story and not be the sole observer. The voices shifted as needed to tell historical events in a fictionalized form. The first-person narrator was used by the protagonists to provide an apparently authentic representation of their subjective experiences and emotions, as stated by Klarer (21). The text implies that the story is

not portrayed in a linear, historically accurate manner. The dominant narration style allows even marginal characters to express their subjective experiences and be viewed from various perspectives. According to Gorra:

> Daphne's rape cannot be understood as a self-contained event but must be seen in relation to "the events that led up to it and followed it and of the place in which it happened. There are the action, the people, and the place; all of which are interrelated but in their totality incommunicable in isolation from the moral continuum of human affairs". (20)

The objective is not only to capture a moment in time like a still image, but also to showcase its intimate connection with other moments. This allows for a comprehensive understanding of the past, present, and future and the cause-and-effect relationships between them, ultimately revealing the truth. In order to right the wrongs done by the British and provide voice to the oppressed Indians and British who fought colonial power, the study of narrative voices takes a "reading from below" stance, therefore realising subaltern agency. By closely examining the narrative voices' use of language and figures of speech, the subaltern viewpoint perspective aids in the deconstruction of the narrative voices. These accounts show how vehemently the colonised inhabitants fought the colonisers' purportedly civilising goal.

3. 4. Narrative style and techniques

Scott's method of narration involves rushing to the climax of an episode in order to build anticipation for the specifics of what happened. Morey makes the case that *The Jewel* is one of several instances in which Scott's novels are structurally fractured. Each section of the novel, such as "Miss Crane," "The MacGregor House," "Sister Ludmila," and so on, gives a different viewpoint on the individuals and the events as told by supposed witnesses who have differing degrees of association with or knowledge of the happenings. Its purpose is to "remind us that a truth may be seen from many sides" as well as get insight into the thoughts and desires of the characters (Morey 137).

For Scott, deconstructing history requires more than one authoritative voice from fictions since "[t]here were some who said one thing and some who said the other" (*The Jewel* 70). His "mode of articulation is documentary and forensic, calling many witnesses and examining evidence" (Morey 137). Without undermining them, Scott immediately returns to prior iterations of the happenings in his books in order to envision that again in the light of suppressed characters (Gorra 29).

> Most of *The Towers of Silence*, for example, "revisits the incidents" described in *The Day of the Scorpion*, not to undercut that earlier version but to "reenvision it from the point of view of previously marginal characters". In *A Division of the Spoils*, the civil servant Nigel Rowan remembers his first meeting with Sarah Layton, the central figure of the Quartet's last three books. (29)

Several witnesses are involved in these suspenseful and documentary-style procedures, such as The Day's appearance on Teddie's wedding day and Captain Rowan and Gopal's interrogation of a prisoner in Kandipat who is subsequently identified as Hari Kumar. This allows for the revelation of narrative gaps that can be addressed by other stories in order to reach specific conclusions.

Under British control, Miss Crane in *The Jewel in the Crown* exhibits an exceptional compassion toward the oppressed on the colonized land. As a teacher of English in Pankot, Crane demonstrates a sincere desire to comprehend and feel concern for the Indian communities and their way of life. Her encounters with indigenous people, especially her bond with Hari Kumar in Bibighar, demonstrate her will to overcome differences in culture. In understanding the intricacies of Indian colonization, she demonstrates her consideration by acknowledging the atrocities that the people endured in the British-dominated lifestyle. Although Miss Crane's actions are ironically exposed, but her significant role in the narrative and influence on other characters give her a subjective position. Despite being a marginal character in British society, the narrative strategy portrays her as a dominant and presumably authentic voice in the tetralogy. Moreover, assessing her situation from a subaltern standpoint deepens the conversation about subaltern agency. It is clear how contradictory her nature is when Scott states that:

> She had to admit that a searching analysis of her work would show that in the main the people she had got on with best of all were those of mixed blood; which seemed, perhaps, to emphasise the fact that she was neither one thing nor the other herself- a teacher without real qualifications, a missionary worker who did not believe in God. She had never been wholly accepted by Indians and had tended to reject the generality of the English. (*The Jewel in the Crown* 3)

In Ludmila's narrative, Merrick's unpleasant character traits are exposed, while also shedding light on subaltern agency. Ludmila talks about Merrick coming to her Sanctuary to look for a runaway. She transports us to a period six months prior to the Bibighar tragedy, when Hari was taken comatose to the Sanctuary. The narrative in The Jewel is not presented in a linear fashion, but rather oscillates like a pendulum.

Prior to Ludmila's narrative, other voices had already advanced the story. Ludmila, an unknown woman serving in the Sanctuary, cares for the dying. Merrick's inquiry into any fugitive and then into Hari sparks her disgust for him. Despite being innocent, Hari was assaulted by Merrick's subordinate and taken for further investigation due to his failure to behave like a submissive Indian. Although released soon after, this incident illustrates that Hari was not a passive subject, but an active agent. Later on, Mr. Srinivasan, a lawyer, recounted how he learned of Hari's arrest after being sent by Romesh Chand to secure his release. Sister Ludmila had already informed the study about the arrest and even visited Romesh Gupta Sen's office to relay the news. When Mr. Srinivasan arrived at the police station, he confirmed that Kumar had already been released. The two narratives came together, filling the story gaps. Multiple phases of the incident are retold by Vidyasagar, who had invited Hari to his house and served him local spirits; Hari, however, verifies these accounts in front of the board. Vidyasagar said that they had escorted Kumar to his home, but they subsequently learned that he had walked out once again and been detained and interrogated because Hari Kumar was too drunk:

> Hari Kumar became too drunk so that we took him home only to hear later that he had wandered out again and been arrested and questioned. Two of the other boys arrested for the 'rape' were among those who were present on that occasion in February, and I could not help wondering whether after he was questioned Hari Kumar had agreed to spy on us and it was him we had to thank for our present predicament. Later I was ashamed to have had such thoughts, but I must be honest and mention that for a time I was suspicious. (*The Jewel* 341)

The above passage explains the complexities built within characters, focusing on suspicion in hegemonic systems. Hari a subaltern character is compelled in deceiving his people in the hands of occupiers. The subaltern agency is suppressed by repressive authorities, followed by mistrust and internal clashes. The way the story is told builds a close bond between the characters. The narrative voices go beyond just criticizing the British for their supposed racial supremacy and also absolve Hari of Orientalist accusations. He was not accountable for his drunken state, as it was due to the carelessness of his English friend, who influenced him to accompany Vidyasagar. Hari asserts that "he had never been drunk before. He was never drunk again" (*The Day* 302).

Opposite to the expectations of the white man, Ludmila examines Hari's Oriental beauty, but her method is neither inquisitive nor sexual. While being

questioned by Merrick, she observed Hari, who was of dark complexion but was but "far handsomer than Merrick" (*The Jewel* 129). The author emphasizes the superiority complex hidden within the occupier, in the character of Merrick. Although, Hari speaks brilliant English, and is far more handsome than the Englishmen, he is still considered inferior, shedding light on the rooted prejudice penetrated by colonizers. The cultural and linguistic image of the subaltern is underrepresented and undervalued, coercing their subjugated status in the oppressive structure.

Major Mackay, in a state of drunkenness, offers a unique perspective that is not influenced by his consciousness. As such, his narrative voice carries a greater sense of authenticity when discussing the injustices of the colonizers. Mackay does not appear to hold Hari responsible for the disaster, instead suggesting that it could have resulted from the protagonist's love for Hari. In response to the Bibighar event, he says, " Forget the friends. The trouble about this case is that nobody has ever been able to forget the friends or start from the simple proposition that Miss Manners was in love and still is with the Kumar chap. And that the Kumar chap was and still is in love with her" (*The Towers* 79) in response to the Bibighar event. While he himself can only stay mute, he suggests that her puzzle game be used to save her beloved. Considering that Mr. Mackay came to Pankot a few months after the Bibighar event, his perspectives are important for understanding the story and subaltern agency. He predicts that because she feels the child belongs to Kumar, she will not undergo an abortion. "Well yes I have a theory. Glad you asked. My theory's this. If you love and marriage isn't on or isn't easy sooner or later you get round to poking, to put it crudely", he says in response to the inquiry of their illicit involvement in love (*The Towers* 80). He appears to suggest that their relationship blossomed due to the societal taboo that prevented them from getting married, causing them to seek solace in each other's love. However, with regards to the involvement of the Indian hooligans, they may have witnessed the couple breaking the societal norm of intimacy, providing an opportunity for them to intervene. This creates a complex predicament for Hari Kumar. Mr. Mackay's assessment is astute and impartial, and his prediction about the protagonist's decision not to have an abortion later on validates his analysis.

According to Goonetilleke, Mackay is a dispassionate and objective narrator who presents an accurate or nearly accurate account of the Bibighar incident, lending credibility to his interpretation. For this, rejecting the Quartet's use of the metaphor

"the rape of a white woman by a black man" would be beneficial. In doing so, it would refute the claim put out by postcolonial critics that colonial writers metaphorically depict the sexual wants of colonised people through the use of rape. Gorra observes Suleri thoughts, "Suleri has argued that a metaphor that sees colonialism in terms of rape is now sterile, a "subterfuge to avoid the strikingly symbolic homoeroticism of Anglo-Indian narrative" (54). He (Gorra) further asserts that "Scott suggests that the Raj depends on the sexual contempt it feels for a defeated nation, that nation, however passive and 'effeminate' here remains masculine". (54) To further obscure the truth about Hari and "to confuse and puzzle people," it is claimed that either British soldiers or Indian hooligans were involved (*The Jewel* 444). In addition, Gorra suggests that "Daphne's desire for Hari is therefore a kind of attempt to restore India's masculinity, a symbolic undoing of colonialism's damage. Yet Daphne suggests that the refusal to see Indian men as sexual beings also means that English women have had to Unsex themselves" (59).

Mr. White, who also describes the occurrences from his point of view in the role of the deputy commissioner (DC), is the next first-person narrator. He narrates that "From the civil point of view there are of course some inaccuracies, or anyway gaps in the narrative or alternative interpretations, that would need attention if a more general and impersonal picture were required to emerge" (*The Jewel* 311). This happens after he has pointed out the errors in Mr. Reid's memoirs. Reid and Mr. White have different approaches to recalling events in their shared story. Reid refers to his diary, while Mr. White narrates from memory, filling in gaps in his recollection. However, Vidyasagar's deposition and Miss Manners' Journal will also provide information to fill in the gaps. With that, Scott weaves these various perspectives together into a cohesive narrative. In Mr White's case, Scott employs a unique method of responding to an interviewer or stranger as "you have pretty well made your mind up about the central characters in the affair and particularly about the kind of man Merrick was, and that my own contribution to your investigations should be confined to more general matters (*The Jewel* 314)". All of this is framed by Reid's memoirs and Daphne's journal, which combine to provide a multifaceted picture of the relevant events (*The Jewel* 311).

Also, to filling in gaps in his recollection, Mr. White's narrative also sheds light on previously hidden aspects of Merrick's career in India and the failure to achieve

justice in the case of Kumar. White agrees with Reid that the Quit India movement diverted attention away from Kumar's case, making it impossible for the British to identify the true culprits of Daphne's assault. Both Reid and White offer excuses for the failure to achieve justice for Kumar, blaming the Quit India movement rather than taking responsibility for mismanagement.

Scott's narrative which is more subjective enables the reader to reach a more comprehensive view. This approach is exemplified by Sister Ludmila's narration of the events at her Sanctuary, which offers a vivid visual depiction of the story. When Merrick goes to MacGregor's House in search of Daphne Manners, he is unable to find her and instead hears an account of the house's activities from Lili Chatterjee. Upon arriving at Ludmila's Sanctuary in search of the missing Daphne, Merrick hears directly from Ludmila herself when she asks: "Have you seen her?' She equally added 'Yes,' […]. 'She was here. But left just before it got dark" (*The Jewel* 157). Each narrative voice in the story possesses its unique perceptions and thought processes. Ludmila initially assumes that there is no personal connection driving Merrick's inquiry into Daphne's whereabouts, as she "did not think there was any personal interest" behind it (*The Jewel* 157). Rather, Ludmila sees it as a routine police inquiry, given that "there was trouble in the district. And he was a policeman" (*The Jewel* 158). Ludmila initially assumes that Lady Chatterjee may have reported Daphne Manners' absence to the police. However, after Merrick's prolonged and thorough questioning, she becomes more guarded. In the heat of the moment, while attempting to revive an unconscious person, she accidentally mentions Mrs. Gupta Sen's name about Daphne Manners, something she "had not intended to say, said what could not help putting the name Kumar into his mind" (*The Jewel* 143). Upon hearing this, Merrick's facial expression immediately changes and Ludmila realizes the gravity of her mistake, feeling as though she had inadvertently revealed the name Kumar by mentioning Mrs. Gupta Sen (*The Jewel* 158). Upon reflection, the nature of Merrick's inquiry into Daphne Manners became apparent to Ludmila, who noted a shift in his demeanor upon hearing Mrs. Gupta Sen's name mentioned in connection with Daphne.

The narrators in the story act as witnesses to the case of Hari, and their accounts hint at the sinister motivations underlying Merrick's search for Daphne. The crucial aspect of the passage is that Sister Ludmila experiences a sense of betrayal towards Kumar as she reflects on her confusion regarding Hari, whom she regards as a

gentleman (*The Jewel* 162). Ludmila does not view Hari as a criminal or a deceitful person, but rather as a young man. If she had been aware that she "should have known that Merrick knew the girl. It was stupid of me. It was the price I paid for devoting myself to the interests of the dying instead of the living. I should not have assumed that just because she was a friend of Hari Kumar she could not also be a friend of Mr. Merrick" (*The Jewel* 144). Ludmila would have tried to prevent the impending disaster as she attributes her foolishness to her work with terminally ill individuals, stating that if she had not been preoccupied, she would have intervened to stop Merrick from continuing his questioning.

The Bibighar garden event and the episode involving Miss Crane are also analysed from the viewpoint of Miss Barbie Bachelor, a former missionary instructor who lived with Mabel Layton and had previously worked with Miss Crane. Miss Bachelor asserts that Merrick was in love with Daphne, but "he had been in love with the Manners girl, but she had preferred that Indian, and she more than anyone else must have been to blame for the fact that he and his fellow-conspirators were never tried, never brought properly to book" *The Day* 352). This implies that Merrick shares his resentment towards Hari. Miss Bachelor also unintentionally grants agency to Hari to win Daphne's affection. Furthermore, she sympathizes with Merrick for his failed romance and subsequent suffering, which she believes is as a result of the imprisonment of the six suspects. According to her, admitting to subsequent pain is a sign of a subliminal belief in cause and effect or one's own guilt for doing an injustice.

The technique employed by Scott involves presenting the outcomes of an event and then delving in to assert which one serves to lay the groundwork for the subsequent details. This approach achieves various purposes, such as enticing the reader, generating suspense, and linking different narrative voices or approaches. At the outset, the reader remains oblivious to who has been raped or how the victim became pregnant, but as the story progresses, everything is gradually revealed like the breaking of dawn. Similarly, in the chapter 'Military and Civil,' Mr White's memoirs reference Vidyasagar's testimony and Daphne's journal, which constitute the closing sections of the first book. As Scott asserts:

> This is the story of a rape, of the events that led up to it and followed it and of the place in which it happened. There are the action, the people, and the place; all of which are interrelated but in their totality incommunicable in isolation from the moral continuum of human affairs. (*The Jewel* 1)

In *The* Jewel, Scott describes a white lady, another colonial administrator, Mr. Reid, declares his sensibility yet does not appear to criticise any defender of the Raj for acting improperly. Reid had no idea that Merrick had a fondness for Daphne up until this point, or otherwise he would have recognised Merrick's vengeance against Kumar as a direct rival for Daphne's affection. Mr. Reid observed that Mr. White thought that "Merrick might have made a mistake, but could not criticise him for his prompt action, at least not in the light of what Merrick himself had told him of the circumstances attending the arrests (The Jewel 291)" in distinguishing the "real culprits" since identifying the culprits "depended on the girl's own evidence once she was fit enough to give it" (The Jewel 291). Additionally, Merrick's "information about Kumar's background" implied a personal interest on his part in Hari and most definitely a desire for vengeance to gain the affection of Reid (*The Jewel* 318). It is Ludmila who informs us of the events that took place on the night of the Bibighar affair, which Daphne herself confirms. After leaving this area, Merrick headed straight to Hari's house, but when he arrived, Hari wasn't there, so he returned to the MacGregor residence. Therefore, the police started searching for the culprits as soon as the missing girl was found. They arrested many children near Bibighar Garden and Kumar from the upstairs of a home in Chillianawallah Bagh. When Daphne heard about the occurrence, she was shocked and enquired, "How did you know?" (*The Jewel* 163). Ludmila retorted that she had a lot of knowledge but only knew that. Similarly, Daphne herself narrated the intimate moments. As she puts it, "A crime has been committed. There were five or six men. Four of them assaulted me" (*The Jewel* 163).

Scott further attested to Merrick's unjust handling of the accused, particularly Hari Kumar. Mr. White says, "But all this time after I'm uncomfortably aware of having failed to investigate the rumours more fully. It seems pretty clear that they were ill-treated. However, I don't think that there was actually a miscarriage of justice" (*The Jewel* 330). Mr. White's attitude towards Mr. Kumar is contradictory. He acknowledges that Mr. Kumar was mistreated, but he does not consider it as an act of injustice. Instead, he indirectly approves of Merrick's actions. This type of attitude is typical among colonialists towards their fellow British in India. It is possible that colonial administrators avoided criticising other administrators in public because doing so would have compromised their goals. Anglo-Indians were able to maintain their connection and unity because of this impulse.

Even Mr. White said that he had cautioned Merrick against abusing the boys since "there was a strong smell of freedom for them in the air, and of self-government or measures of self-government which they could earn by helping to fight Britain's enemies, which they seemed happy to do anyway" (*The Jewel* 319). Also, Goonetilleke considers Merrick "a sadist, [who] enjoys torturing Hari" (823). Through specific sources, Pankot also learned about the political turmoil in India, which revealed more details about the roles played by Mr. White and Brigadier Reid as well as the lives that were lost in Mayapore around the time of the resolution to quit India. Reid's subordinate Major Edward Mackay visited Pankot for a short time and educated both the local British population and the readers. He claimed that the DC had reluctance to summon the troops because the Brigadier was pressuring him to do so in case excessive force was utilised. To buttress this further, Mackay said: "I think the DC would have called for troops the day before if the Brig had given him more confidence about how they'd be used. Old Alec Reid's a bit of a fire-eater you know. And nowadays the civil government distrust us if we look anxious to have a crack." (*The Towers* 86). According to Mackay, the Brigadier's emotional state at the time was dreaded by civil government.

Additionally, this confrontation between civil and military institutions is suggestive of the battle between "British liberalism and repressive Imperialism" (Goonetilleke 813). It has been alleged that the inability of the civil authorities to bring Hari to justice is connected to the British liberal failure of the movement to win India's radical reformation. Therefore, it appears that the oppressive Imperialists are in charge of India's foreign policy. Daphne's exoneration of Hari from any involvement in her assault is an act of defiance towards Merrick and other Anglo-Indians, which gives Hari agency. Merrick and other British individuals had previously been suspicious of Hari's role in the Bibighar affair, and even Daphne briefly entertained this idea when she was unable to see Hari in the moment, but she quickly dismissed it. After a few periods of recovery, Daphne discovered that, and comments as follows:

> But then I saw him, the shape of him, lying as I was lying, on the mosaic. They had bound his hands and mouth and ankles with strips of cloth, torn for all I knew from their own clothing, and then placed him where he would have had to close his eyes if he didn't want to see what was happening. (*The Jewel* 407)

She said that in this circumstance, "he cried for shame, I suppose, and for what had happened to me that he'd been powerless to stop. He said something that I was too

dazed to catch but thinking back on it it always comes to me as an inarticulate begging for forgiveness" (T*he Jewel* 407). He was lying on the ground after receiving a hard thrashing when she crept up to him and untied the knots in the strip. As the victim herself pronounced him innocent, the accusation of his complicity makes no sense. She would have been more wounded than the others if she had discovered even the slightest hint of his involvement.

Scott's way of telling the story can be compared to the process of a legal trial where statements are recorded and cross-examinations are carried out. The encounter between the British and Indians is similar to a case in a court of law, with all the necessary requirements. However, the reader is left to make their own judgments. The incidents involving the stone and the Bibighar affair prompt Bronowsky to conduct a logical investigation into Merrick's past as a police officer. So far, the Bibighar garden incident has been presented from multiple perspectives, including recording statements from suspects and witnesses. The primary petitioner, Mr. Merrick, has not yet been subjected to cross-examination. Bronowsky, the wise counsel, appears to be questioning Merrick, which results in revealing a hidden truth or secret, also known as "letting the cat out of the bag". (*The Da*y 224)

Bronowsky, who is said to be a Russian gentleman, aimed to demonstrate that the Nawab and his car were not the target of the attack, as there had been no previous incidents of this nature. Additionally, in Mirat, where he is the Prime Minister, there had been no instances of anti-state elements speaking out against the Nawab. Instead, he proposed that the British individuals in the car, particularly Merrick, who was "carefully tracked" since he left his previous role as a District Superintendent of Police in Mayapore, were the intended targets (*The Day* 227). Despite Bronowsky's suggestion that Merrick was the intended target of the attack, Merrick himself denied any such possibility, citing his junior position. Bronowsky, in response, pointed to the riots that occurred during Merrick's tenure, as well as the rape of an English girl and the subsequent arrest of six suspects. In addition, he brought up rumours of forced beef eating and physical abuse of youngsters, questioning whether these were unimportant matters for a police officer. Although Merrick disagreed with some of these claims, he did concede that physical torture may occur.

Commenting on this, Bronowsky says, "Captain Merrick, I'm sorry. I don't mean to cross-examine you. But I have a natural curiosity? Would you satisfy it on

one point? Were those men you arrested guilty of the rape?" (*The Day* 190). However, he does have a natural inquisitiveness. Merrick proceeds to give an account of the incident leading up to Hari's arrest at his aunt's residence. In his recollection, Merrick mentions that prior to the arrest, he came across a hut where five boys were drinking and gossiping while intoxicated. After listening to him, Bronowsky responds to this statement in this manner:

> I think it's possible. For instance, you haven't said what led you to the hut where the boys were celebrating, or to Kumar's house where you found him bathing his face. It strikes me as significant omission. It suggests that your only reason for visiting Kumar so soon after you heard Miss Manners had been raped by a gang of unknown Indians was that Kumar had been associated with her in the past. (*The Day* 194)

Responding to him, Merrick said that he discovered the boys in a state of intoxication inside the hut around forty-five minutes after the incident, and it took him an additional ten minutes to reach Kumar's house. However, Bronowsky claimed that Kumar's house was just a ten-minute walk from the Bibighar garden. The behavior of the boys aroused suspicion as they were allegedly involved in the rape of an English girl and had lit a lamp inside the hut, which was a heinous act. Furthermore, their jovial demeanor throughout the evening made it hard to believe that they could have committed such a crime.

Moreover, the six boys vehemently denied the possibility of meeting Hari or his arrival. Additionally, the case was questionable since Merrick took approximately fifty-five minutes to reach Hari's house, which was just a 10-minute distance from the Bibighar garden. Hari would have arrived home in under ten minutes if he had really stolen Daphne's bicycle, as he says "If he did go straight home then half an hour wasn't enough, was it? He was bathing his face. Do you really think I had insufficient reason for going to his home?" (*The Day* 196). Merrick appeared uncertain and stumbled during the cross-examination, indicating his reluctance to answer. This narrative implies that Hari Kumar and the other boys were not guilty of the crime, while the plaintiff's motive was questionable as it seemed to stem from a desire for revenge against Hari due to racial biases. The plaintiff had even urged Daphne to stay away from Hari, leading to speculation that Merrick was somehow responsible for the incident, which he admitted to.

While Daphne had said that she did not recognise the offenders and Hari was not participating in the attack, Merrick is believed to be a petitioner because "[h]e was

in love with her" (*The Day* 245). Merrick was solely responsible for Hari's persecution, along with that of the other lads, in order to get revenge on Hari for his involvement with Daphne, whom he had "set his cap" (*The Day* 245). Additionally, Sarah revealed to Barbie that Merrick admitted to the latter his love for her and attempted to be truthful in the matter.

3.5. Portrayal of Subaltern Experiences through Character Delineation

Contrary to the traditional paradigm, this chapter demonstrates how the characters of Hari, Mr. Chaudhuri, M.A. Kasim, and Ahmad hegemonize the Quartet through "their dignity and power of choice" The British characters' conflicting nature also detracts from their importance. Even their own missionaries, such as Miss Crane and Ludmila, who depart from the rigorous colonialist pattern, are alienated by them (Haswell 221). Additionally, Mr. Reid and Mr. White, models of colonialism, acknowledged the danger that anti-colonial nationalism posed to their Empire. They attempted to break the locals' struggle in a similar way to General Dyer, but the tenacious struggle forced them to concede the decolonization cause of the subalterns.

In *The Raj Quartet,* some of the characters are not easily noticed as to draw the interest of critics and readers. The class position and narrative reflections are crucial to the subaltern agency. Since the "cathexis of the elite" affects the consciousness of subalterns constantly, according to Shandilya, "a study of the self-avowedly elitist narrative voice mediated by the narrator's class position" is necessary (Shandilya 4). She goes on to say that Rao, in Chatterjee's *English, August,* has authoritative insider knowledge and that his story possesses subaltern agency when he tells Agastya, a member of the elite, about the rape of a tribal lady by a forest officer named Gandhi. Despite the fact that he personally participates in hierarchical relationships, it demonstrates class solidarity and authenticates his narrative voice. Shandilya's criticism aids in the study's concentration on the native voice as opposed to that of the elites. Scott's narrators appear to criticise British imperialism without having any overt political goals while also establishing subaltern agency through characters like Guy Perron, whose "voice and Scott's are indistinguishable" (Goonetilleke 815).

When Scott brings forward Miss Crane's sensitivity, it becomes clear that she is skeptical of Christianity due to the way it treats many people unfairly. One evening, she goes to a Protestant church by herself and sits down to think on Christ. Miss Crane

found Christ to be a comforting and familiar figure, but did not consider him her redeemer due to the uneven treatment of different communities in Christianity. To this, Scott writes:

> The god of this church was a kind, familiar, comfortable god. She had him in her heart but not in her soul. She believed in him as a comforter but not as a redeemer. He was very much the god of a community, not of the dark-skinned community that struggled for life under the weight of the Punjabi sky but of the privileged pale-faced community of which she was a marginal member. (*The Jewel in the Crown* 10)

"The dark-skinned community" refers to the brown Indians who are still experiencing subalternity and exploitation as a result of colonialism.

The narration emphasizes the conflict between status and religion while underlining how repressive the church's conception of God is. The disparity between a reassuring, well-known god and an absence of faith mentions the biased distribution of power in the religious building and the communities as a whole. It illustrates the divide between the downtrodden, dark-colored population that must endure the brutalities of Punjab and the wealthy, elite, white community that Miss Crane comes from. By further isolating the trials and challenges of the subaltern from the realm of spirituality that this faith-based organization caters to, this division highlights the church's line with the blessed and highlights the systematic discrimination ingrained in the frameworks of society. The story suggests that Miss Crane is aware of how Christianity exploits the aboriginal people on the basis of their religion. The native lads could have "chappattis," but not redemption, she observed, because Christ was seen as the God of the white people. The remark highlights Miss Crane's dissatisfaction with religion for failing to achieve equality as well as the racial prejudice practiced by the British in a religious setting. These interpretations build the subaltern agency on the basis of contradictions in the civilising mission.

The Indian students in the missionary schools fighting for their lives, known as the "chappattis (15)," sang the missionary song in Miss Crane's honor. This was peculiar to Miss Crane, as it showed an unsettling unwillingness to consider disputing these children's devotion to their own gods in favor of one that, although she had sung their praises when she was young, she no longer had strong believe in them:

> She felt an incongruity, a curious resistance to the idea of subverting these children from worship of their own gods to worship of one she herself had sung to when young but now had no strong faith in. But she had, too, a sudden passionate regard for them. Hungry, poor, deprived, hopelessly at a

> disadvantage, they yet conveyed to her an overwhelming impression of somewhere - and it could only be there, in the Black Town -being loved. But love, as their parents knew, was not enough. Hunger and poverty could never be reduced by love alone. There were, to begin with, free chappattis. (15)

The inclusion of distinct voices side by side appears to emphasize the commonality of racism and colonial beliefs among the British characters. Despite being of the lowest rank among the Anglo-Indians, Miss Crane is regarded more favorably from the point of view of the subordinates. Upon learning of Miss Crane's plan to enroll in mission schools, Mrs. Nesbitt-Smith remarks, "[y]ou would be with blacks and half-castes, cut off from your own kind" (The Jewel 12).

Miss Crane's spiritual influence can be detected throughout the other novels, as evidenced by her prominence in *The Day of the Scorpion* by Merrick and *The Towers of Silence* by Barbie Bachelor. Barbie followed in Miss Crane's footsteps in Muzzafirabad and regarded her as a hero for bravely protecting the children from the rioters, even at the risk of her own safety by standing in the doorway. In *The Day of the Scorpion,* Barbie mentions the portraits that Miss Crane cherishes and carries with her carefully, and in *The Jewel in the Crown,* the writer also alludes to them. Miss Crane resigned from her mission in Muzzafirabad and subsequently assumed the position of superintendent of mission schools in Mayapore. During this period, Barbie sent her a letter from Pankot, which was documented in *The Towers of Silence*. Thus, certain characters in the story are interconnected in a way that reveals information about other characters. For instance, the Ranpur Gazette's August 15, 1942 issue features an article titled "English Women Attacked," which recounts the death of Mr. Chaudhuri and the subsequent rescue of Ms. Poulson by Mr. J. Poulson. (*The Towers of Silence* 52)

Another significant character in *The Jewel,* Mr. Chaudhuri applied to teach at a missionary school. The Raj Quartet's involvement with Mr. Chaudhuri takes several forms. He is shown as a well-known member of the Indian elite who interacts with powerful circles of society. Through his efforts, he demonstrates a combination of societal progressivism and allegiance to his Indian ancestry as he navigates the junction between Indian custom and colonized rule. In order to defend the objectives of his community and make a name for himself in the rapidly shifting Indian landscape under colonialism, Chaudhuri frequently participated in talks and dialogue that highlights the complexity of the dynamics of power at that point in time. His decisions

and actions show how difficult it is to strike an acceptable compromise between pursuing growth and preserving cultural identity in an era that is changing quickly. The mission headquarters remarks:

> […] that his wish to teach young children in the villages arises from a genuine sympathy for the depressed classes of his own race and a genuine belief that educated men like himself should more often be prepared to sacrifice their private interests in the interest of the country as a whole. (39)

Furthermore, the Headquarters expressed delight at his negative views towards government schoolteachers, who were more focused on politics than teaching. Mr. Chaudhuri and his wife resided in the bungalow previously occupied by Miss De Silva. "Silva bungalow, now unrecognisable as the same place, furnished as it was by Mr and Mrs Chaudhuri in the westernised-Indian style (*The Jewel* in the Crown 40)". Despite her lingering distrust for Mr. Chaudhuri, Miss Crane persisted in visiting him. But as long as he kept being kind and caring to her, she eventually started to feel comfortable again at the old house and the Dibrapur mission school though Mr. Chaudhuri denied her concerns due to his alleged incapacity. "His English was excellent, typically Indian in its inflexions and rhythms, but fluent as spoken and crisply correct when written. He also taught it very well as the narrator introduced us to him. Additionally, he was an excellent teacher. (*The Jewel* 40)

The story implies that Mr. Chaudhuri possesses both competence and selflessness, as he shows dedication to his country and a desire to uplift his fellow citizens. Similarly, Mr. M.A. Kasim can be viewed as comparable to Mr. Chaudhuri in terms of being a resistant subject. When Mr. Kasim was arrested, his sophisticated behavior surprised the English officer. Scott records it thus:

> Mr. Kasim was a model of restraint and good behaviour. But then he was a Muslim, and the Muslims were men of action, not words. You knew better where you stood with them and they knew when to bow with dignity to the inevitable. Remembering Mr. Kasim was a Muslim, though, the officer realized he probably didn't smoke, and realizing that, he thought it would be better manners to deny himself as well. (*The Day of the Scorpion* 10)

Like Mr. Chaudhuri, Kasim is acknowledged for his aptitude and competence. He also declines Lieutenant Moran Singh's requests for special treatment and private correspondence while he is incarcerated. Anything that violates morals or the law is abhorred by him. Chaudhuri and Kasim both refute colonial preconceptions that portray Indians as vicious and uncivilized by exhibiting these qualities. Their words and deeds offer the indigenous people a voice and refute these damaging stereotypes.

The Stranger, Miss Daphne Manners, Guy Perron, Sara Layton, Barbie Batchelor, and are some of the significant British subaltern voices in this area. Finding the subject-position of the Indians and British is made easier by the character distinctions in Scott's writing. Colonial discourse evaluation is used to examine the subject position of the British, to possibly de-center it. As a result, the study incorporates the subjectivity of the Indians, who are no longer a collective lacking in consciousness and agency. Furthermore, a variety of viewpoints imply that Scott himself is not prepared to accept or concur with a single voice or notion of reality.

One of the main characters of the three last novels, little Sarah Layton, is returning to England with her great-aunt Mabel. She has one of her "funny turns" when they are strolling in the garden, an odd disruption in her perception of the surroundings. A wasp stings her during such a funny spin. She experiences the sensation in an oddly detached manner due to the unique mental and physical state brought on by the attack:

> The pain was sharp. Her brain recorded the message accurately, but there was still a layer of insensitivity separating her recognition of the pain and her realization that the pain was happening to her. She heard herself cry out. She stood upright. (*The Day of the Scorpion* 78)

When Sarah and Aunt Mabel talk about the dangers of a wasp bite, Aunt Mabel points out that it is best if the person has already been stung because she will know if there is any additional risk and you will know if it could kill you or not. Sarah instantly thought of her sister after hearing Aunt Mabel's words:

> She was worried because Susan had never been stung either by a wasp or a bee. Susan led a charmed life. Aunt Lydia said Susan would always fall on her feet. Sarah could not remember Susan hurting herself badly - not badly enough to leave a scar. Susan did not remember the day of the scorpion, although she had knelt by Sarah's side, watching Dost Mohammed build a fire round it. (*The Day of the Scorpion* 79)

The subsisting paragraph highlights different experiences of trauma by contrasting Sarah's horrific memory of a scorpion sting with Susan's flawless, blissful life. Susan's forgetfulness suggests a distance from Sarah's experience, which may have its origins in their different social circles. This discrepancy is a reflection of larger social silences because subaltern perspectives—like Sarah's—are frequently ignored or lost in the discourses of power. Dost Mohammed's act of starting a fire around the scorpion highlights societal norms that Susan is new with. It also represents the gap between privileged ignorance and marginalized reality and echoes the deletion of some memories from the shared history.

It makes reference to the intricate ways in which the episodes are layered, implying that these methods may combine with consequences that are surprising and may even mirror the fractured lives of subaltern communities. This echoes Bényei's position that "this passage conveys a great deal about […] the way the collective colonial subject of the Anglo-Indian community is represented in the quartet". (62) With this, Scott portrays the impact of this minor incident, by highlighting the importance of subaltern lives outside the context of the greater colonial story that *The Raj Quartet* presents.

Miss Crane's character does not necessarily align with Scott's Orientalist perspectives. Furthermore, her character development can be divided into two phases: the first being ambiguous and unsettling, while the second phase shows her to be supportive of the Indian cause, as she is fundamentally 'anti-British' and aligns herself with the Indian community (*The Jewel* 13). Aside from this, she had been the sidelined figure of the Whites throughout both of her phases, Scott asserts:

> She found herself in any kind of danger from outside the charmed circle of privilege on whose periphery she spent her days. She knew that the India she found full of compensations was only the white man's India. But it was an India of a kind, and that at least was a beginning (*The Jewel* 7).

Additionally, Gorra claims that she disbelieves in "imperial glory" implying that all individuals who rejected colonial ideology were marginalised by the British:

> But though she doesn't believe in imperial glory, she does believe in an imperial mission, in an ideal of service whose "duties and obligations" are undertaken "not for self-aggrandizement, but in self-denial...in order to rid the world of the very evils the picture took no account of: poverty, disease, misery" (17).

In *The Raj Quartet*, Mr. Poulson is a British assistant commissioner serving British bureacracy. Although his title may change across the course of the series, he usually represents the power and position of authority that colonial officials in India possessed when they were under British rule. Poulson's racial bias is apparent in the Ranpur Gazette's statement, which reported that "[i]n attempting to save Mr. Chaudhuri from the mob, [sic] Miss Crane had been struck several times," when the opposite was true (*The Towers* 53). His claim exposes his condescending attitude and denies the actual circumstances. Mr. Poulson represents the colonial man who helped to keep Indian persecution alive. His persona is a perfect representation of the conceit and blindness of the colonizer, enforcing rule without having any knowledge of the subtleties of

Indian civilization. Poulson is a representation of the harsh colonial system as a whole which enforces laws that further subjugate the aboriginal people while ignoring their suffering. His acts and manner mirror the story's central subject of brutal colonial control, emphasizing the contempt for Indian norms and the callous mistreatment of the indigenous population.

Miss Crane regrets her inability to eliminate the division and reminisces about the symbolic significance of holding a deceased Indian's hand as a means of bridging the gap. In addition to damaging Miss Crane, the racial prejudice damaged Miss Barbie Bachelor, her successor, in both their careers and personal lives. She regrets the "clear division" that exists between the British and Indian regions. She notes in her letter that although no one is aware of Mrs. Manners' whereabouts, she signs the visitor's book at Flagstaff House. She suggests that Mrs. Manners could be living on the Indian side, where residents of East Hill rarely go. Barbie suggests that the fact that she showed up in Pankot without warning suggests that she is there, but not a true member of the community. The sharp contrast between both is highlighted by her simultaneous emergence and absence. The divide is something she feels guilty about. In her words:

> You will not know, none of us does, why she is in Pankot or where she is staying. Unless the signature was a practical joke, as has been suggested, she must be hidden away in the area of West Hill where there are summer residences that belong to rich Indians from Ranpur, an area which people from East Hill never visit. Her arrival and simultaneous disappearance serve to emphasize the stark division there is between our India and theirs. She has made herself one of them. The division is one of which I am ashamed. (*The Towers* 200)

The wealthy Indian woman Lili Chatterjee, whose observations illuminate the nuanced aspects of colonialism, is presented to us by her storyteller. She may not be a representation of Indian women, but her subjectivity is preserved by Scott's deft use of narrative style, and her presence acts as an eyewitness to important events. A crucial character in the Quartet, Daphne Manners, enters through the door set by Lady Chatterjee. During his tenure as Governor, Lady Chatterjee became friendly with Sir Henry Manners and his spouse, and the three would frequently get together in Kashmir and Rawalpindi. Unfortunately, Lady Manners and Lady Chatterjee both ended up widowed. Daphne Manners, the niece of Sir Henry, resides with Lady Chatterjee at the MacGregor home in *The Jewel* while she is serving at the Mayapore Hospital during the war. "When Lili Chatterjee first laid eyes on Daphne, she thought, "she struck me as, well, good-natured but inept. She was big and rather clumsy. She was always

dropping things,' but 'there was grace about her" (The Jewel 71). Lili also mentioned that Daphne was not well-liked and was even snubbed by the British women, but "but then Ronald Merrick tried to set his cap at her and began to take her out and around and she was at the club with him several times" (*The Jewel* 71).

Daphne is shown differently from the way English ladies are usually portrayed, which is as royalty or supernatural beings. Rather, she is portrayed as an average English woman, complete with virtues and vices. Lady Chatterjee observed that Daphne was a shy girl who wore spectacles because of her impaired vision and that she tended to blink when speaking. But Lili Chatterjee and Ethel Manners opposed her from wearing glasses. "Auntie, I can't see into long distances, I can't even see short distances properly," Daphne said to Lady Chatterjee (*The Jewel* 89). If interpreted metaphorically, her statement appears to hold symbolic meaning. However, it seems that Miss Daphne lacks a thorough understanding of colonial ideology compared to the actual Indians. Lili Chatterjee had the opportunity to meet Miss Daphne while she was staying with Lady Manner in Pindi, shortly after arriving in India.

Daphne was born in Punjab, but because of the severe weather, her mother emigrated to England not long after. Her father, who was originally a doctor in India, resigned from his position because "[h]e obviously chose to be a doctor instead of an administrator so that he wouldn't have to compete with [his] clever brother Henry all his life" (*The Jewel* 87). The narrator divulges that Daphne's father purposefully chooses to follow a profession in medicine instead of colonial governance, as his sibling did. Given that becoming an administrator within it was possible, even within the medical sector, this choice shows that Daphne's father may have had a desire to assist the patients as well as a disapproval for colonialism.

When Daphne starts penning letters to her aunt Ethel Manners, the story takes a turn for the better. Through these written communications, readers are made to gain personal understanding of Daphne's persona by seeing her emotions and thoughts firsthand. In a few days of their arrival in Mayapore, Daphne uses writings to emphasize her friend Lili Chatterjee's remarkable traits and to convey her own point of view. By switching up the narrative, Daphne is given more freedom to shape her unique image, which strengthens the readers' bond with her observation and empathy. Comparing Lili with the other British women she penned down that:

> [..] and anyway had Lili with me. She really is extraordinary, isn't she? Those awful English women in the carriage got out the next morning in Lahore. They were utterly beastly and never said a civil word to either of us. And those mounds of luggage they had that took up more than half the space. They hogged the little cubicle for over an hour after the train pulled out, and then sat up for ages drinking and smoking and talking as if neither of us was there while Lili and I were trying to get to sleep. (90)

The words and emotions she chooses to express,clearly demonstrate her disdain towards racial discrimination, as evidenced by her criticism of the snobbery exhibited by English women. After contrasting her white ladies with Lili, she appears to experience repugnance towards women of her own ethnicity. She mocked the man who boarded the carriage at the stop and appeared to be the spouse of "the one with her brains tied up in a scarf", and perhaps he was searching for that very "scarf" (*The Jewel* 91). It is implied that the English ladies had registered a complaint with him about the presence of an Indian woman in the carriage. Daphne claimed that he was attempting to be disrespectful to Lili but "[t]he poor chap looked awfully embarrassed when he saw me" since I was seated close to her berth (*The Jewel* 91). Lili was engrossed in reading a book and "feigned" ignorance of the incident. The unfortunate man "apologized to us" and "left shamefacedly" after being summoned by a lady. (*The Jewel* 91)

The widespread bigotry and contemptuous behavior toward Indians by British colonists throughout the period of colonialism are exemplified in the above paragraphs. The prejudiced conduct of the English ladies in the carriage, who display an impression of arrogance and disdain against Daphne and Lili, an Indian woman, are eloquently depicted in the letter. The disrespectful and thoughtless actions of the English ladies, such as consuming space with their bags and disregarding Daphne and Lili as they attempted to relax, are a prime example of the colonists' inhuman mindset. Further, Daphne writes that:

> I think if you hadn't been at Pindi station to see us off, though, there'd have been trouble with these two women about Lili and me actually getting in. Me only because I was with Lili. Was that why you got into the carriage first and condescended to them in that marvellous nineteenth-century way, before they had a chance of seeing her and realising they were going to have to travel with an Indian woman? (91)

The ingrained colonists' preconceptions are alluded to in Daphne's assessment on her aunt's rescue at the Pindi railway station. The aunt's purposeful move to get into the carriage first—possibly to avoid a conflict because of Lili's presence—indicates that

she is aware of the prejudice that white ladies are supposed to exhibit when they see an Indian traveller. This picture highlights the systematic racism and bigotry that pervaded the society of colonialism, where Indians people were routinely treated unfairly, disrespectfully, and excluded by the British conquerors on the basis of their social standing and race alone. The aunt's premeditated action at the station, which avoided a possible confrontation, emphasizes how vulnerable subalterns are and how important it is to avoid the biases of the colonial elite that is in power.

Sir Nello, an Indian who was honored with knighthood for his contributions to the Crown and philanthropic efforts towards his fellow countrymen, was subjected to the same discriminatory treatment as Lady Chatterjee. Despite her wealthy background, the ward-sister abused her as well during her hospital stay. Lili Chatterjee felt demoralized by the British for their callous treatment of Indians, especially those like Sir Nello who had assimilated into Western culture. Lili admitted that she had no permission to join the English club, but this failed to make up for the racist attitudes inside the group. Daphne noted in her writing:

> It was a week or two before I realised that because I lived at the MacGregor House, most of the women I met at the club disliked me and a lot of the men were embarrassed by me. Not to have noticed the dislike straight away shows the extent of the relief I must have felt at first simply to be there among my own kind. (*The Jewel* 102)

Daphne's understanding of the feelings of "white people in India," especially those who were either fresh immigrants or held more liberal views, highlights the precarious state of British-Indian relations. She further writes discussing England that “everyone [is] helping everyone else and trying to be cheerful, I get really angry about the kind of thing that happens over here” (*The Jewel* 92).

A character in *The Raj Quartet* named Ronald Merrick personifies the worst parts of the civilizing mission and the white man's burden that were common to colonial officials. Merrick was the Mayapore district superintendent of police, just as Ronny Heaslop is in Forster's *A Passage to India*. During the turbulent years of 1942, the narrator presents Merrick as a young, single man who was excessively focused on his work and frequently agitated at the club. His interviews provide insightful perspectives on subaltern agency as well. Lili Chatterjee’s assessment of Merrick’s brutality and irrationality is brought to light by his questioning of Miss Crane following her recuperation from pneumonia and the shock of Mr. Chaudhuri’s passing. She adds

that it was Merrick's job to interrogate "but Mr Poulson and Mr White knew Miss Crane had to be treated gently and they knew Merrick wasn't a gentle sort of man" (*The Jewel* 77).

Merrick's actions gave the impression that Miss Crane would not receive the good treatment that the civil authorities had hoped for. He was also renowned for not sparing anyone who violated social taboos or had ties to the Indian community. But then again, because he was the District Superintendent of Police, he was loved for his good looks and seen as a desirable bachelor for English females. When Daphne arrived in Mayapore, Merrick reportedly took an interest in her, and the two were often seen together at the club, as noted in the club register. The narrator even noted that "Mr Srinivasan identified the childlike signature [of Merrick] easily with his guest's name, Miss Daphne Manners" (The Jewel 191).

Merrick differed from other colonialists in that he rejected the Raj's fabrications to support its racial underpinnings and supported the idea that white people should have the right to govern (Gorra 36). This side of his personality is seen in *The Raj Quartet*'s later works, when he continues to adhere to his "Man-bap concept" in spite of the Indians' rejection of it in the 1940s (Goonetilleke 804-7). The British used the idea of Man-bap, which was founded on an unequal connection, as a historical truth to oppress the indigenous people. But Merrick did not think so, which set him apart from other colonial administrators.

Merrick's rejection of the false notion of paternalism was not just an affront to the British, but it also demonstrated the mobilization of native forces through true power rather than placation. The novel portrays Merrick from the perspective of various characters, and he is allowed to speak for himself during his interview with Count Bronowsky regarding the Bibighar garden incident. Similarly, Hari's testimony before the review board at Kandipat prison reveals the hidden aspects of Merrick's character. Hari tells of Merrick's cruel interrogation techniques, which included making him bleed, in an effort to get a false confession that represented the colonial objective. Merrick's inebriation and subsequent rant under questioning reveal a certain level of rationality despite his insanity, as he articulates the reality and intention of colonialism that the oppressed people yearn for. Merrick contends that the British-Indian bond is a façade rather than an ideal one. He says that Hari's revelation worries him, not Daphne's destiny.

Scott's description of Hari Kumar poignantly conveys the reality of being enslaved by the system of colonialism and stuck between two civilizations. He represents the identity dilemma that arises from being an Indian educated in England—he is neither entirely accepted by the English nor totally welcomed by his home country because of his apparent "foreignness". His hardships are a reflection of the oppression experienced by people who are contrary to socially acceptable norms. His situation is made worse by his obsession with Daphne Manners, an English lady. Their passionate relationship exposes the deeply ingrained biases in colonial society and violates cultural and social standards of the day. Despite being sincere, their relationship has no future in their understanding of the culture they live in. In the end, it acts as a trigger for terrible events, highlighting the dire repercussions of stepping across ethnic and cultural borders in a highly-tiered era of colonialism. His love for Daphne is viewed as a danger to social standards rather than as an organic relationship, which has terrible consequences for both of them. The result demonstrates how pursuing love or a relationship with someone outside of one's race was viewed as a misconduct, which served to further solidify the repressive systems that existed inside the British colonial culture.

Due to the strong "reservation" that the white race has against such relationships, Lili is a little concerned about Kumar's relationships with Daphne. She understands that Daphne's upbeat attitude was brought on by her covert encounter with Kumar while pretended to be headed to the club. She thought that some sort of disaster was unavoidable, as if Mr. Merrick may figure out where they were meeting and go there and catch them together, which she did not want (*The Jewel* 107). Miss Daphne Manner is missing intensified Lili's fear of tragedy and she yelled for her maids, yet she sees the "girl running" onto MacGregor's veranda:

> She was on her hands and knees. She'd fallen and hurt herself on the steps, but only fallen because she was already hurt and exhausted from running. She looked up and said, 'Oh, Auntie.' She was still in her khaki hospital uniform. It was torn and muddy and she had blood on her face. Even when she said, 'Oh, Auntie,' I couldn't take it in that it was Daphne. (*The Jewel* 109)

Thus, the unsolved case of "to a girl running in the still deeper shadow cast by the wall of the Bibighar Gardens an idea of immensity, of distance, such as years before Miss Crane had been conscious of standing (*The Jewel* 1)" was answered, but it also launched a lengthy chapter of the events that appeared to stop with the Declaration of Independence even though its repercussions persisted.

Furthermore, it seems from Scott's portrayal of Hari and his contrast to Merrick that people from lower social classes are not less valuable than Britons. It challenges the idea of white supremacy and subjugating the natives as mere brown Asians and shows that skin colour is not a determinant of one's human instincts. This interpretation of *The Raj Quartet* novel is achieved by analyzing the text from the perspective of the marginalized subjects. The author employs a narrative technique that presents the characters and events from multiple viewpoints, like in a judicial case where each witness gives their testimony. This approach helps to bring out the subaltern's voice and provide a diverse and engaging narrative for the reader.

The character of Daphne is outlined by many views that corroborate one another which allow the study to challenge the dominance of colonial presumptions. Third is where 'Sister Ludmila', an unidentified narrator introduces us to Daphne's physical characteristics and her ties to Hari Kumar. Ludmila confirms what Lili already stated and characterizes Daphne as "With that northern bigness of bone. I would not call her pretty. But there was grace in her. And joy. In spite of a certain clumsiness. She was prone to minor accidents. She smashed once a box containing bottles of medicine." (*The Jewel* 138). The storyteller mentioned that she accompanied Kumar to the Sanctuary on several occasions to assist Ludmila at the clinic. She rushed immediately to the Sanctuary to visit Kumar on the night of the Bibighar tragedy, but he wasn't there. Ludmila's narrative is that the day before, Daphne visited Miss Crane in the hospital and told her that Miss Crane had contracted pneumonia as a result of holding the hand of Mr. Chaudhuri, who had died, in the rain (*The Jewel* 138).

But Merrick insists "I [Merrick] can quite easily go on my bicycle on any day, or anyway get a tonga, but he insists that with all this Congress-inspired anti-British feeling boiling up again, and the MacGregor House being isolated on the outskirts of the cantonment, it's really his duty to sec I don't come to any harm" (*The Jewel* 109). The passage suggests that the white man's burden and the facade of righteousness are once again being upheld. Daphne, however, seems to find this excessive, as she refrains from commenting on the present situation mentioned by Merrick.

In addition, the colonial administrator acknowledges the awareness of the native population's resistance and their anti-colonial nationalism. Daphne admits to her aunt that she has a favorable impression of Merrick but strongly dislikes his use of official language, particularly his warning about Hari Kumar. His use of formal

language reveals the common phrases and expressions used by colonists to speak with indigenous people. According to her:

> I'm afraid I laughed and thoughtlessly said, Oh stop acting like a policeman all the time. Which I realized at once was the last thing one ought ever to say to him because he takes his job very seriously and is proud of having got where he is and is determined to shine at the job and not to care who dislikes him for doing it properly. (*The Jewel* 97)

Merrick takes his profession extremely seriously and takes pride from where he started. English colonial administrators appreciated their professions since they considered it as a responsibility of white people. Due to the perceived threat posed by the recalcitrant native people, they also expressed fear for their white community.

Initially, Daphne viewed Merrick's behavior as superficial, but it was later revealed that his attentiveness towards her was an attempt to gain her consent for engagement. In addition to highlighting the Indian cause and the intricacy of the civilising mission, Daphne's communication also makes clear that a marginalised British person—who may even live with an Indian woman—can exercise agency and gain visibility. The theme of *The Raj Quartet* appears to be Daphne running—not away from the Indians, but towards the protection of an Indian man named Hari Kumar. The geometric triangle that Merrick, Kumar, and Daphne built is explained by Ludmila's study. Merrick was a man incapable of love, and he had already made up his mind to take advantage of Kumar. Only he had the power to punish. To this, Scott writes, "It was Kumar whom Merrick wanted. Not Miss Manners. And it was probably her association with Kumar that first caused Merrick to look in her direction. This is the way I see it. And there is another thing I see" (The Jewel 149). Merrick appeared to be cautioning Daphne not to approach his victim because of Kumar, lest she bear the weight of his wrath when he looked at her. Daphne outperforms Adela Quested in Forster's anticolonialist work, which drives Daphne away from her own white group.

Further complicating matters for the British was Daphne's remark that "for all she knew they could have been British soldiers with their faces blacked like commandos (150)" at one point and thereby invalidated their desire for retribution. Kumar planned the Daphne attack and played a deceitful role in the uprising, according to Merrick:

> British would all be fighting for their lives. For one other thing was certain. A vain boy like that, for all his so-called English ways, was almost certainly playing a treacherous part in the uprising. Ah no, waste no pity on young

> Kumar. Whatever he got while in the hands of the police he deserved. And waste no pity on her either. She also got what she deserved. (*The Jewel* 152)

Since Merrick provides no proof for these assertions, Hari acquires subaltern agency. There are two references in the text to the important aspect of Daphne being sexually assaulted by British soldiers. The voice was first given by Daphne, and then by Ludmila. Since the Indians understood that Daphne had loved them, Ludmila cleared them of the rape charges. Even though it seemed like they had deceived her, they had not. She described the hooligan attack as "seeming," implying that she was not sure if the Indians had assaulted Daphne.

For this reason, Ludmila's claim that few Indians questioned whether or not she had been raped by guys of their own race was meant to suggest that not all Indians supported the claim that Indians had raped Daphne. As the narrator writes:

> That Daphne Manners had loved them. And had not betrayed them, even when it seemed that they had betrayed her. Few Indians doubted that she had indeed been raped by men of their own race. Only they did not believe that among the boys arrested there was even one of those responsible. And this, they felt, was a belief they held with her. A cross, if you like, that they shared with her. And so, after the event, honoured her for the things she was reported to have said which shocked them at the time as much as they shocked the English. And particularly they remembered how she had said: For all I know they could have been British soldiers with heir faces blacked. (*The Jewel* 152)

From this, it is clear that a girl who loved them could not possibly be raped by them. The boys were taken into custody, but Vidyasagar believed that "they were not guilty and suspected that the story of the attack on the English woman was much exaggerated or even a fabrication because the boy 'Kumar' had been friendly with her and the English people therefore hated him." (*The Jewel* 342). The girl was fabricating and making up allegations for various reasons. As Pandit Baba notes, "Also I would not agree or disagree if you said no, 'there was no rape', the girl was hallucinated or lying and making up stories for one reason or another" (*The Day* 107). Even though Baba seems like an orthodox Hindu, his tone is inflated and ambiguous, and it is evident that he dislikes the British. It was not a complete denial of the rape that Ludmila used to validate her voice; rather, it was the fact that:

> Only they did not believe that among the boys arrested there was even one of those responsible. And this, they felt, was a belief they held with her. A cross, if you like, that they shared with her. And so, after the event, honoured her for the things she was reported to have said which shocked them at the time as much as they shocked the English. (*The Jewel* 152)

Her statements appeared to have a perplexing effect on the British officials, ultimately leading to Hari's exoneration. Her statement also brought to light the contradictions in the moral precepts underlying her assault. As she writes in her journal:

> If I'd been assaulted by men of my own race I would have been an object of pity. Religiously-minded people would probably have admired me as well for refusing to abort. But they weren't men of my own race. And so even the Indians in Pindi used to avert their eyes when I went into the cantonment as if they were afraid some awful punishment would pass from me to them. (*The Jewel* 351)

Adding to this, Daphne says, "For all I know they could have been British soldiers with their faces blacked. I don't imagine they were, but if by saying so I can convince you I know you've got at least one wrong man, well then I say so" (*The Jewel* 429). With that, she summarizes many ways that colonialism affected the dynamics of power and culture.

Her stunning remarks undermine the conquerors' apparent superior morality and put British loyalty and the imperial system in jeopardy. This comment highlights the hazy boundaries between criminals and victims in a colonial context, shocking the English as well as the indigenous populace. By subverting the idea that British troops, who are usually viewed as the upholders of law and order, could carry out such a horrific deed, Daphne's refusal challenges the idea that they are morally superior. This exposes the intricacies and hypocrisies inside the colonial ruling system and calls into question the presumptive racial and ethical supremacy of the British in the minds of both colonized and the colonizers.

The narrator does not imply that Indian nationalists carried out the attack. Rather, the word 'ruffians' or 'hooligans' is used to imply that there are criminals in each given society. It does not seem like the undertone of the text is criticising the Indian community for the assault. Rather, the blame is placed on the hooligans who acted impulsively during the chaos of the arrests. This is similar to how Merrick committed injustices "in the heat of the moment" (*The Jewel* 354).

> And there are people who would say that even if this subaltern and I had made love in the pavilion in the Bibighar we would never have been attacked by a gang of Indian hooligans. Which is probably right too, although their reasons for saying so wouldn't be strictly correct. They'd invest the subaltern with some sort of superman quality that enabled him to make short work of a gang of bloody wogs, whereas, in fact, the gang of bloody wogs would have been made short work of by their own fear of white people. (*The Jewel* 410)

The above written passage depicts the characters whose perspective and actions are misrepresented by elite oppressive ideology. The passage narrates that the subalterns' supposed 'superman quality' could save them from the attacks that focuses on the dehumanizing and patronizing perspectives of the oppressors. Consequently, the passage sheds light on the embedded prejudice and misunderstandings that flow from one generation to another within the colonial structures. However, Major Mackay, an army officer based in Mayapore and general witness to the proceedings, says it is false to say that the suspects—Hair Kumar in particular—were given light treatment. Mr. Merrick oversaw the inquiry, which resulted in charges that "the rabbles were accusing the DSP himself" (*The Towers* 78). In addition, it appears that the suspects were afraid of the police and did not report the abuse to the magistrate.

Mr. M.A. Kasim's interview and his letter to Mr. George Malcolm also served to give voice and agency to the Indians. In his letter to the governor, he argued against the broad and immediate arrests of Congress leaders following the Quit India resolution. Like with Mr. Malcolm, Scott uses a first-person perspective to add subjectivity to Mr. Kasim. M.A. Kasim said that the administration should have pursued a solution to the impasse rather than swiftly arresting leaders, calling it a Machiavellian move. In his letter, Mr. Kasim expresses his unhappiness at the depressing events taking place in the nation, saying that his "chief reactions are anger and sorrow, and an emotion that I can't easily describe but which is probably due to a special sense of impotence, of powerlessness to do anything that will help to alter things in any way" (*The Day* 35).

Despite his affiliation with the Congress, M.A. Kasim's approach appears to align with the Muslim League. He holds the British responsible for failing to find a solution to India's plight for independence and laments that it is always the Indians who suffer. He acknowledges that British soldiers also suffer, but believes they are not at fault, as they are unfamiliar with the Indian situation and are merely following orders from their superiors. He analyses the soldier judiciously and the brainwash of the naïve British soldiers saying that:

> In many cases soldiers like this have found themselves acting as you call it in aid of the civil power. Their principal feeling must have been one of bewilderment that changed swiftly to deep and burning resentment, because all they would understand was that the country they have come all this way to defend apparently didn't want them and was bent on getting rid of them. (The Day 35)

Seeking retribution appears to be the main goal for both parties. M.A. Kasim also details the regrettable event that included Miss Daphne in his letter to the governor, and he expresses scepticism regarding the accused Indians in light of the Statesmen's report. His story seems to motivate the governor to look into the situation and stop the persecution of innocent Native Americans.

3. 6. Silence as a Narrative Technique

The Raj Quartet contains instances where silence plays an important role, especially when examined through a postcolonial lens. Silence is utilized by various characters in the story, often with greater impact than mere speech. This silence can either convey an understood background or create suspense and later shed light on other characters. For example, Daphne was unaware of Hari's interrogation and persecution by Merrick, despite the enmity between the two. Other characters also kept silent on this matter until Hari himself disclosed it to Daphne at the Tirupati temple. This silence caused Daphne to become angry with everyone for not telling her. Similarly, Hari remained silent about his relationship with Daphne during his persecution, surprising the other characters and creating suspense for the readers until Daphne revealed it in her journal. Merrick tortured Hari Kumar in quiet so that he might "dredge back up some self-respect" (*The Jewel* 355). He refrained from speaking about the difficulties he had previously gone through. He was a unique individual. A boy who is not likely to groan while being beaten or criticised. Mr. White has to write that "Kumar was a man who felt in the end he had lost everything, even his Englishness, and could then only meet every situation - even the most painful - in silence," *The Jewel* (355). Kumar, after rejecting his English identity, responded to the colonizers through silence as a form of retaliation.

Haswell's analysis also supports this point of view that indicates that Scott utilized silence for creative purposes in *The Raj Quartet*:

> They have two couplings in Bibighar – the first, a consensual exchange of love between Daphne and Hari, the second, the gang rape of Daphne by rioters who had witnessed the first. She is running away from Bibighar not because she seeks the safety of her people, but because she wants to protect Hari from those very people. 'We've never seen each other, You've been at home. You say nothing. You know nothing. Promise me' her fear isn't for herself but for Hari. (205)

Mrs. White voiced her surprise at Hari's silence, stating that he was exhaustively questioned, "but to every question he said nothing. He neither denied nor agreed. The

only thing he ever said in his own defence was 'I wasn't at the Bibighar. I haven't seen Miss Manners since the night we visited the temple''' (*The Jewel* 438). Hari Kumar's silence during the interrogation was viewed as unusual and created curiosity among the interrogators, including Mrs. White. She believed it to be a deliberate silence, which further piqued her interest. The British characters in the story find suspense in silence rather than speech, and Hari's silence suggests that he has some agency. Daphne also speculates about the reasons for Hari's silence and feels guilty for possibly being the cause of it. Hari is portrayed as having acquired English pride, which further complicates his character. If speech is an agency, then "silence is [also] the subaltern's mode of agency" (Shandilya 9).

During an assault, Hari was given a chance to distance himself from the incident, but he claimed ignorance and was subsequently beaten severely without revealing his complicity. According to Goonetilleke's argument, Daphne wants him to stay quiet about how they met that evening, and he honours her request, even while being tortured and imprisoned, and likely always will (820). Haswell argues that Kumar breaks his quiet in the interview with Rowan and his clerk, Mr. Gopal, because he believes Daphne has finally persuaded authorities to reconsider the investigation, even though he is uninformed of her death (218). But nothing, not even the possibility of his own freedom, can convince him to violate his vow to her, Goonetilleke adds (820). He completely cooperates with the cross-examiners because of the delusion. Daphne also emphasises and says that "I saw the extent of the silence that had surrounded this association, and how I had automatically contributed to it. I'd also kept quiet - to everyone but you - about Ronald's 'proposal', and this was the same kind of silence" (*The Jewel* 379). Daphne explains the writer's deliberate use of silence when she claims that she deeply loved Hari, yearned for his presence, and feared for his safety, thinking that:

> There seemed to have been a conspiracy among everyone I knew at all well to say nothing, but wait, almost as if holding their breath, perhaps wanting me to like Hari, for himself, simply as a man, but scared of the consequences and also of the other thing, that I was attracted to the idea of doing something unconventional for the hell of it, which of course would have hurt him more than me. But it was a conspiracy that seemed to be rooted in love as well as fear. (*The Jewel* 355).

Furthermore, Ahmad Kasim left the train quietly as the Hindu radicals yelled for him in the compartment that was also holding English people. Sarah said:

> Perhaps we all heard only what we wanted to hear. Perhaps there was nothing to hear because he said nothing, but just smiled and went, in which case I suppose that meant he knew there was nothing to say because there wasn't any alternative, because everyone else in the carriage automatically knew what he had to do. It was part of the bloody code. The moment he got into the carriage he sub-consciously knew that sub-consciously we had cast lots even before there was any question of lots having to be cast to see who would survive and who wouldn't. (*A Division* 593)

The fact that he remained silent implied that the act of calling out had significant consequences, not only for Ahmad but also for the English people. As a result, he felt he had no other option but to refrain from involving himself in the matter, which prevented him from becoming a pawn of the English people. The fact that they did not try to prevent him or intervene with the extremist Hindus further demonstrates Ahmad Kasim's subaltern agency.

3. 7. The Subaltern Women's Experience

The Indian aristocracy is portrayed as those that are directly benefited by colonialism. They raise the possibility that the problem is more serious when they highlight the ills of colonialism. In addition, there are male and female characters of varying genders in each of his four works. The male narrators' scope is wider as they offer commentary on the political climate and broader national problems. The underlying problems of having a small canvas in human interactions are mostly of concern to the female characters. In Scott's books, some of them are the moral characters. Additionally, the participation of the several females gives them the ability to express their autonomy. They appear to support the underprivileged sections in Indian society.

The portrayal of Miss Crane suggests that Spivak's idea of double colonization of Indian women may not be applicable to *The Raj Quartet*. Miss Crane reveals that Indian women willingly choose traditional lifestyles, as demonstrated by Mrs. Chaudhuri's character who embodies the traits of a conventional Indian woman, devotedly caring for her husband. When she was making tea for Miss Crane and Mr. Chaudhuri on her most recent visit, Miss Crane watched her:

> Mrs Chaudhuri did not join them. She moved between kitchen and verandah, carrying things with her own hands, smiling but saying little, and when there seemed to be nothing more that they wanted stood in the shadow of the doorway, pretending not to be there, but watching her husband for the slightest indication from him that something had been forgotten, or was wrong, or needed to be replenished. (*The Jewel* 43)

Her false impression was corrected, though, when she saw how much the husband and wife respected and loved one another. In the past, Mrs. Chaudhuri would abandon them to "help or supervise the women in the kitchen" (The Jewel 44). Mr. Chaudhuri pointed out many songs for her to sing while accompanying herself on the tamboura. She was a different woman; self-assured" and seated beautifully, according to Miss Crane. Her conclusion was that their love for each other was genuine, free from any sense of obligation or feudal attitudes. Miss Crane's development over *The Raj Quartet* demonstrates a significant change in her viewpoint on Indian social institutions. Her observations and conversations progressively reveal an entirely distinct reality, despite her earlier perception of Indian marriage and feudal structures as repressive:

> And Miss Crane knew that Mr and Mrs Chaudhuri loved one another, and that Mr Chaudhuri was not a tyrant, that the woman herself preferred the old ways to the new because for her the old ways were a discipline and a tradition, a means of acquiring and maintaining peace of mind and inner stillness. (*The Jewel* 43)

Miss Crane learns that the real oppression was enforced by the colonists and was not sustained by the locals against one another. Her awakening exposes the nuances of power ties and disproves her assumptions, realizing that colonial rule frequently intensified or controlled the apparent internal problems to retain control. Her perspective is altered by this realization, which highlights the subtle effects of colonialism on Indians as well as the complexity of social structures.

During dinner, Mrs. Chaudhuri joined them at the table, and a female servant attended to their needs. This helped to clear up any misunderstandings Miss Crane may have had about Mr. Chaudhuri. The narrator reveals her unsuccessful attempts to point out flaws in the Chaudhuris' behavior, stating that "Miss Crane would have felt more comfortable if the woman had been an untouchable because that would have proved, in the Chaudhuris, emancipation from the rigidity of caste. But the woman was a Brahmin" (*The Jewel* 54). *The Quartet* does not suggest that Indian women are doubly colonized or lacking a subject position. Mr. Chaudhuri's admirable character comes to light as a result of a fortuitous turn of events in his life, which benefits both the schoolchildren and Miss Crane, much like Ahmad's timely arrival with the English carriage. He left everything behind and told Miss Crane that "[t]here is nothing to safeguard here except the children. Take them in the car and I will come with you on my bicycle. If there are bad people on the road you will be safer if I am also seen" (*The Jewel* 56).

Daphne thought Merrick was being superficial at first, but she eventually found out that he was only trying to get her to agree to their engagement. Daphne presents herself in her letters as sympathetic to the Indians' plight and as aware of the conflicting nature of the civilizing effort. Her work also demonstrates how a disenfranchised British figure—who even cohabitates with an Indian woman—is granted agency and growth. The theme of the Quartet seems to be Daphne's "running" persona—not to protect herself from the Indians, but to make sure an Indian, notably Hari Kumar, is safe.

3. 8. Subaltern Experience and the Struggle against Colonial Exploitation

According to McLeod "colonialism was a lucrative commercial operation, bringing wealth and riches to Western nations through the economic exploitation of others". (7) To buttress this Brigadier Reid in *The Raj Quartet* observes: "We regarded India as a place it would be madness (as Mr. Gandhi begged us) to make 'an orderly retreat from'! Apart from the strategic necessity of holding India there was of course also the question of her wealth and resources" (*The Jewel* 284). in the Quartet. Such methods were required to keep the British Empire going. But the business endeavours and the need to find lucrative lands were the driving forces behind this ambition.

Mr. White acknowledges that one of the primary goals of "the British-Indian affair" was to exploit India (*The Jewel* 340). As Kipling (1987) depicts in his novels and fiction, colonialism is not a straightforward process. Natives fiercely opposed it, and it did not adhere to colonial ideology as the colonisers had believed. It appears that the British in *The Raj Quartet* enact "war times" laws—commonly interpreted as "no trial without a lawyer and appeal"—to quell Indian anti-colonialism (*The Day* 78). *The Jewel's* opening scene effectively captures the Indian people's growing sense of nationalism and struggle against the backdrop of British acts and responses. As Ashcroft et al. notes, "paradoxically, anti-colonialist movements often expressed themselves in appropriation and subversion of the forms borrowed from the institutions of the colonisers and turned back on them" (14). By the start of World War II, Indian nationalism gains momentum and threatens to seriously undermine the British Raj.

This is revealed by Scott when he asserts that, "the political situation sizzled dangerously from the March of 1942 throughout the summer and finally exploded in August with violence that set people talking about new mutiny" (*The Towers* 49). This

is illustrated by Brigadier Reid who was aware of the “increasing unrest in India” (*The Jewel* 286). Several Indian sepoys fought with the Japanese soldiers instead of their own “masters”. The Quit India resolution was voted by the Indian National Congress in August 1942, and Malcolm saw it as "striking another blow for India's independence" and a "call to nation-wide insurrection". (*The Day* 26-7)

In retaliation, the British detain “prominent Congressmen all over the country [...] under the Defence of India rules,” including local Congress members like Gandhi (*The Towers* 51). The 'spontaneous demonstrations’ by “the leaderless mob” caused by these numerous arrests plagued the British government for three weeks (*The Tower* 51). Even the municipal authorities in Dibrapur were detained on Merrick’s instruction. As a consequence, in *The Jewel* (55), “crowds were collecting and threatening to attack the post office and the police station”. Additionally, the telephone connection in Mr Chaudhuri’s residence was destroyed. Mr. Chaudhuri informed Miss Crane of his intentions and was willing to travel with her if he could avoid any risk, notwithstanding the onset of issues.

This reveals the worst aspect of Indians experiences in their anti-colonial nationalism. In contrast to the stereotype of betrayal and dishonesty, Mr. Chaudhuri truly cautions Miss Crane concerning the threat of rioting in the future, but she waved it off. When the rioters saw Mr. Chaudhuri on the road, they pulled him out of the vehicle and accused him of being a local informant. They began hitting him, and eventually he passed away from his injuries. Then her Ford was flipped over and set on fire. Mis Crane was smacked till she became unconscious. After she had recovered, Mr. Chaudhuri was already dead when she leaped towards him. She grasped his hand and knelt down next to his lifeless corpse in the rain-soaked ground, saying, “I'm sorry it was too late” (*The Jewel* 69). The passing of Mr. Chaudhuri indicates that Miss Crane’s liberal humanism within the realm of the British Raj failed. Colonialism serves as a dissident force that prevents any such humanistic endeavour.

Such a picture captures the anti-colonial nationalism, resistance, and sense of decolonization among Indians. After the events involving Mr. Chaudhuri’s passing and the Bibighar scandal, the situation in Mayapore worsened. These episodes set Mr. White off, and he uses an iron fist to brutally suppress the Indians. As a result, the British Empire’s atrocities fueled Indian nationalism. General Dyer’s reign in the city

was renewed under Brigadier Reid's command. The cruelties committed by Dyer and Reid are contrasted by the narrator.

As of General Dyer's time, there was no “public whipping,” but there were arrests and “incarcerations “with or without trial” (*The Jewel* 71). In *The Jewel*, Scott describes “controlled shooting” of unarmed individuals (71). Additionally, John Riddick contends that these events presaged “Indian independence” (91). In *The Raj Quartet*, Scott appears to bring back the two major events from Dyer’s era that helped pave the road for anti-colonial nationalism. Gorra, on the other hand, conducts a careful examination of these significant events and contends that:

> Yet if the Amritsar massacre became one of the energizing moments in the movement for Indian independence, it proved important for the British as well. Bibighar made the English fear that they might be betrayed and destroyed, but Jallianwallah created the fear that they might themselves betray the trust on which they told themselves their empire was founded. (22)

Hari was imprisoned in the home of a Chillianawallah and subjected to punishment without a hearing, similar to the Amritsar demonstrators (Gorra 22). The depiction is not an accurate account of the events; instead, it is the result of the subaltern agency and its subversive tactic. It emphasises the colonised people’s proactive defence of their rights against coloniser wrongdoing. Spivak (1992) contends, however, that the subaltern does not possess a feeling of nationality since it is the fusion of a number of subjugated groups, and as a result, the category will not be the subaltern:

> As Hari is in a sense betrayed, trapped in Chillianwallah as those protesters were in Amritsar; trapped too by that other echo of Jallianwallah, Chillingborough, the name of his English public school. In England the outcry over Amritsar forced General Dyer’s early retirement; but a fund was also raised to reward him. (Gorra 22)

Using Ludmila's perspective, the narrative documents riot outbreaks and colonisation resistance. These arrests, according to her, "had caused the riots in the town" (*The Jewel* 160). Riots are not consistently organised and hence closely resemble the dispersed resistance of the colonised by the subaltern. Indians were aware of the atrocities committed by the British, since “the riots were worse because of the rumours of the terrible things that were happening to the boys arrested after Bibighar” (*The Jewel* 160). The Indians also know how to put pressure on the British and instill a sense of unease among them. With the Battle of Bibighar, Ludmila believed that the English held the view that none of their women were secure. (*The Jewel* 160)

According to Haswell, the injustices and biases of the British during the Bibighar event served to rectify his "doubleness". His Englishness was transformed into anti-colonial nationalism, according to her claim, by the wrongs committed by the colonisers (202-203). The anti-colonial resistance towards the end of World War II is thus justified by Hari. According to him, the British "[f]ailure to state [independence]as a definite aim, with a definite date, has led a lot of Indians to believe that independence should be insisted upon now" (*The Jewel* 270). Also, Haswell understood that the British's ambiguity would not further mislead the Indian. Since Mrs. White tells Mr. Reid that her husband refrains from using violence against the natives because "he knows that the people who oppose us now are the same people we will have to live with and feel responsible for after" (*The Jewel* 323). The British were not seriously thinking about offering freedom to India Hari's anti-colonial nationalism was fueled by his continual closeness to white people and his adoption of western values. The British "look upon [the Indians] as their own private property," he writes to Colin (*The Jewel* 275). The "arch imperialist, Mr. Churchill," he continues, "opposed all the liberal reforms to be granted to the Indian Empire". (*A Division* 17)

According to Mr. M.A. Kasim's writing, "Churchill has made it clear that the rights and freedom embodied in the Atlantic Charter do not apply to India" (*The Day* 48). It alludes to Hari's character change from "Commer" to "Kumar" and to his dislike of the opportunistic actions of the British authorities. The British strategy of "divide and rule" for extending their power is also indicated in the text. Mr. Malcolm makes an effort to persuade Mr. M. A. Kasim to step down from the Congress.

Although his drive appears fair, it comes at an inappropriate moment since Malcolm plans to lessen the pressure that comes from the Quit India resolution. M.A. Kasim is presented with two incentives, but he declines them on the day of the Indians' desire to "create a nation capable of getting rid of them and capable of simultaneously taking its place in the world as a nation" and their belief that "every internal division of our interests hinders the creations of such a nation" (*The Day* 29). As the British only fake with Indians' aspirations for autonomous government, it appears that Hari is saying that during the past twenty-years, "the English have succeeded in dividing and ruling" (*The Jewel* 275). Hari disapproves of the Englishmen's justification for India's disarray, and it appears from Scott's language that he shares this opinion as well. The British claimed that when they conquered India, it was disorganised and armed. So,

according to *The Jewel*, “they can't be blamed for the fact that it's disorganised now (256)”.

According to Hari, while the British are given credit for all the advancements made in India, they have not been held accountable for the country's unification over the past 200 years. As a result, he queries, “Can you take credit for one without taking responsibility for the other?” (*The Jewel* 276). The fact that Mr. Reid and Hari both provided accounts for the Quit India movement seems to support the Indians' case of anti-colonial nationalism. According to some theories, the British developed a political system in India in an effort to create political leaders who would not pose a challenge to the Empire. However, the Indian leaders changed from being compliant dependents to becoming a threat to the Empire by calling for total independence.

According to Mr. Reid, “the country was in the grip of rebellion” and “two dastardly attacks on Englishwomen were made, within a few hours of each other,” in Mayapore and Dibrapur, respectively (*The Jewel* 291). As a result of this, the research makes inferences about Indian anti-colonial nationalism, opposition to the British Raj, and political instability among those who are indigenous, not just via Indian perspectives but additionally through British experiences. This kind of representation aids in establishing the subaltern as active, conscious individuals who are not entirely reliant on other people's representation.

By feeling proud of the British reign to establish the framework of civilized life in India, Mr. Reid expresses the burden of being a white person. However, his account of the cantonment and the local hamlet across the river amply illustrates the dual character of his assignment. As opposed to the native town, which is wallowing in exploitation, only the cantonment may feel his progress and civilisation. He said that these inexperienced young officers, like White, had “only a very sketchy idea of the problems of administering Imperial possessions abroad” because they had only spent a year or two in India. (*The Jewel* 298)

General Dyer’s Amritsar strategy was carried out by the British army in 1919, while the civil administration implemented paternalistic and pro-native initiatives. The accounts of Mr. Reid and Mr. White show this disparity. According to him, “the drama Reid and I played out was that of the conflict between Englishmen who liked and admired Indians and believed they were capable of self-government, and Englishmen who disliked, feared, or despised them” (*The Jewel* 338). Despite Mr. White’s

projection of the British narrative of Indian history, *The Raj Quartet* explains the roots of Indian nationalism and the reasons behind their rise.

In conclusion, each voice in Scott's narratives in *The Raj Quartet* adds a new and previously unknown perspective, which not only advances the plot but also engages the reader. Sister Ludmila brings to light the previously undisclosed relationship between Hari Kumar and Colin Lindsey. Mr Srinivasan, as the family lawyer, is well-equipped to provide insights into Hari Kumar's family background. Brigadier Reid's narrative of the Bibighar affair uncovers the attitudes and behaviors of British officials, including civil and military personnel. The contribution of each narrative voice serves to deepen our understanding of the story and its characters, thereby enhancing the richness and complexity of the narrative.

Indian colonialism was a historical turning point that inspired several British authors to document colonizer-colonized relations in their histories and fictions. Paul Scott is one of them; he fictionalises the final decades of colonialism in India. Some authors overtly or implicitly identify as colonisers, while others oscillate between the colonisers and the colonised. The mistreatment of the indigenous people, introduction of lucrative commerce, and theft of foreign assets were the main drivers of colonialism.

Along with the anti-colonial nationalism, Paul Scott contends that Indians were justified in desiring independence since they are also people with rights to freedom of expression. The *Raj Quartet* refers to the significant British bridge explosion and the Indian troops' ensuing disillusionment. The captive Indian officers and men who had been left "in the lurch" were eventually recruited by the Japanese-sponsored Indian National Army (INA), which was fighting the British. Sayed Kasim and other characters play major roles in dramatising it. Some Indian military officers portrayed in *The Raj Quartet* consider it foolish to support an army (the British army) that has betrayed them and chooses to wage war against the British army. The Indian troops are persuaded by Captain Mohan Singh of the INA that "the days of British imperialism were over and that the duty of every patriotic Indian was to form an army to help the Japanese drive them [the British] from India for good and all" (*The Towers* 136). The Indian National Army's opposition to the British army is described in *The Raj Quartet* thus demonstrating how it had a crucial impact on the decline of the empire. The INA members also saw themselves as independence warriors, but the

British saw them as traitors and disloyal. Scott explores the implications of this underappreciated element of Indian historiography for the fall of the British Raj.

There are so many indications that *The Raj Quartet* captures Indian anti-colonial nationalism and their conflict with the British Raj. This chapter focuses on all the Indian behaviours and responses that refute the British empire's purported civilising purpose. It demonstrates the centralization of the indigenous as a subversive tactic created by the subaltern to dispel stereotypes about Indians. Unlike to the traditional paradigm, this study reveals that *The Raj Quartet* is hegemonized by Hari, Mr. Chaudhuri, M.A. Kasim, and Ahmad through "their dignity and power of choice". Additionally, the British characters' tendency to contradict themselves detracts from their importance. Even their own missionaries, such as Miss Crane and Ludmila, who depart from the rigorous colonialist pattern, are alienated by them. Additionally, Mr. Reid and Mr. White, models of colonialism, acknowledged the danger that anti-colonial nationalism posed to their Empire. They attempted to defeat the locals' opposition in a similar way to General Dyer, but the fierce resistance forced them to acknowledge the subalterns' role in the decolonization process.

CHAPTER 4: PREJUDICE AND CLASS DYNAMICS IN ARUNDHATI ROY'S *THE MINISTRY OF UTMOST HAPPINESS*

This chapter explores Arundhati Roy's *The Ministry of Utmost Happiness*, with a particular emphasis on the interplay of narrative techniques, characterization and symbolism in advancing subaltern themes in the novel. It interrogates structures of prejudice, subjugation and marginalisation as subaltern issues, including prejudice against transgender and marginalisation of women subaltern and underprivileged groups. The chapter also examines the protagonist's (Anjum) experiences as a transgender Muslim, emphasising the ways in which gender, race, and religion intersect to shape her subaltern status. Anjum's early years, including her unexpected birth that goes against social expectations and the difficulties she encounters both at home and in her larger community are interrogated as subaltern issues. The chapter demonstrates how Anjum, the transgender heroine who suffers from social and political exclusion, sets sail to create her paradise where disenfranchised members of society come together. The worst instances of prejudice motivated by caste disparity are also examined in this chapter. Additionally, it demonstrates Roy's representation of the subaltern's fragility in a globalised metropolis and a capitalist society (Raina 829). Analysing Anjum's journey helps us understand the larger problems of prejudice, discrimination, and identity quest that transgender people in subaltern societies face. This chapter re-evaluates deeply held gender beliefs and critically examines the social constructions that sustain marginalization through the lenses of subaltern critique.

4.1 *The Ministry of Utmost Happiness*: A Narrative on Subjugation and Subalternity

The novel sheds light on the harsh realities faced by the Dalit community, emphasising the continued oppression and discrimination in post-Independence India. The demonstration in Una and the ceremonial act of watching Independence Day celebrations serve to emphasize the sharp discrepancy between the official narrative of progress and the actual experiences of excluded communities. The episode in which Dalit men were publicly whipped for no other reason than moving a cow corpse is reminiscent of past caste-based violence and prejudice. The victims' attempts at suicide are mentioned, which emphasize the terrible psychological and emotional toll that these crimes have on them. The novel demonstrates how people at the bottom of the

social hierarchy are subjected to dehumanising acts, bereft of dignity, and pushed to the sidelines, which is consistent with the Gramscian perspective on the subaltern. The allusion to *Gujarat ka Lalla's* speech at the Red Fort serves to further contextualise the political landscape by implying that structural problems that sustain the vulnerability of the subaltern in society are deeply ingrained.

In the face of governmental violence and persecution, party workers confront dangerous and depressing conditions. Arundhati Roy explores these situations in depth. The novel highlights the targeted assault against female workers and illustrates the cruelty inflicted upon Comrades Nirmalakka, Laxmi, and Padmakka. This represents the junction of political persecution and gender. (Roy 267) These events highlight the drastic tactics used by the government, expressing the deepest animosity against anybody deemed a danger to the status quo.

The violence that is described, including the severe injuries done to Comrade Laxmi and Comrade Padmakka and the mutilation of Comrade Nirmalakka, (Roy 591) represents the horrific types of oppression that people on the margins of society endure. The author examines how caste, skin colour, and social hierarchies connect in the setting of Kashmir, highlighting the dynamics of power and marginalisation. Fair-skinned Kashmiris' disparaging epithet for Indian soldiers illustrates the intricate relationship between oppression and identity. The derogatory language emphasizes the importance of skin colour in sustaining social hierarchies in addition to highlighting the troops' inferior social standing. This verbal abuse serves as a metaphor for the larger problems of subalternity, which affect those on the edges and result in a lack of agency, choice, and rights. In this instance, symbolic actions are used as metaphors.

The deliberate targeting of female employees highlights the interconnectedness of class-based and gender-based oppression and points to a higher degree of hostility. The allusion to Operation Green Hunt serves to place the novel in a larger socio-political framework in which the government's actions worsen the Adivasis' misery and cause their communities to be destroyed. This portrayal is consistent with the Gramscian perspective on the subaltern; it highlights the systemic denial of rights, bodily integrity, and dignity in addition to economic marginalisation, exposing the profound effects of hegemonic dominance on the lives of those who are at the bottom of society. The narrative is further intensified by the 2008 mention of Operation Green Hunt, which shows a government-approved attack on the Adivasis and their

communities and highlights the larger backdrop of systematic violence against marginalised populations (Roy 267).

Ironically, even a cow's life is valued higher than that of a Dalit. The caste system and its persistent social norm are clearly shown by this particular aspect. Roy praised the actual situation when a similar scenario occurred at another point in the novel, adding, “they accuse you of eating beef and then take over your house and your land and send you to a refugee camp. It's all about the land, not the cattle”. (402) This remark makes it quite evident that corporations that control patents directly profit when repressive incidents like this one put workers in danger of becoming refugees or immigrants. They are powerless to stop this process because of the societal structures that prevent them from speaking.

The shift of power and power dynamics after the partition of India which led to intense humanitarian crises on the basis of ethnicity and religion in the subcontinent is essentially noteworthy. The Muslims in India faced oppression when Hindu community gained power which left the Muslim community with nothing but intense manipulation and marginalization. Roy emphasizes that the Hindu community deliberately established India solely as a Hindu state, neglecting the rights of the Muslim community. Roy exposes the systematic injustice inculcated in Muslim characters, penning the events of discrimination, loss and violence. She addresses the readers with the deliberate injustice and victimization by questioning politics, identity, and religious radicalization.

The anti-Muslim emotional intensity is obvious in words like “we have seen your genocide! We have faced your ethnic cleansing! Our people have been living in refugee camps for twenty years now!’" (Roy 173). This reflects long-standing frustrations and historical tensions, notably those tied to the Kashmir war. The episode mentioned fits in with the novel's larger themes, offering light on the novel's complicated socio-political context and the hardships encountered by underprivileged groups. The narrative's account of power relations, discrimination, and the impact of past events on modern challenges is aided by the use of pejorative terminology and the outright rejection of human rights for a certain community. The mention of Muslims being stereotyped as "busy breeding and organizing themselves" (Roy 25) is indicative of prejudice. The idea that Muslims are organising themselves is presented in a way that implies a potential threat to Hindu India. This fear-based viewpoint may further

isolate the Muslim population by linking them with a perceived threat. The description of Delhi's Muslim population as living in a "vibrant ghetto" (Roy 25) implies segregation. The term "ghetto" refers to a small community that is either self-imposed or the result of historical circumstances. While described as vibrant, this segregation may imply a separation that may be interpreted as a lack of integration into the larger social fabrics.

Roy asserts that the constitutional oath is violated, the moment the Poet Prime Minister addresses all "Mussalman", calling them "the other". (41) Roy succeeded in scripting the way politicians convey prejudiced ideas and proudly advocate for it through changing public opinions, and propaganda. Metaphorically, the ruler is a clear portrayal of the tyrant structure that is formed exclusively to exploit the subaltern classes. The leader's rhetoric remark shares great similarity with the remarks of the colonizers who topped in, excluding subaltern communities during colonial era. The act of treating specific community members as outsiders and excluding them from socio-political and economic sphere on the basis of religion confirms the narration of subalternity. Moreover, The Prime Minister tells the public that the Muslim community spreads their faith "through terror" (41). The narrator further observes the Prime Minister:

> He was an old man, but had a young man's way of tossing his head when he spoke, like the Bombay film stars of the 1960s. 'The Mussalman, he doesn't like the Other,' he said poetically in Hindi, and paused for a long time, even by his own standards. 'His Faith he wants to spread through Terror.' He had made this couplet up on the spot, and was exceedingly pleased with himself. Each time he said Muslim or Mussalman his lisp sounded as endearing as a young child's. In the new dispensation he was considered to be a moderate. He warned that what had happened in America could easily happen in India and that it was time for the government to pass a new anti-terrorism law as a safety precaution. (41)

The foregoing underscores terror as a weapon of subjugation in the novel. The Hijra are the most marginalised group in society in terms of rights, especially considering the cultural context of South Asia. It may be claimed that social and political exclusion, patriarchy, colonialism, capitalism, and even a transgender's own body work together to configure them as subaltern. Nimmo, a transgender residing at Khawabgah asked Anjum:

> D'you know why God made Hijras?' she asked Aftab one afternoon while she flipped through a dogeared 1967 issue of Vogue, lingering over the blonde ladies with bare legs who so enthralled her. […] 'No, why?' […] 'It was an

> experiment. He decided to create something, a living creature that is incapable of happiness. So he made us. (18)

Nimmo's insight sheds light on the subaltern state by showing how social structures prevent some groups from experiencing happiness. She thinks that God experimented in creating Hijras, a representation of the institutional marginalisation and repression that the underclass faces, in order to create humans plagued with permanent sadness. Nimmo further adds:

> Who's happy here? It's all sham and fakery,' Nimmo said laconically, not bothering to look up from the magazine. 'No one's happy here. It's not possible. Arre yaar, think about it, what are the things you normal people get unhappy about? I don't mean you, but grown-ups like you – what makes them unhappy? Price-rise, children's school admissions, husbands' beatings, wives' cheatings, Hindu–Muslim riots, Indo–Pak war – outside things that settle down eventually. But for us the price-rise and schooladmissions and beating-husbands and cheating-wives are all inside us. The riot is inside us. The war is inside us. Indo–Pak is inside us. It will never settle down. It can't. (18)

Nimmo's contemplation, which exposes the internalisation of injustices in society and challenges, captures the core of subalternity. She explains in her brief study how the traditional causes of dissatisfaction for the majority are fundamental concerns for the minority. inflation, school enrollment, domestic violence, and interpersonal disputes are all part of their everyday lives and are not isolated occurrences. The lived experience of the subaltern is a never-ending war where internal and external tensions collide to create an oppressive loop of discontent which is impossible to break.

The subaltern is indirectly impacted by socialised capital, according to Spivak. Just that the industrial process is dispersed throughout the subaltern topic. As Spivak added, "[...] the subaltern is affected remotely by socialized capital. It is just that in the subaltern subject production the process is remote. Especially today, when one talks about Colonial historiography and the financialized globe it would be hard to find […] a group that is not affected by socialized capital" (*Subaltern talk* 292).

The novel portrays Roy's skepticism about development projects. The international economic enterprises that are undermining our primal nature and grabbing hold of our identity appear to be upsetting Roy. She made several references to this in her novels, such as this one: "Skyscrapers and steel factories sprang up where forests used to be, rivers were bottled and sold in supermarkets, fish were tinned, mountains mined and turned into shinning missiles" (*The Ministry of Utmost Happiness* 98).

Sinha criticised the government for not being "an active agent of primitive accumulation" in *New Subaltern Politics: Reconceptualising Hegemony and Resistance in Contemporary India*. He also noted how the government occasionally uses force to evict the subaltern to establish economic zones and globalised cities (230). Surprisingly, Roy's concern about "surplus people" who were relocated from "slums and squatter settlements, in resettlement colonies," and "unauthorised colonies" in *The Ministry of Utmost Happiness* is addressed by this remark. Spivak expresses worry for the underclass under a socialised capitalist state, which is comparable to Roy's scornful comment, "Somebody has to pay the price of progress, they said expertly (*The Ministry of Utmost Happiness* 99)".

Roy frequently presents herself as a subaltern when writing for them in both her fiction and non-fiction works. Spivak said, "Often what happens is that [...] intellectuals [...] who become spokespersons for subalternity are taken as token subalterns" (*Subaltern talk* 292). Roy's sympathies are always with the marginalised people. Roy runs the danger of turning into a subaltern as a result. Being a viewpoint that understands intellectuals and specialists as a danger to the voice of the subaltern, Roy declines to explore the topic of subaltern representation. This in turn raises a similar issue, namely Roy's ability to speak for the subaltern and perhaps mute her. However, depicting the subaltern in writing does not place them in a Western or colonial context; instead, it involves forging new ties and gradually assimilating into the subaltern.

This novel, seen through the eyes of a subaltern, reveals the subtle ways in which the occupied community is subjected to psychological and cultural tyranny. Roy depicts how the state apparatus represses minorities, occupies areas, and imposes religious beliefs. The narrator says:

> We have to simplify ourselves, standardize ourselves, […] we have to do away with our complexities, our differences, our absurdities, our nuances… we have to make ourselves as single-minded… as monolithic…as stupid… as the army we face. This is the worst part of the Occupation… what it makes us do to ourselves. This reduction, this standardization, this stupidification… Is that a word? (Roy 371)

The need to "simplify ourselves" and "standardise ourselves" is an example of forceful assimilation, when the occupier's vision is enforced upon the subaltern group. The need to eliminate "complexities, differences, absurdities, nuances" highlights the willful erasure of cultural subtleties and various identities that are intrinsic to the experience

of the subaltern. By labelling the subaltern as ‘single-minded,’ ‘monolithic,’ and ‘stupid’ the occupiers hope to undermine individual agency and reduce them to a homogeneous, intellectually inferior collective. A subtle resistance, a realisation of the imposed degradation, and a rebellion against the erasing of their intellectual and cultural richness are shown by the speaker's self-aware questioning of “stupidification”. Thus, this piece highlights the significant effects of occupation on the subaltern population and provides a moving example of the internalised injustice they experienced.

The Ministry of Utmost Happiness also revolves around the subjugation of women subaltern. Roy also depicts the difficulties that a women's organisation faces on their tour to Delhi, where they endure hostility and threats. The opposition, dubbed "Gujarat ka Lalla’s undercover janissaries," (Roy 173), passionately opposes the concept of human rights for "Muslim terrorists". (Roy 173) Maintenance of Internal Security Act was introduced as a new law that permitted arbitrary arrests: "A new law – the Maintenance of Internal Security Act – allowed the government to arrest anybody on a whim". (Roy 55) This legislative measure reinforces the regime's authoritarian nature and adds to the subaltern's loss of personal agency, a major component of Gramscian subaltern theory. The mention of overcrowded prisons and Sanjay Gandhi's acolytes acting on his behalf highlights the practical implications of such policies: "the prisons were full, and a small coterie of Sanjay Gandhi’s acolytes had been unleashed on the general population". (Roy 55) This indicates the real-world impact on people's lives, reinforcing the subaltern's marginalised status in society. The narrator observes a similar disturbing episode in the narrative:

> ‘Muslim Terrorists do not deserve Human Rights!’ shouted Gujarat ka Lalla’s undercover janissaries. ‘We have seen your genocide! We have faced your ethnic cleansing! Our people have been living in refugee camps for twenty years now!’ […] Almost the entire population of Kashmiri Hindus, almost two hundred thousand people, had fled the Valley and moved into refugee camps in the plains of Jammu where many of them still lived. A few of Lalla’s janissaries on the pavement that day were Kashmiri Hindus who had lost their homes and families and all they had ever known. (173)

The foregoing extract does not only highlight displacement but also a sense of loss, loss of “their homes and families and all they had ever known”. (173) Gramsci theorised that when weaker communities lose agency, cultural heritage, and civil rights, they face brutality. These analyses add to the larger conversation about postcolonial literature and the representation of marginalised groups by interrogating

instances of the challenges faced by the subaltern in the context of political and social hegemony.

4.2 Transgender as a Marginalized / Subaltern Identity in the Novel

The birth of a transgender child for Indian families is deeply stressful. The rejection of the child is the manifestation of discrimination and prejudice. The stereotyped binary conceptualization of gender stems from biased societies where the communities lack understanding and inclusion attitude. Upon the birth of a child, if the gender identity is unfit with the sex assigned at birth, it brings isolating experiences for both the family and the child. Roy depicts a similar sort of distressful picture of Jahanara Beghum when she gets to know the gender identity of her newly born child:

> The next morning, when the sun was up and the room nice and warm, she unswaddled little Aftab. She explored his tiny body – eyes nose head neck armpits fingers toes – with sated, unhurried delight. That was when she discovered, nestling underneath his boy-parts, a small, unformed, but undoubtedly girl-part. (11)

At birth, Anjum already inherited isolation, marginalization, and so on. It appears as though his exclusion from the mainstream of society is ontologically inscribed. The following paragraph depicts a mother's deep anguish upon learning that her infant, Aftab, defies gender norms by having both male and female genitalia:

> Is it possible for a mother to be terrified of her own baby? Jahanara Begum was. Her first reaction was to feel her heart constrict and her bones turn to ash. Her second reaction was to take another look to make sure she was not mistaken. Her third reaction was to recoil from what she had created while her bowels convulsed and a thin stream of shit ran down her legs. Her fourth reaction was to contemplate killing herself and her child. Her fifth reaction was to pick her baby up and hold him close while she fell through a crack between the world she knew and worlds she did not know existed. (11)

Transgender people regularly experience discrimination and social stigma in the novel. The portrayal of their emotional chaos highlights the subaltern character of non-conforming identities that exist on the periphery of social norms and represents the dissonance between individual experiences and society's expectations.

Jahanara Begum is clearly aware of the discrimination that her newly born is likely to face in the future, which is one of the main reasons for her deep sense of dread and apprehension. Certain sort of harassment, bullying, lack of support in communities

is likely to be faced by transgender children. As for Jahanara Begum, she only embraced the binary system of constructing gender identity. So, her subsisting reality was acutely harsh for her to accept. The narrator observes:

> There, in the abyss, spinning through the darkness, everything she had been sure of until then, every single thing, from the smallest to the biggest, ceased to make sense to her. In Urdu, the only language she knew, all things, not just living things but *all* things – carpets, clothes, books, pens, musical instruments – had a gender. Everything was either masculine or feminine, man or woman. Everything except her baby. Yes of course she knew there was a word for those like him – *Hijra*. Two words actually, *Hijra* and *Kinnar*. But two words do not make a language. (11)

Her emotional turmoil is not only troubling to her but hugely overwhelming as she struggles to come to terms with the reality before her. The novel highlights a linguistic and cultural dissonance, especially in light of Jahanara Begum's difficulty in making sense of the gender identity of her child. Her worldview, which is based on her native Urdu language, is organised around a binary gender system that assigns masculine or feminine characteristics to inanimate objects like carpets and books. But the arrival of her child, who cannot fit into this binary classification, throws her preconceived notions out of balance. The use of the terms '*Hijra'* and '*Kinnar*' (transgenders) highlights the existence of alternative gender identities and introduces the labels that society assigns to people like her baby. The dictum, "two words do not make a language" highlights how inadequate social constructs are, to fully capture the diversity of human experiences and highlights the limitations of language in capturing the complexity of gender. Roy restrained the gender identities and the narrator later on narrates, "Was it possible to live outside language? Naturally this question did not address itself to her in words, or as a single lucid sentence. It addressed itself to her as a soundless, embryonic howl" (*The Ministry of Utmost Happiness* 11). This narrative challenges the traditional linguistic and cultural frameworks that frequently exclude non-binary identities and suggests a profound subaltern critique of normative gender structures.

Transgender characters are referred to as neither male nor female. Since they are unable to describe themselves in terms of what it means to be a typical male or female. They have long struggled with social rejection, alienation, and identity problems. Rejected by both their families and society, they are constantly ostracized and made to lead "other" lives. They are constrained both in terms of schooling and access to public areas, and as a result of these restrictions, they opt to lead solitary

lives. They experience difficulties in the legal, social, and economic systems since they are oppressed people. They do not have easy accessibility to public places, healthcare, or education. These persons do not meet social norms, as a result, their social rights are denied. Bose observes that in such stereotyped culture that is centred on the conventional connection between men and women, they still struggle with finding their identities. They are incapable of acclimatising themselves, and society rejects them along with their family. Almost everywhere they go, they are denied their right to bodily, psychological, and political freedom (167-168). Anjum had a physique that was difficult to establish as masculine or feminine. She illustrates the challenges of surviving in a society where essentialist gender theories predominate. As a woman locked in a male body, she embraces his or her gender in the hopes of discovering who he or she truly is. Gender, in the words of Judith Butler, "is a process of constructing ourselves". (Butler 31) People need not view gender as something that is passively determined.

4.3 Narrative Techniques

Roy used different narrative techniques to render the narration. Of importance is the narrative point of view or voice. The novel started with the Omniscient or Third Person narrative voice, where the narrator is all-knowing, as they graphically chronicle the events in the novel, including the events involving animate and inanimate objects, Through the Omniscient Narrator, the social and political problems of contemporary Indian society are revealed. The narrative voice subsequently shifted to the First Person Point-of-View, through Biplab Dasgupta's perspective. The First Person narrative voice allows readers to go through the personal life of Biplab Dasgupta, as a government bureaucrat, who is part of the vicious government policies that revered prejudice, marginalization, subjugation, and so on. Through both narrative voices, one encounters a compelling narration of the social and political struggles that women, children, tribal people, Dalits, transgender people, and other marginalised groups in Indian society faced.

The narrative portrays everyone who has been neglected, suppressed, or socially excluded by the wealthy classes. The transgender community, women, children, tribal people, Kashmiris, Dalits (the lowest stratum of the castes in the Indian subcontinent), and other groups are portrayed in the novel. Through the narrative voices, their experiences with various types of repression and persecution, as well as

how they have been socially, politically, geographically, and economically marginalized resonate in the novel. Roy provides a platform for them to voice their protests and demands. The majority of the characters in *The Ministry of Utmost Happiness* can be classified as subalterns, manifesting through caste, gender, class, and so on. Arundhati Roy emphasised an intricate and diverse tapestry of characters, each voicing their independent sufferings, setting the structure of contemporary India. In Roy's style of narrative, characters offer a lens with a smooth flow, through which one can explore the complexities of contemporary Indian society. In portraying the subaltern experiences in the novel, a transgender is an agency, where the marginalized and the suppressed resonate through the character of Anjum. Subaltern agency can be viewed as the capacity of the characters to be aware of the oppression, to fight back, and to make informed decisions. The narrative subverts language and cultural norms, showing how social constructions fall short of adequately representing the range of human experiences - particularly those that defy the binary gender system.

4.4 Characterization as a Narrative Technique in the Novel

Characterization as a literary device is used in the novel to explore the nature of the literary personages, their motivations, thoughts, fears, and above all, to reflect their subaltern status. Characters are portrayed as the novel's soul and heart. Roy uses a narrative style that makes them loom large in the novel, as their thoughts and feelings are expressed unhindered. Anjum is the protagonist of the novel, a transgender woman who emerges as a metaphor for forbearance, resilience, and the struggle for identity and existence within a fictional Indian society. The *Ministry of Utmost Happiness's* opening three chapters lavishly depict the protagonist, Anjum, but Sehgal argues that these chapters only provide a "tiny" glimpse into the hardships and victories of transgenders (37). Sehgal critiqued Anjum's character as clichéd, in *Arundhati Roy's Fascinating Mess*, due to her "patched together body" and "partially realises dreams". Anjum does not achieve her aim (36-38). But until this novel, there has never been a fictional work that so clearly and intricately portrayed the lives and struggles of transgender community. Anjum is seen favourably in this study, which is consistent with Lertlaksanaporn's challenge to Sehgal's position that "The process of moving towards the goal is more important than the goal itself" (123).

Anjum faces oppression for both racial and gender identities. Being a Muslim, Anjum goes through huge challenges. Being a *hijra* from a Muslim background

compromises her identity as she belongs to a marginalized and often discriminated Indian community. The narrator observes Anjum's struggles to search for her identity starting from a very young age. Anjum struggles with his/her religious identity throughout the novel as he/she belongs to a religion often threatened by biases and discrimination. Hijras often face exclusion from conservative societies such as India. This is the reason Anjum faces gender discrimination on a huge level. As Anjum was first considered a boy by her family when she was born, but later she embraced her identity as a hijra due to the unique sexual orientation. Her previous name was Aftab, which is a Muslim boy's name, and she had both male and female characteristics, although her male traits tended to be more visible. Roy depicts Anjum as the one who faces gender inequality, racism, and religious fanaticism regularly. All of these issues are related to subalternity where oppressed members of the community struggle for acceptance and equality.

Aftab is a great singer, but even though he comes across as a boy, the neighbourhood children make fun of him for being too feminine. After learning that his kid is intersex, Aftab's father, Mulaqat, has his son have a gender-transposition procedure and tries to instill a sense of manhood in him by telling him tales of his legendary warrior ancestors. However, Aftab has a far greater admiration for women than for males. One day, he chases a stunning Hijra who is strolling along the street. After arriving at the Khwabgah, he visits it every day until he chooses to stay there forever at the age of 15, upsetting his parents in the process. Furthermore, Aftab changes into Anjum, who feels like the complete embodiment of herself following a male-to-female gender transition procedure. Anjum succeeds as a Hijra and is frequently questioned by journalists, NGOs, and human rights organisations. She exudes beauty and assertive femininity.

Anjum, after going through multiple surgeries, moves to the transgender community in the *Khawbgah* (house of dreams) after leaving her childhood home. Anjum's mother even attempted to keep the fact that her son (Anjum) was not a typical boy from her spouse. The mother is shocked and terrified by the child's sexual orientation. They had been eagerly awaiting the birth of the boy, but to her unexpectedness, it was not a "normal" child, and so she started to act somewhat differently and became quite dissatisfied. She was unable to convince her heart and sight to accept what had occurred. The narrator aptly observes her mood, "there, in the

abyss, spinning through the darkness, everything she had been sure of until then, every single thing, from the smallest to the biggest, ceased to make sense to her" (*The Ministry of Utmost Happiness* 8).

Anjum's early educational years at the Urdu-Hindi madrassa exposed his inner talents, however, his gender identity hid under stereotyped norms and values. Anjum had excellent taste and skills for music, he could express himself through melodies, dominated by the strict laws of his culture. The music he tirelessly worked on reflected his complex internal world, a world where empathy and forbearance are elusive. Under the mentorship of *Ustad* (mentor in Urdu), Hameed Khan, Anjum felt comforted, his voice rising above the restricted standards of the society. Yet, despite his internal cacophony, the musical harmony comes together to offer a glimmer of hope and prove that perseverance can overcome hardship. The narrator observes:

> Aftab was a better than average student, but even from the time he was very young it became clear that his real gift was music. He had a sweet, true singing voice and could pick up a tune after hearing it just once. His parents decided to send him to Ustad Hameed Khan, an outstanding young musician who taught Hindustani classical music to groups of children in his cramped quarters in Chandni Mahal. Little Aftab never missed a single class. By the time he was nine he could sing a good twenty minutes of *bada khayal in Raag Yaman, Durga and Bhairav* and make his voice skim shyly off the flat *rekhab* in *Raag Pooriya Dhanashree* like a stone skipping over the surface of a lake. (13)

Aftab's birth defect was the only reason he was confined to isolation and denigration. His classmates began to taunt and embarrass him in music classes when they saw he was a little different from them. "He's a She. He's not a He or a She. He's a He and a She. She-He, He-She Hee! Hee! Hee!" (*The Ministry of Utmost Happiness* 12). After struggling with his complex gender identity, Aftab faced huge humiliation and rejection in his community. The rigours and often uncompromising standards of society made it hard for them to understand the complexities of Aftab's reality. He was mocked and scorned for his dual nature, which combined features of masculinity and femininity.

Anjum descended into a state of emotional turmoil, and the mocking murmurs followed Anjum about like unwelcome shadows. Anjum was bothered and angered by the unsolicited voices, and he felt compelled by his inner self to question the limitations of his gender identification. Anjum felt extremely depressed and powerless after being judged by strangers, who displayed a mixture of astonishment and contempt. Anjum endured vicious insults and abuses at work and school, each one piercing their already

fragile belief in identity. Ignorant classmates made crude comments, turning her into a laughing stock in their small-minded jokes.

It was tough to get acceptability, even in her family. In private, family members murmured questions about Anjum's "strangeness" and bemoaned the departure from the usual. Anjum felt the brunt of her family's displeasure, which left wounds that went beyond words. Anjum experienced bullying and prejudice in public settings. Basic activities such as using a common bathroom became troubling issues. Others would criticise and reject his existence because of gender stereotypes. However, Anjum did not let their lack of understanding of others weaken her in the face of the abuse she had to bear. Although her path to self-acceptance was painful, every setback and disgrace she endured only made her more determined to openly and unabashedly accept whom she is.

Anjum stopped going to the music classes when the bullying there got too much for him, and he refused to go back to school. As a result of the expectations of the people around him, he conforms to the established order; he develops psychological and physical problems. The narrator says:

> When the teasing became unbearable Aftab stopped going to his music classes. But Ustad Hameed, who doted on him, offered to teach him separately, on his own. So the music classes continued, but Aftab refused to go to school any more. By then Jahanara Begum's hopes had more or less faded. There was no sign of healing anywhere on the horizon. She had managed to put off his circumcision for some years with a series of inventive excuses. But young Saqib was waiting in line for his, and she knew she had run out of time. Eventually she did what she had to. She mustered her courage and told her husband, breaking down and weeping with grief as well as relief that she finally had someone else to share her nightmare with. (12)

Anjum recovers control over her own life as a subaltern, by refusing to fit into the prevailing narrative of identity. The power systems that aim to marginalise and stifle the opinions of the subaltern are challenged by Anjum's resistance. She challenges the repressive structures that aim to obliterate her persona and lived experiences, by insisting on identifying with and defining herself, so asserting her existence and demanding acknowledgment on her terms. The narrator notes:

> Anjum used the word Chamar and not Dalit, the more modern and accepted term for those that Hindus considered to be 'untouchable', in the same spirit in which she refused to refer to herself as anything other than Hijra. She didn't see the problem with either Hijras or Chamars. (46)

By adopting the name ‘Hijra’ and referring to herself as "Chamar" instead of the more refined “Dalit”, she challenges the labels that a dominant culture has placed on her and affirms her right to identification with oneself.

The narrative portrays another significant figure, Saddam Hussain, who was given the name Dayachand, and who stays in *Jannat* Guest House for the first time with Anjum. He comes from a low-caste Dalit family and converts to Islam after seeing his father’s brutal death by an irate mob over the alleged slaughter of a cow. Roy narrates, “he was born into a family of Chamars- skinners- in a village called Badshahpur in the state of Haryana” (85-6). Instead of skinning cows, the skinners utilised the skins of dead animals. Due to intense pressure from Hindu organizations, his father attempted suicide because skinners in Indian society faced prejudice based on their class.

Saddam Hussain faces oppression and economic exclusion upon expulsion from his security guard job, Saddam makes his living by exploiting the Hindu community by false selling of good luck charms. The narrative unfolds how oppressed communities breed aggression against the oppressor when excluded from the socio-political and economic spheres of the society. Saddam Hussain idealizes the Iraqi leader, Saddam Hussain, while changing his name and accepting his faith when he faces sheer brutality. As Saddam seems determined to take revenge on the police officer who turned his father over from custody to the mob, Saddam desires to act the way he likes and needs to do, no matter the consequences. Saddam Hussein experiences a wave of adoration as he watches his namesake's death on television. He sees an option of unreserved defiance against a harsh world, driven by the Iraqi leader’s steadfast resistance. The narrator observes:

> […] the TV announcer said something in English and Saddam Hussein, former President of Iraq, appeared, elegant, with a salt-and-pepper beard, in a black overcoat and white shirt […] His hands were tied behind his back. He stood still while one of the men tied a black scarf around his neck […] Surrounded by the jabbering, hooded men, he walked to the gallows. The noose was looped over his head and tightened around his neck. He said his prayers. The last expression on his face before he fell through the trapdoor was one of absolute disdain for his executioners. (48-9)

Saddam pledges to imitate Saddam Hussein's bravery in the best of its manner, ready to get retribution on all that had mistreated him. Following his namesake, he longs to show those who oppress him how much he despises them and is prepared to pay any price to uphold his interpretation of justice. He asserts, “I want to be this kind of a

bastard,' [..] 'I want to do what I have to do and then, if I have to pay a price, I want to pay it like that." (49)

With time, Saddam falls in love with a gracious Muslim woman named Zainab, and the two live together in Jannat Guest House and Funeral Services, tending to the vegetable gardens and animals. He feels voiceless as he is unable to speak openly and honestly due to the societal framework in place. Their common struggles, perseverance, and resistance against the tyrannical powers that want to stifle their voices and eradicate their individuality have established a bond of solidarity. Saddam and Zainab are examples of subaltern discourses that are frequently ignored or muted by dominant narratives.

Hussain's character is one of the strongest voices representing every other Muslim, who is subjected to oppression and marginalization because of religion and ethnicity. Yasmin asserts that Hussain's character stands out brave against the conformist societal norms and convinces readers to confront unsettling realities. The character portrays the religious extremism, ethnic marginalization, and cultural suppression in India. Roy's advocacy for religious equality is noteworthy, where she emphasizes the urgent need for empathy, acceptance and social change (Yasmin 1158).

Except for a few sparse features like "literate, pleasant-looking man in good health" (75), he lacks the creative articulation of a fictitious character. Saddam's tale is crucial even if he is a small character with limited visual expression. Saddam, as a subaltern, lacks an identity since he had to change his name from "Dayachand" to "Saddam Hussain," and his ongoing struggles to find work show how socially and economically disadvantaged subalterns are. Saddam resisted the crowd as the enraged mob that was in charge of the "cow-slaughter" killed Saddam's father.

Another important character is Tilo, a female figure, who is partly Dalit and a wanderer; a clear example of a subaltern figure, if we consider Spivak's idea of "subaltern" as a gendered category in which women are doubly effaced. The history of Tilo's family is significant in this context because Tilo's mother had a relationship with "the man, who belonged to "untouchable caste"; had been dispensed with in ways high-caste families in India - in this case Syrian Christians from Kerala" and as a result "her family disowned her". (*The Ministry of Utmost Happiness* 155) Tilo, who was born half-Dalit and a subaltern, does not exhibit any characteristics of a typical smart woman. Tilo, a self-reliant young woman, lives alone and does whatever pleases her.

She poses a subtle danger to the traditional patriarchal system that forbids women from living alone since she is a single woman. She is also susceptible in a structured society because, in the words of Biplab Dasgupta, she is "like a paper boat on a boisterous sea" (*The Ministry of Utmost Happiness* 160). Hindu women "disappeared, not into a pristine nothingness, but into a violent shuttling, which is the displaced figuration of the "third-world", according to Spivak. Tilo is also torn between tradition and modernity. Biplab Dasgupta couldn't wed Tilo even though she is intelligent and independent because his "Brahmin Parents, would never accept her - the girl" (*The Ministry of Utmost Happiness* 161) into the family without a past or a caste.

Her social and political identity started to take shape when she broke free from the restrictions of family life and shifted from the private to the public sector as an activist. In the words of Linda Alcoff, a woman's position is determined by her subjectivity and identity. Alcoff believes that biological reproduction is:

> The basis of a variety of social segregations, it can engender differential forms of embodiment experienced throughout life, it can generate a wide variety of effective responses, from pride, delight, shame, guilt, regret or great relief from having successfully avoided reproduction. (Alcoff 172)

Only the physical processes of conception, delivery, and lactation can separate males from women.Tilo continued in her fight against the system, and the backstory of a tumultuous relationship with her mother helps to explain how quiet but steadfast Tilo was in her opposition. Thus, Tilo demonstrates her prowess as a pioneer and a silent revolutionist. The wretched way of life of the Kashmiri people is intricately shown via Tilo's life. She runs into problems as a result of her quest for Kashmiri activist, Musa. She has seen how harshly military commanders abuse civilians. If she makes it, they shave her head and interview her. It is a critique of the way the government administers and defends its gender-based laws. In an effort to get back at him, she swears she would never again let her hair get long. Some presumptions about the roles that men and women perform in the public and private worlds are questioned by her being in the world of fiction.

Another important character in the novel is Biplap, through whose narrative voice many incidents in the novel are revealed. As a bureaucrat, and also an active participant in the Kashmir dispute, Biplab's primary responsibility is to conceal the horrors carried out by the Indian Army in the area. As a journalist, Naga does not consider himself corrupt in the slightest, but Biplab sees him as the government's

puppet, disclosing just the information that the government wants him to. While on duty in Kashmir one day, Biplab gets a call from a Srinagar interrogation centre containing a confidential message from Tilo. When he finds out that the army has taken her, Biplab sends Naga to get her out of jail. Soon after, he and Tilo get married, but their union is short-lived, as when Tilo eventually leaves Naga, she asks to rent one of his apartments, which is where Biplab finds himself waiting for her—even though it appears that Tilo has left the apartment. Through the character of Biplap, the atrocities of government against the oppressed minorities are revealed.

Finally, Musa Yeswi, a Kashmiri who commits to militancy after his wife Arifa and his daughter Miss Jabeen are slain by the security forces, is a further important character in the novel. He stands in for Kashmiris who are marginalised, silenced, and compelled to abandon their peaceful lives and homes in order to join the rebels. Musa then retreats underground and commits suicide there for Kashmir's sake. He represents Kashmiris from lower socioeconomic classes.

4.5 Symbolism as a Narrative Technique in the Novel

Roy uses symbolism to drive her narrative. Anjum's life journey symbolizes resilience, patience, and struggle for existence and identity in the Indian community. Due to a variety of circumstances, including ethnicity, class, gender identity, expression, and sexual orientation, transgender people frequently experience intersecting kinds of discrimination. To fully comprehend the breadth of their experiences in the subaltern sphere, it is imperative to acknowledge the intersectionality of their identities. Anjum is labelled dishonorable as she rejects the constructive gender roles. Metaphorically, her character symbolizes subalternity, as she faces various challenges in search of belonging, identity, and acceptance. Overall, Roy portrays how transgender is treated in India. Mentioning the birth of Anjum, the narrator says:

> She was the fourth of five children, born on a cold January night, by lamplight (power cut), in Shahjahanabad, the walled city of Delhi. Ahlam Baji, the midwife who delivered her and put her in her mother's arms wrapped in two shawls, said, 'It's a boy.' Given the circumstances, her error was understandable. (11)

As members of marginalised communities, transgender characters regularly experience discrimination and social stigma in the novel. They deal with violence, marginalisation, and difficulty getting access to healthcare, work, and education. Their

marginalisation, which represents their place at the margins of society, is a crucial component of their subaltern status. Even the birth of a transgender is a surprising and unacceptable occurrence in the life of a family, as in the case of Anjum, whereas the family waited for a boy for six years:

> A month into her first pregnancy Jahanara Begum and her husband decided that if their baby was a boy they would name him Aftab. Their first three children were girls. They had been waiting for their Aftab for six years. The night he was born was the happiest of Jahanara Begum's life. (11)

The ceaseless teasing Anjum endures symbolizes the marginalization inherent in non-normative gender identities, highlighting the subaltern experience, which is marked by exclusion and prejudice.

Aftab's withdrawal from school signifies the denial of educational opportunities due to pervasive discrimination, while Ustad Hameed's separate music classes offer a glimpse of resilience and allyship within the subaltern journey. Jahanara Begum's attempts to defer Aftab's circumcision present a subaltern resistance against entrenched gender norms, emphasizing the struggle for bodily autonomy. The act of confiding in her husband reveals the emotional complexities within the subaltern experience, encapsulating the burden of secrecy and the relief found in sharing the challenges of raising a transgender child. In essence, Aftab's story unfolds as a poignant exploration of the multifaceted struggles encompassing social discrimination, educational barriers, bodily autonomy, and familial acceptance within the subaltern context.

The Hijra symbolize the marginalized group. The visit to "The Sound and Light show" at "The Red Fort" in Khawabgah, where every Hijra experiences some degree of identity crisis and strives for a place in history, is a glaring example of this. When Kulsoom Bi questioned, "so we are remembered as the forgotten ones?", the question immediately brought to mind the issue of marginalisation. When Gudiye attempted to prove that Hijras held a particular position in "Hindu Mythology," he said that "Only Hijras waited faithfully for him (Ram) at the edge of the forest for whole fourteen years". (51) The narrator further says:

> Once Gudiya tried to tell her that Hijras had a special place of love and respect in Hindu mythology. She told Kulsoom Bi the story of how, when Lord Ram and his wife, Sita, and his younger brother Laxman were banished for fourteen years from their kingdom, the citizenry, who loved their king, had followed them, vowing to go wherever their king went. When they reached the outskirts of Ayodhya where the forest began, Ram turned to his people and said, 'I want

> all you men and women to go home and wait for me until I return.' Unable to disobey their king, the men and women returned home. Only the Hijras waited faithfully for him at the edge of the forest for the whole fourteen years, because he had forgotten to mention them. (51)

This passage demonstrates how marginalised the subaltern is in stories that have cultural or religious value. Notwithstanding the alleged esteem within Hindu mythology, the Hijras' dedication to Lord Ram remains unnoticed at first, symbolising their obscurity and isolation from mainstream society. Kulsoom Bi adds, "so we are remembered as the forgotten ones?' Ustad Kulsoom Bi said. 'Wah! Wah!'". (51) The unacknowledged loyalty highlights their ability to persevere in the face of institutional indifference.

Jannat Guest House, a space where marginalized individuals, particularly Anjum, find solace, symbolizes freedom, and a sense of community. According to Anjum, who advises her friend Saddam: "once you have fallen off the edge like all of us have, including our Biroo,' Anjum said, 'you will never stop falling. And as you fall you will hold on to other falling people. The sooner you understand that the better. This place where we live, where we have made our home, is the place of falling people". (84) The Jannat Guest House is arguably the novel's most significant place. Anjum found freedom and self-expression at this graveyard, and it also served as a "secular, sanctuary, protected by willpower from the turbulent outside world". (Clark 2)

Roy made Jannat Guest House prominently situated in order to give shape to her fantasy of democracy. Roy gently strives to reinvent democracy by turning the cemetery into a "mehfil, a gathering of everybody and nobody, of everything and nothing. Everyone's invited". Although Anjum is the owner of Jannat Guest House, here every person is free and it has become a "hub for Hijras who had fallen out off, or been expelled from the tightly administered grid of Hijra Gharanas". (68) Both Jannat Guest House and Cemetery are symbolic places in the novel. Marginalised individuals like Anjum and others congregated in the Jannat Guest House and set sail to create a new identity that was free and liberated. According to Lertlaksanaporn, the arrival at Jannat Guest House and their departure cut across the normative lines of heteronormative society and the hierarchical system of the Khwabgah through the line of flight or Deterritorialization. Spivak's contention that Gilles Deleuze ignores "the epistemic violence of imperialism" (Spivak, *Selected Subaltern Studies* 289) opposes

this viewpoint. According to Spivak, the subaltern cannot express their genuine selves inside a Western framework. (289) But in this instance, Roy's description of Hijras as subaltern is entirely different as they move in the direction of potential transformation.

So, Jannat Guest House may be described as a utopia that finally became a haven for these underclass people. The most prevalent and well acknowledged social issue in South Asia, notably in India, is caste inequity. Saddam, a friend of Anjum's and a Dalit who becomes a symbol of caste discrimination is one of the key figures in *The Ministry of Utmost Happiness.* Saddam's entry brought up the "Untouchability" and "Subaltern" issues because of how social structure restricted his ability to speak. However, Saddam can be viewed as the subalterns' symbolic representative in the novel.

In conclusion, *The Ministry of Utmost Happiness* explores a variety of themes, including subjugation, marginalization, exclusion, gender identity, and so on. The novel portrays the intolerable realities of contemporary society, including the deplorable state in which minorities live, the humiliating existence of transgender people, inadequate governance, and different forms of crime and criminality. Additionally, the plot revolves around marginalized characters who suffer inequalities, discrimination, and prejudice. The novel portrays the horrifying conditions and the impoverished state some characters are forced to live in. The representation of marginalised individuals and their perception in the modern, globalised society are subaltern issues. Upon closer inspection, it becomes evident that despite all of society's advancements, the subaltern's situation has not changed significantly. They are kept in a never-ending cycle of dominance by socialised capitalism rather than colonial tyranny. The characters in the novel aptly represent a range of oppressed gendered, caste-based, and class-based groups, and the conflicts that the subalterns encounter. Anjum, the transgender lead-character, becomes a symbol of perseverance after overcoming social and political marginalization, to provide a safe haven for those on the margins of society.

The events of Anjum's journey take place in the context of a society that frequently rejects and marginalises people who do not conform to traditional gender norms. Roy deftly tackles the intersectionality of identities, highlighting the difficulties that the oppressed community faces, especially transgender people who face violence, discrimination, and restricted access to healthcare and education. We can observe the

profound effects of social constructions on gender identity through Anjum's story, in addition to the struggles subalterns face in achieving equality and acceptance. Caste-based discrimination incidents illustrate the pervasiveness of prejudice. Arundhati Roy's nuanced depiction emphasises the challenging situation of the subaltern against the backdrop of a global metropolis and a capitalist society.

CONCLUSION

Chinua Achebe's *Things Fall Apart* (1958), Paul Scott's *The Raj Quartet* (1975), and Arundhati Roy's *The Ministry of Utmost Happiness* (2017) reflect on the ways suppressed groups negotiate their identities and represent their agency. The "subalternity" of the characters in the novels under study echoes social aggression, and resistance to oppressive colonial and imperialist structures. *Things Fall Apart* graphically represents the African subalterns, while *The Raj Quartet* and *Ministry of Utmost Happiness* are reflections on subaltern issues within the socio-cultural and religious realities of the Indian subcontinent. Subaltern theory, which is an aspect of postcolonial theory, offered a critical platform to interrogate these representations. The term "subaltern", has been expanded from its traditional meaning of "noncommissioned military troops who are subordinate to the authority of lieutenants, colonels, and generals" (Green 68).

Post-colonial scholars such as Gayatri Spivak, Ranjit Guha, and Antonio Gramsci contributed to subalterns' representation and reflection of the unheard marginal voices. This is where the subaltern theory comes in, in this study, as an analytical tool that interrogates the representation of different forms of subordination, marginalization, exclusion, hegemony, and other quotidian subaltern issues. The issue of representation is what Achebe emphasises as being most significant in his remark on the context of his novel. In his book *Orientalism*, Edward Said affirms the reality of colonial people being represented by their colonisers, claiming that because they are unable to speak for themselves, they must be represented. He further argues that "there are Westerners, and there are Orientals. The former dominate; the latter must be dominated, which usually means having their land occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power" (Said 36). Achebe's characters are reflective of subalterns who are unable to speak for themselves.

Achebe explores such subaltern issues as gender discrimination, subordination, social injustice, and the conflict between indigenous cultures and colonial forces. The protagonist, Okonkwo, is carefully positioned by Achebe, who uses him as a prototype for the larger historical and cultural changes brought about by colonial encroachment. The novel is contextually based on an Igbo indigenous community. The Igbo is an ethnic nationality in Nigeria. Okonkwo, the protagonist in the novel, is purely self-

made and did not receive any fortune from his slothful father. He is a hard-working, courageous protagonist who struggles his way to avoid being subjugated, unlike his father, Unoka, who is perceived as a failure. With a heavy intrinsic fear of failure, he puts on a brave face. This is portrayed in the killing of Ikemefuna, a young boy who had been delivered to Umuofia by the Mbaino people as restitution for killing one of their women. To demonstrate his manliness, he murders him. The complex portrayal of Okonkwo as both a tragic hero and an embodiment of the Igbo spirit deepens the examination of subaltern themes. The tragic course of his life, his internal conflicts, and his fear of looking like his father all add to the complex layers of the story. Achebe depicts through Okonkwo the fears and tensions that many Africans felt during the colonial era, as a result of the oppressive power of colonial rule.

Okonkwo is a symbol of resistance to colonial powers. His steadfast adherence to traditional beliefs and his decisive rebellion against colonial authority represent the Igbo identity. The disintegration of Okonkwo's world is a reflection of the larger collapse of the indigenous Igbo identity due to outside forces. Furthermore, Achebe addresses the problem of colonial people being misrepresented by their colonisers by focusing on the Igbo community out of a deep sense of obligation to represent his society.

Achebe's novel explores how indigenous customs were affected by colonial rule, emphasising how ethnic behaviours gradually changed to suit colonial goals. Examining Okonkwo's character, which is strongly anchored on his national identity, demonstrates the significant effects of colonialism on both private and public spheres. Unquestionably, *Things Fall Apart* is a clasic for various reasons. The storyline portrays the various indigenous norms and values, its solid inclusion of local words and phrases adds worth to the narrating style of the writer. Snyder observes that “by interpreting his narrative as battling pseudo-representation of colonial writers, Achebe has contributed to the novel’s documentary realism” (169). Moreover, the novel is a commentary on the universal themes of oppression, resilience, and the complexity of identity rather than merely a historical narrative. Achebe's story goes beyond its particular cultural context to become an enduring examination of the state of the human race in the face of significant social and political change. The novel is a proof of literature’s eternal ability to question prevailing narratives and shed light on the intricacies of subaltern experiences.

The Raj Quartet presents a nuanced examination of the complex relationships, power dynamics, and cultural conflicts that are inherent in British India, all with a foundation firmly rooted in historical events. Through a variety of voices and characters, Paul Scott unravels the narratives that result from the British invasion. The novel explores the "centre versus margin" paradigm and analyses the influence on how the subaltern is portrayed and adds to the larger conversation about colonialism, resistance, and agency.

The Raj Quartet carefully depicts and in detail the Indian nationalist movement, the anti-colonial feelings and independence struggles. Despite its use, the term "riots," highlights colonial resistance and supports India's independence movement. The narrative challenges stereotypes and portrays the dignity and power of choice held by characters like Hari, Mr. Chaudhuri, M.A. Kasim, and Ahmad, by focusing on Indian behaviours that defy the British Empire's purported civilising mission. Scott offers a nuanced understanding of subaltern living conditions by utilising a variety of narrative voices. *The Raj Quartet*'s examination of power dynamics and conflicts is enriched by the portrayal of complex positions held by characters such as Hari Kumar, who represents the tension between the Indian margin and the British centre. By utilising narrative techniques to explore subaltern agency, Scott presents a range of viewpoints, including those of marginalised British characters such as Miss Crane. The narratives of British imperialism are dismantled in the text, exposing the ambiguities and contradictions that exist within the Eurocentric discourse.

The literary device used in *The Jewel in the Crown* highlights the value of imagination in imagining the intricate realities of India, especially in the opening lines. Instead of just reshaping or romanticising the landscape, as the British often did, Scott challenges readers to imagine it. The ability to imagine without bias becomes an essential skill for comprehending the true history of India. This reflects *The Raj Quartet*'s overarching theme, which asks readers to reconsider their perspectives and reject deeply held prejudices. In the end, *The Raj Quartet* is revealed as a thorough examination of colonial-imperialist administrations and policies, rather than just a historical narrative. Through exploring the individual and historical aspects of incidents such as the Bibighar Gardens incident, Scott creates a narrative that transcends the mere recounting of a rape tale. *The Raj Quartet* offers a more nuanced understanding of the complex realities of British India by challenging conventional

colonial perspectives and encouraging readers to explore the intricate connections between personal and historical narratives.

Arundhati Roy depicts the hardships and victories of marginalised people in South Asian society in vivid detail, on the large canvas of *The Ministry of Utmost Happiness*. The novel traces the historical changes in power relations that followed India's Partition. The severe humanitarian crises that arose in the subcontinent due to differences in race and religion provide context and help in comprehending the difficulties that the subaltern faces in social existence. In a similar vein, Roy's investigation into the oppression of the Muslim community following Hindu domination highlights India's purposeful creation as a Hindu state, where the rights of the Muslim community are consistently violated. The story's Muslim characters serve as vehicles for the representation of prejudice, bereavement, violence, and the larger theme of social injustices. This is consistent with the general criticism of political figures, especially the Prime Minister who is a Poet, whose speech disobeys constitutional norms and upholds prejudices against the Muslim community.

Hussain and Musa Yeswi emerge as moving metaphors for the voices of oppressed people that have been silenced. Their stories shed light on the hardships that Kashmiris and people from lower socioeconomic groups endure, emphasising the intricate web of silence, forced resistance, and oppression. Tilo, a character who defies social conventions and offers a complex examination of gender, identity, and political activism lubricated the narrative. In a similar vein, the Jannat Guest House appears as a haven for the oppressed, especially Anjum, who finds comfort, independence, and a sense of belonging there. By questioning accepted wisdom and redefining the idea of a gathering place, Roy turns the cemetery into a symbolic centre of democracy. The novel handles issues of gender inequality, caste discrimination, and the ubiquitous effects of globalised capitalism on the lives of the underprivileged. *The Ministry of Utmost Happiness* attests to the continuous struggles of oppressed people in contemporary society. The novel presents an engrossing examination of the complexities surrounding power dynamics, discrimination, and resilience.

This study which aims to achieve an understanding of the significance of the representation of the oppressed groups who are victims in the novels of hegemonic oppression has benefited from subaltern theory, a concept which was first proposed by Antonio Gramsci and later elaborated upon by academics such as Ranajit Guha.

Gramsci's term, coined out of his concern for the oppressed labourers and peasants under Mussolini, served as the impetus for the Subaltern Studies Group's extensive analysis of subordination in South Asia across a range of societal dimensions. Additionally, Spivak's perspectives on subalternity have had an impact on a variety of disciplines, including literary studies. The growth of subaltern studies has benefited greatly from her focus on the value of listening to marginalised voices and providing avenues for them to speak for themselves. (Didur and Heffernan 1-15) The representation of the oppressed groups in the novels under study has contributed to the understanding of the subaltern experience.

WORKS CITED

Achebe, Chinua. *Things Fall Apart*. London: Heinemann, 1958.

Ahmad, Aijaz. "Orientalism and after." *Colonial Discourse and Post-Colonial Theory*. Routledge, 2015. 162-171.

Alcoff, Linda Martín. "Gender and Reproduction." *Asian Journal of Women's Studies* 14.4 (2008): 7-27.

Arnold, David, et al. *Mapping subaltern studies and the postcolonial*. Verso Books, 2012.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Key concepts in post-colonial studies*. Psychology Press, 1998.

Basu, Tapan, Edt. Chinua Achebe's Things Fall Apart: A Critical Companion. Delhi: Worldview

Bényei, Tamás, and Alexandra Stara, eds. *The edges of trauma: explorations in visual art and literature*. Cambridge Scholars Publishing, 2014.

Bhabha, Homi. "Of mimicry and man: The Ambivalence of Colonial Discourse." *Discipleship*: A Special Issue on Psychoanalysis. Vol. 28 (Spring, 1984), pp. 125-133.

Bhabha, Homi. "Unsatisfied: Notes on vernacular cosmopolitanism." *Text and nation: Cross-disciplinary essays on cultural and national identities* (1996): 191-207.

Binebai, Benedict. "Voice construction in the postcolonial text: Spivakian subaltern theory in Nigerian drama." *African Research Review* 9.4 (2015): 206-220.

Bose, Bidyut, and Mohd InamUl Haq. "Social Exclusion: A Subaltern Perspective in Arundhati Roy's The Ministry of Utmost Happiness." *The Creative Launcher* 7.6 (2022): 165-170.

Butler, Judith. "Sex and gender in Simone de Beauvoir's Second Sex." *Yale French Studies* 72 (1986): 35-49.

Carroll, David. *Chinua Achebe: novelist, poet, critic*. Springer, 1990.xf Carroll, David. *Chinua Achebe: novelist, poet, critic*. Springer, 1990.

Castree, Noel. "Invisible leviathan: Speculations on Marx, Spivak, and the question of value." *Rethinking Marxism* 9.2 (1996): 45-78.

Chakrabarty, Dipesh. "A small history of subaltern studies." *A companion to postcolonial studies* (2000): 467-485.

Chakrabarty, Dipesh. "Inhabitation to a Dialogue." *Subaltern Studies* 4 (1986): 360-76.

Chatterjee, Partha, and Pradeep Jeganathan, eds. *Subaltern Studies: Community, Gender and Violence*. Columbia University Press, 2000.

Clark, Alex. "The Ministry of Utmost Happiness by Arundhati Roy review—a patchwork of narratives." *The Observer* 11 (2017).

Clayton, Daniel. "Subaltern space." *The Sage handbook of geographical knowledge* (2011): 246-61.

D'haen, Theo. "Shades of empire in colonial and post-colonial literatures." *Shades of Empire in Colonial and Post-Colonial Literatures*. Brill, 1993. 9-16.

Dargie, Emma, et al. "Somewhere under the rainbow: Exploring the identities and experiences of trans persons." *The Canadian Journal of Human Sexuality* 23.2 (2014): 60-74.

David Ludden (ed) *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalisation of South Asia*. Delhi: Permanent Black, 2003.

Didur, Jill, and Teresa Heffernan. "Revisiting the subaltern in the new empire." *Cultural studies* 17.1 (2003): 1-15.

El, Habib Louai. "Retracing the concept of the subaltern from Gramsci to Spivak: Historical developments and new applications." *African journal of history and culture* 4.1 (2012): 4-8.

Francese, Joseph, ed. *Perspectives on Gramsci*. Routledge, 2009.

Gandhi, L. "Postcolonial theory: A critical introduction. Crows Nest." *New South Wales, Australia: Allen & Unwin* (1998).

Garner, Charles H. "An Interview with Chinua Achebe." *Callaloo* 13.1 (1990): 86-101.

Garner, D. *Bearing Witness, With Words*, 2015

Gaztambide-Fernández, Rubén. "Decolonial options and artistic/aestheSic entanglements: An interview with Walter Mignolo." *Decolonization: Indigeneity, Education & Society* 3.1 (2014).

Goonetilleke, D. C. R. A. "Paul Scott's later novels: The unknown Indian." *Modern Asian Studies* 41.4 (2007): 797-847.

Gorra, Michael. *After Empire: Scott, Naipaul, Rushdie*. University of Chicago Press, 2008.

Gramsci, Antonio. "Selections from the prison notebooks, edited and translated by Quintin Hoare and Geoffrey Nowell Smith." (1971).

Gramsci, Antonio. "The modern prince." *Selections from the prison notebooks* (1971): 123-205.

Green, Marcus E., ed. *Rethinking Gramsci*. New York: Routledge, 2011.

Green, Marcus. "Gramsci cannot speak: Presentations and interpretations of Gramsci's concept of the subaltern." *Rethinking marxism* 14.3 (2002): 1-24.

Guha, R. *Subaltern Studies: Writings on South Asian Society and History. Vol. VII: Oxford*, 1982.

Guha, Ranajit, and Gayatri Chakravorty Spivak, eds. *Selected subaltern studies*. Oxford University Press, 1988.

Guha, Ranajit. Edt. *Subaltern Studies 1: Writing on South Asian History and Society*. New Delhi:

Haswell, Janis E. "Images of rape and buggery: Paul Scott's view of the dual evils of empire." *Studies in the Novel* 33.2 (2001): 202-223.

Hawley, John Stratton. "The damage of separation: Krishna's loves and Kali's child." *Journal of the American Academy of Religion* 72.2 (2004): 369-393.

Holden, P. "The Subaltern: Political Discourse–Theories of Colonialism and Postcolonialism." *Singapore: National University of Singapore [http://www. usp. nus. edu. sg/post/poldiscourse/subaltern. html]* (2002).

Huggan, Graham. "Prizing" otherness": A short history of the Booker." *Studies in the Novel* 29.3 (1997): 412-433.

Innes, Catherine Lynette. *Chinua Achebe*. Vol. 1. Cambridge University Press, 1992.

Iuliano, Fiorenzo. *Altri mondi, altre parole. Gayatri Chakravorty Spivak tra decostruzione e impegno militante*. ombre corte, 2012.

Jahan, Nusrat. "The new subaltern in Arundhati Roy's The Ministry of Utmost Happiness: Apostcolinial study" (2021) *European Journal of English Language and Literature Studies*

Jeyifo, Biodun. "Okonkwo and his mother: Things Fall Apart and issues of gender in the constitution of African postcolonial discourse." *Callaloo* 16.4 (1993): 847-858.

Khan, Kifayat Ullah, and Mamuna Ghani. "Subaltern anti-colonial nationalism in Paul Scott's The Raj Quartet." *Gomal University Journal of Research* 32.1 (2016): 30-39.

Klarer, Mario. *An introduction to literary studies*. Routledge, 2013.

Lahiri, Oeendrila. "*The Ministry of Utmost Happiness" is timely, but not deserving of the Booker*. *The Wire*, 1 September, 2017.

Landry, Donna, Gerald MacLean, and Gayatri Chakravorty Spivak. "Subaltern talk: interview with editors (1993–94)." *The Spivak Reader* (1996): 287-308.

Lertlaksanaporn, Tanrada. "Transgender People's Deterritorialization in Arundhati Roy's The Ministry of Utmost Happiness and Trace Peterson's "After Before and After"." *Manusya: Journal of Humanities* 23.1 (2020): 116-126.

Loomba, Ania, and Martin Orkin. *Post-colonial shakespeares*. Routledge, 2013.

Loomba, Ania. *Colonialism/postcolonialism*. Routledge, 2002.

Maddison, Sarah. "Postcolonial guilt and national identity: Historical injustice and the Australian settler state." *Social Identities* 18.6 (2012): 695-709.

Maggio, Jay. ""Can the subaltern be heard?": Political theory, translation, representation, and Gayatri Chakravorty Spivak." *Alternatives* 32.4 (2007): 419-443.

McLeod, John. "Beginning postcolonialism." *Beginning postcolonialism (second edition)*. Manchester University Press, 2020.

McLeod, Julie. "Student voice and the politics of listening in higher education." *Critical studies in education* 52.2 (2011): 179-189.

Morey, Peter. *Fictions of India: Narrative and Power*. Edinburgh University Press, 2000.

Morton, Stephen, (2003). Gayatri Chakravorthy Spivak. London: Routledge

Mpofu, William. "A decolonial" African mode of self-writing": The case of Chinua Achebe in *Things Fall Apart*." (2014).

Nayar, Pramod K. *Postcolonial Literature: an introduction*. Pearson Education India, 2008.

Nilsen, Alf Gunvald, and Srila Roy. "Reconceptualizing subaltern politics in contemporary India." *New subaltern politics: Reconceptualizing hegemony and resistance in contemporary India* (2015): 1-27.

Nkwi, Walter Gam, *Voicing the Voiceless: Contributions to Closing Gaps in Cameroon History, 1958-2009*. Bamenda: Langa RPCIG, 2010. Web

O'hanlon, Rosalind. "Recovering the Subject Subaltern Studies and Histories of Resistance in Colonial South Asia-Subaltern Studies. Writings on South Asian History and Society. Edited by Ranajit Guha. Oxford University Press: Delhi. Volume I, 1982, pp. viii, 241; Volume II, 1983, pp. x, 358; Volume III, 1984, pp. x, 327; Volume IV, 1985, pp. vi, 383." *Modern Asian Studies* 22.1 (1988): 189-224.

Okpewho, Isidore, *Chinua Achebe's Things Fall Apart: A Casebook.* New York: Oxford University Press, 1982. Print

Piu, Piermarco. "The Journey of Subalternity in Gayatri Spivak's work: Its Sociological Relevance". The Sociological Review 2023, Vol. 71(6) 1258–1276.

Porter, Dennis. " Orientalism and its Problems." *Colonial Discourse and Post-Colonial Theory*. Routledge, 2015. 150-161.

Porter, Dennis. " Orientalism and its Problems." *Colonial Discourse and Post-Colonial Theory*. Routledge, 2015. 150-161.

Prakash, Gyan. "Postcolonial criticism and Indian historiography." *Social Text* 31/32 (1992): 8-19. Press, 2003. Web Publication, 2003. Print.

Prakash, Gyan. "Subaltern studies as postcolonial criticism." *The American historical review* 99.5 (1994): 1475-1490.

Prakash, Gyan. "The impossibility of subaltern history." *Nepantla: Views from South* 1.2 (2000): 287-294.

Raina, Javeed Ahmad. "Transgender marginalization and exclusion: A study of Arundhati Roy's the ministry of utmost happiness." *The Creative Launcher. E-Journal in English* 2.4 (2017): 829-837.

Chowdhury, Rashedur and Ahmad, Farooq. "The Continued Silencing of Gayatri Spivak's Subaltern: A Critique of the Elite Nexus of NGOs, Academia, and Corporations". *Postcolonial Feminism in Management and Organization*

Studies: Critical Perspectives from India, Pakistan, and Bangladesh. Vijayta Doshi (Ed.) New York: Routledge, 2023.

Ridanpää, Juha. "Politics of literary humour and contested narrative identity (of a region with no identity)." *cultural geographies* 21.4 (2014): 711-726.

Roy, Arundit. *The Ministry of Utmost Happiness.* UK: Hamish Hamilton, 2017.

Said, Edward W. "Orientalism." *Social Theory Re-Wired*. Routledge, 2016. 402-417.

Sathyaraj, M. *"Subaltern Voice in Joseph Conrad's Heart of Darkness" (2018)* Dr. T. Deivasigamani, Editor: Vol. II Black Writings: A Subaltern Perspective Annamalai University, Tamilnadu, India

Scott, Paul. *The Raj Quartet.*New York: Morrow, 1976.

Sehgal, Parul. "Arundhati Roy's fascinating mess." *The Atlantic* 320 (2017): 36-38.

Shaheen, Muhammad Abid1 Dr Aamer, and Muhammad Asif Khan. "Postcolonial Subalternization of Kashmiris in Arundhati Roy's The Ministry of Utmost Happiness." (2021).

Shandilya, Krupa. "Writing/reading the subaltern woman: Narrative voice and subaltern agency in Upamanyu Chatterjee's English, August." *Postcolonial text* 9.3 (2014).

Smith, Kylie. "Gramsci at the margins: subjectivity and subalternity in a theory of hegemony." *International Gramsci Journal* 1.2 (2010): 39-50.

Snyder, Carey. "The Possibilities and Pitfalls of Ethnographic Readings: Narrative Complexity in" Things Fall Apart"." *College Literature* (2008): 154-174.

Spivak, G, C. (1985). Can the Subaltern Speak?: Speculations on Widow Sacrifice, *Wedge,* (7/8): 120-130.

Spivak, Gayatri Chakravorty, and Graham Riach. *Can the subaltern speak?*. Afterall Books, 2020.

Spivak, Gayatri Chakravorty. "Poststructuralism, marginality, postcoloniality and value." *Postcolonlsm*. Routledge, 2023. 57-84.

Spivak, Gayatri Chakravorty. "The New Subaltern: A Silent Interview." Mapping Subaltern Studies and the Postcolonial. Ed. Vinayak Chaturvedi." (2000): 324-340.

Stephen, Morton. "Gayatri Chakravorty Spivak." (2003).

Strong, Blake. "Parting of the ways: The end of the spirit of empire in Paul Scott's Raj quartet." (2005).

Subaltern Studies II: Writing on South Asian History and Society. New Delhi: Oxford University Press, 1983. Print

Suleri, Sara. *The Rhetoric of English India*. Penguin Books India, 2005.

Thomas, Peter D. "Refiguring the subaltern." *Political Theory* 46.6 (2018): 861-884.

Trinh, T. Minh-ha. Woman, Native, Other. Bloomington and Indianapolis: Indiana University Press, 1989.

Tyson, Lois. *Critical theory today: A user-friendly guide*. Taylor & Francis, 2023.

Vahabzadeh, Peyman. "The conditions of subalternity: Reflections on subjectivity, experience and hegemony." *Socialist studies/Études socialistes* (2007).

Yasmin, Samina, et al. Victimization and otherization of the Muslims in Roy's The Ministry of Utmost Happiness: A postcolonial critique *PalArch's Journal of Archaeology of Egypt/Egyptology* 20.2 (2023): 1157-1168.

TURNITIN REPORT

ORİJİNALLİK RAPORU

%10	%9	%4	%5
BENZERLİK ENDEKSİ	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCİ ÖDEVLERİ

BİRİNCİL KAYNAKLAR

1	prr.hec.gov.pk İnternet Kaynağı	%3
2	www.gomal.pk İnternet Kaynağı	%1
3	www.academicjournals.org İnternet Kaynağı	%1
4	www.eajournals.org İnternet Kaynağı	<%1
5	www.researchgate.net İnternet Kaynağı	<%1
6	dokumen.pub İnternet Kaynağı	<%1
7	www.enotes.com İnternet Kaynağı	<%1
8	Submitted to Tikrit University Öğrenci Ödevi	<%1
9	Submitted to Higher Education Commission Pakistan Öğrenci Ödevi	<%1

10	www.mobt3ath.com İnternet Kaynağı	<%1
11	indexarticles.com İnternet Kaynağı	<%1
12	nepjol.info İnternet Kaynağı	<%1
13	archive.org İnternet Kaynağı	<%1
14	elibrary.tucl.edu.np İnternet Kaynağı	<%1
15	epgp.inflibnet.ac.in İnternet Kaynağı	<%1
16	www.scholink.org İnternet Kaynağı	<%1
17	en.wikipedia.org İnternet Kaynağı	<%1
18	www.goodreads.com İnternet Kaynağı	<%1
19	Submitted to Atilim University Öğrenci Ödevi	<%1
20	vdoc.pub İnternet Kaynağı	<%1
21	Submitted to Coventry University Öğrenci Ödevi	<%1

22	ebin.pub İnternet Kaynağı	<%1
23	core.ac.uk İnternet Kaynağı	<%1
24	epdf.pub İnternet Kaynağı	<%1
25	Submitted to Lindenwood University Öğrenci Ödevi	<%1
26	Submitted to University of Hong Kong Öğrenci Ödevi	<%1
27	cibgp.com İnternet Kaynağı	<%1
28	www.litcharts.com İnternet Kaynağı	<%1
29	mafiadoc.com İnternet Kaynağı	<%1
30	gyan.iitg.ac.in İnternet Kaynağı	<%1
31	acikbilim.yok.gov.tr İnternet Kaynağı	<%1
32	ijels.com İnternet Kaynağı	<%1
33	www.britannica.com İnternet Kaynağı	<%1

34	media.neliti.com İnternet Kaynağı	<%1
35	commons.und.edu İnternet Kaynağı	<%1
36	www.slideshare.net İnternet Kaynağı	<%1
37	monalijethwa.blogspot.com İnternet Kaynağı	<%1
38	Paul Schellinger, Christopher Hudson, Marijke Rijsberman. "Encyclopedia of The Novel", Routledge, 2014 Yayın	<%1
39	Prabeen Kumar Awasthi. "Politics of Subaltern Consciousness: The Substantive Representation of the Margins in Nehru's Toward Freedom and Roy's The Ministry of Utmost Happiness", Literary Studies, 2022 Yayın	<%1
40	docslib.org İnternet Kaynağı	<%1
41	mrmoczygemba.weebly.com İnternet Kaynağı	<%1
42	"A Concise Companion to Postcolonial Literature", Wiley, 2010 Yayın	<%1

43	kipdf.com İnternet Kaynağı	<%1
44	writingsbykayleigh.wixsite.com İnternet Kaynağı	<%1
45	Submitted to Liverpool John Moores University Öğrenci Ödevi	<%1
46	feminisminindia.com İnternet Kaynağı	<%1
47	Submitted to Leiden University Öğrenci Ödevi	<%1
48	Submitted to Shenzhen College of International Education Öğrenci Ödevi	<%1
49	hdl.handle.net İnternet Kaynağı	<%1
50	www.the-criterion.com İnternet Kaynağı	<%1
51	David Whittaker, Mpalive-Hangson Msiska. "Chinua Achebe's Things Fall Apart - A Routledge Study Guide", Routledge, 2019 Yayın	<%1
52	dspace.univ-guelma.dz İnternet Kaynağı	<%1

53	Galindo-Hinojosa, Monica Ivette. "Positive Neurobiopsychosocial Mechanisms of Artscience and Kinesthetic Performance: Analysis of Adolescent Brain Cognitive Development Study Data", Texas Woman's University, 2024 Yayın	<%1
54	Submitted to ASDi School Öğrenci Ödevi	<%1
55	Submitted to Collin County Community College Öğrenci Ödevi	<%1
56	Submitted to University of the Free State Öğrenci Ödevi	<%1
57	shodhganga.inflibnet.ac.in İnternet Kaynağı	<%1
58	staff.uny.ac.id İnternet Kaynağı	<%1
59	web.cocc.edu İnternet Kaynağı	<%1
60	Stephen Morton. "Gayatri Chakravorty Spivak", Routledge, 2003 Yayın	<%1
61	Submitted to Stetson University Öğrenci Ödevi	<%1

62	vdocuments.mx İnternet Kaynağı	<%1
63	Siddhartha Biswas. "Engaging with a Nation - Representations of India in the 21st Century", Routledge, 2024 Yayın	<%1
64	doczz.net İnternet Kaynağı	<%1
65	neoenglish.wordpress.com İnternet Kaynağı	<%1
66	Damodaran, C. P.. "The India of Paul Scott: A critical study of the Raj Quartet.", Gauhati University (India) Yayın	<%1
67	Submitted to Lovely Professional University Öğrenci Ödevi	<%1
68	Onstott, Wilson W.. "Reconsidering Paul Scott's "The Raj Quartet": History, genre, and criticism.", Proquest, 2014. Yayın	<%1
69	Submitted to St. Ursula Academy High School Öğrenci Ödevi	<%1
70	epublications.marquette.edu İnternet Kaynağı	<%1
71	irgu.unigoa.ac.in İnternet Kaynağı	

		<%1
72	www.nagalanduniv.ndl.iitkgp.ac.in İnternet Kaynağı	<%1
73	patkeivermi.de.tl İnternet Kaynağı	<%1
74	"The Interplay of Discrimination and Identity Imbroglio in Arundhati Roy's the Ministry of Utmost Happiness", Journal of Advances and Scholarly Researches in Allied Education, 2018 Yayın	<%1
75	Submitted to Canyon Del Oro High School Öğrenci Ödevi	<%1
76	Sarra-Davis, Alexander. "Self-Representation in Fiction: The Use of Author Characters From Inclusion to Puppetry.", University of Toronto (Canada), 2024 Yayın	<%1
77	pure.manchester.ac.uk İnternet Kaynağı	<%1
78	silo.pub İnternet Kaynağı	<%1
79	web.archive.org İnternet Kaynağı	<%1
80	www.etd.ceu.hu İnternet Kaynağı	

		<%1
81	"Current Issues in Descriptive Linguistics and Digital Humanities", Springer Science and Business Media LLC, 2022 Yayın	<%1
82	Swapna Gopinath. "Gendered Spaces Captured in Cultural Representations: Conceptualising the Indian Experience in Arundhati Roy's The Ministry of Utmost Happiness", Humanities, 2019 Yayın	<%1
83	ia601805.us.archive.org İnternet Kaynağı	<%1
84	jewlscholar.mtsu.edu İnternet Kaynağı	<%1
85	Çetinel, Gülşah. "A Postcolonial Study of Derek Walcott's Poetry: In-Betweenness Hybridity and Memory Making", Ankara Universitesi (Turkey), 2024 Yayın	<%1
86	"European-language Writing in Sub-Saharan Africa", John Benjamins Publishing Company, 1986 Yayın	<%1
87	Khaleel, Jamal Bakr Khaleel. "Design of an Axisymmetric Triangular Heatsink with Radial	<%1

	Arrangement and Experimental Investigation of Natural Convection Heat Transfer.", Kirsehir Ahi Evran University (Turkey) Yayın	
88	Rashidi, Vahid. "Subaltern Educators Engaged in Empowerment of Minoritized Languages: A Case Study of the Azerbaijani Civic Nation and Turki", McGill University (Canada), 2024 Yayın	<%1
89	catalogus.boekman.nl İnternet Kaynağı	<%1
90	digitallibrary.usc.edu İnternet Kaynağı	<%1
91	etd.ohiolink.edu İnternet Kaynağı	<%1
92	glrjournal.com İnternet Kaynağı	<%1
93	pdfcookie.com İnternet Kaynağı	<%1
94	repositori.uin-alauddin.ac.id İnternet Kaynağı	<%1
95	sro.sussex.ac.uk İnternet Kaynağı	<%1
96	volum-i.uab.cat İnternet Kaynağı	<%1

97	www.coursehero.com İnternet Kaynağı	<%1
98	"Social Movements and the State in India", Springer Science and Business Media LLC, 2016 Yayın	<%1
99	Binod Aryal. "Reading Polity from the Margin in Arundhati Roy's The Ministry of Utmost Happiness", SCHOLARS: Journal of Arts & Humanities, 2022 Yayın	<%1
100	David Joy. "Mark and its Subalterns - A Hermeneutical Paradigm for a Postcolonial Context", Routledge, 2019 Yayın	<%1
101	Submitted to Early College High School Öğrenci Ödevi	<%1
102	Grancho, Nuno Miguel da Silveira Campos Pereira. "DIU, a Social Architectural and Urban History", Universidade de Coimbra (Portugal), 2024 Yayın	<%1
103	Haider, Maheen. "The Experience of Marriage: A Comparative Study of Gustave Flaubert's Madame Bovary & Halit Ziya Usakligil's Ask-i Memnu With a Psychoanalytic Feminist	<%1

Perspective.", Middle East Technical University (Turkey), 2024
Yayın

104 Him, Miki. "Reproductive Practices: Kurdish Women Responding to Patriarchy.", Middle East Technical University (Turkey), 2024 <%1
Yayın

105 Jayanta Kumar Ray. "India's Foreign Relations, 1947–2007", Routledge India, 2013 <%1
Yayın

106 Khattab, Maisar. "Critical Representations of Colonial India and the Servile White Male Character in Select 20th Century Fiction, Film, and Television", Indiana University of Pennsylvania, 2024 <%1
Yayın

107 Palabiyik, Mustafa Serdar. "Travel, Civilization and the East: Ottoman Travellers' Perception of "The East" in the Late Ottoman Empire.", Middle East Technical University (Turkey), 2024 <%1
Yayın

108 Tutun Mukherjee. "Sites of Desire: Chandrapore-Mayapore-Jummapur: Race, Sexuality and Law in Colonial India", Advances in Literary Study, 2017 <%1
Yayın

109	Vernon Hewitt. "Political Mobilisation and Democracy in India - States of Emergency", Routledge, 2019 Yayın	<%1
110	archives.univ-biskra.dz İnternet Kaynağı	<%1
111	cgi.sfu.ca İnternet Kaynağı	<%1
112	conlahima.web.app İnternet Kaynağı	<%1
113	core-cms.prod.aop.cambridge.org İnternet Kaynağı	<%1
114	d-nb.info İnternet Kaynağı	<%1
115	dalitdiscourse.blogspot.com İnternet Kaynağı	<%1
116	digitalcommons.du.edu İnternet Kaynağı	<%1
117	docplayer.net İnternet Kaynağı	<%1
118	dspace.bracu.ac.bd İnternet Kaynağı	<%1
119	eprints.kingston.ac.uk İnternet Kaynağı	<%1

120	eprints.soas.ac.uk İnternet Kaynağı	<%1
121	ijlc.wum.edu.pk İnternet Kaynağı	<%1
122	liberation.org.in İnternet Kaynağı	<%1
123	marymathacollege.edu.in İnternet Kaynağı	<%1
124	ndl.ethernet.edu.et İnternet Kaynağı	<%1
125	profilelogin.admissione.online İnternet Kaynağı	<%1
126	rdoc.univ-sba.dz İnternet Kaynağı	<%1
127	researchonline.jcu.edu.au İnternet Kaynağı	<%1
128	researchspace.ukzn.ac.za İnternet Kaynağı	<%1
129	scholar.colorado.edu İnternet Kaynağı	<%1
130	skemman.is İnternet Kaynağı	<%1
131	studyres.com İnternet Kaynağı	<%1

132	thekeep.eiu.edu İnternet Kaynağı	<%1
133	www.chautaramultiplecampus.com İnternet Kaynağı	<%1
134	www.languageinindia.com İnternet Kaynağı	<%1
135	www.newmanpublication.com İnternet Kaynağı	<%1
136	www.ummto.dz İnternet Kaynağı	<%1
137	Alex Tickell. "Arundhati Roy's The God of Small Things", Routledge, 2007 Yayın	<%1
138	Carole R. McCann, Seung-kyung Kim, Emek Ergun. "Feminist Theory Reader - Local and Global Perspectives", Routledge, 2020 Yayın	<%1
139	El Habib Louai. "Retracing the concept of the subaltern from Gramsci to Spivak: Historical developments and new applications", African Journal of History and Culture, 2012 Yayın	<%1
140	Khan, Abdulrazaq S.. "Paul Scott's India: A novelist's vision.", Sardar Patel University (India) Yayın	<%1

141	Marcus E. Green. "Rethinking Gramsci", Routledge, 2011 Yayın	<%1
142	Paddy Farr. "Migrant Detention, Subalternity, and the Long Road Toward Hegemony", Ethics and Social Welfare, 2021 Yayın	<%1
143	Samraghni Bonnerjee. "Subaltern Women's Narratives - Strident Voices, Dissenting Bodies", Routledge, 2020 Yayın	<%1
144	hy.wikipedia.org İnternet Kaynağı	<%1
145	journals.techmindresearch.com İnternet Kaynağı	<%1
146	pdffox.com İnternet Kaynağı	<%1
147	Submitted to Deptford Township High School Öğrenci Ödevi	<%1
148	John McLeod. "The Routledge Companion to Postcolonial Studies", Routledge, 2007 Yayın	<%1
149	Stefanie Lehner. "Subaltern Ethics in Contemporary Scottish and Irish Literature", Springer Science and Business Media LLC, 2011	<%1

	Yayın	
150	Tanrada Lertlaksanaporn. "Transgender People's Deterritorialization in Arundhati Roy's The Ministry of Utmost Happiness and Trace Peterson's "After Before and After"", Manusya: Journal of Humanities, 2020 Yayın	<%1
151	Submitted to University of Kent at Canterbury Öğrenci Ödevi	<%1
152	de.pastebin.ca İnternet Kaynağı	<%1
153	lib.ugent.be İnternet Kaynağı	<%1
154	wrap.warwick.ac.uk İnternet Kaynağı	<%1
155	Submitted to Legend High School Öğrenci Ödevi	<%1
156	Submitted to Southern New Hampshire University - Continuing Education Öğrenci Ödevi	<%1
157	Submitted to William Jewell College Öğrenci Ödevi	<%1
158	Göksel Kaya. "Ambivalence of Identity as an Extension of Colonial Discourse in Charles Dickens' Great Expectations and Aravind Adiga's The White Tiger", International Journal	<%1

of Comparative Literature and Translation Studies, 2018
Yayın

159	Mohammad Shaaban Deyab, Ebtihal Abdulsalam Elshaikh. "Chinua Achebe; Dialogical Self theory; Hubert Hermans; Internal vs. External I-positions; Things Fall Apart", Imbizo, 2018 Yayın	<%1
160	Submitted to Yeshiva High School Öğrenci Ödevi	<%1
161	blogs.nyu.edu İnternet Kaynağı	<%1
162	dspace.ut.ee İnternet Kaynağı	<%1
163	repository.nwu.ac.za İnternet Kaynağı	<%1
164	www.notesale.co.uk İnternet Kaynağı	<%1

Alıntıları çıkart üzerinde
Bibliyografyayı Çıkart üzerinde
Eşleşmeleri çıkar Kapat

RESUME

Full Name: Hani Hani

Educational Status:

Degree	**Major**	**University**	**Year**
Undergraduate Degree	English Literature	University of Balochistan	2011
Master Degree	English Culture and Literature	Atilim University	2017

Work Experience:

Workplace	**Position**	**Year**
- University of Turbat	- English Literature Instructor	- 2013

Foreign Languages: English, Turkish

Publication: Hani, Hani, "The Subaltern Can Speak: Interrogating Narratives of Exploitation In Kaine Agarr's Yellow Yellow" *LWATI: A journal of Contemporary Research*, vol. 21, no. 1, 2024, pp. 234-247.

Date: 4th December 2024