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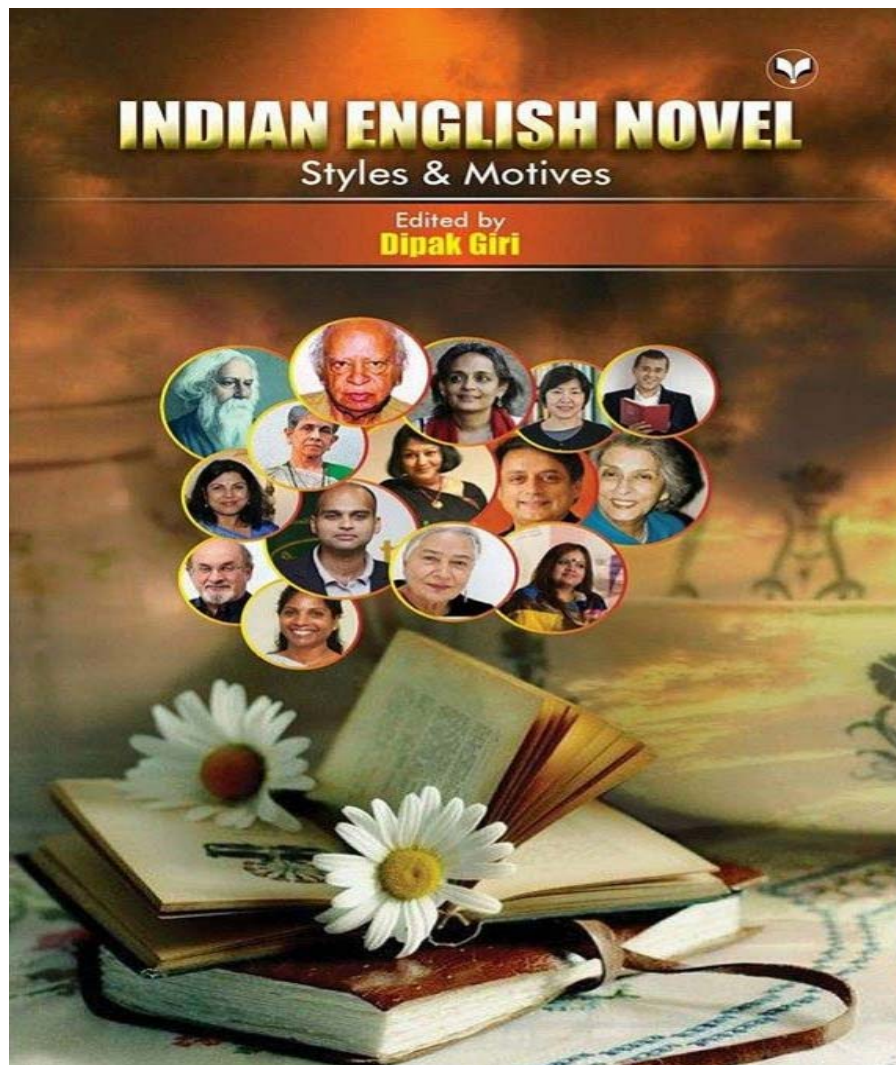


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***Indian English Novel: Styles and Motives* by Dipak Giri**



Indian English Novel: Styles & Motives | Anthology | Dipak Giri

Vishwabharati Research Centre, 2018, pp. 237, INR 799/ \$ 30

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Dipak Giri's book *Indian English Novel: Styles and Motives* presents a critical insight into the diverse facets of Indian English novel from the perspectives of styles and motives. The book is a storehouse of all major Indian novelists from early Indian writer Rabindranath Tagore to modern Indian writer Chetan Bhagat. Apart from studies on Indian novelists and their works, the introductory chapter of this book is very resourceful to understand the changing trend of style and motive of Indian English novel. Here Giri has given us a fine account of how Indian English novel that had started its journey with the publication of Bankim Chandra Chatterjee's *Rajmohan's Wife* underwent a radical change in the course of time as regards its style and motive. Here Giri has sketched briefly but insightfully how Indian English novel that had made its initial commencement through imitation of foreign style finally reached to the stage of experiment in nineteen eighties and how Indian English novel, in order to reach to this much desired form from imitative stage of late eighteenth century to experimental stage of late twentieth century, had to walk a long path of nearly hundred years passing through realistic stage of nineteen thirties and psychological stage of nineteen fifties. In this context, how Indian novelists, irrespective of male and female, native and diaspora and majors and minors contributed largely have been well summarised. Giri in his introduction to this book has hardly missed any valuable information which needs to be shared with readers. How Indian English novel, after undergoing several changes and transformations from its imitative stage to its realistic stage in Pre-Independent India and then from its psychological stage to its experimental stage in Post-Independent India, has come to its present stage as a well established form has been discussed superbly and tactfully here.

There are twenty two chapters in this book among which one is contributed by the editor himself and others being contributed by academics and scholars across India who have proved their competency over diverse issues, mostly political and sociological, in their studies. The first and the last chapters of this book study on Kamala Markandaya's *Nectar in a Sieve*, however, different approaches have been adopted by the authors. In the opening chapter "A Feminist Study of Kamala Markanday's *Nectar in a Sieve*", Dr. Shantilal Ghegade presents a woman's quest for identity and redefining herself, whereas Dipak Giri, in the closing chapter "Woman-Nature Interface: An Ecofeminist Study of Kamala Markandaya's *Nectar in a Sieve*" builds a link between woman and nature through the activities of the protagonist and her involvements to Nature.

In between the first and the last chapters, other chapters of this book contain socio-psychological studies on love and doom, despair and glory, the woman's question, the marginalized majority, the Dalits and the like. Sreetanwi Chakraborty concentrates on two novels *Sita's Curse* by Sreemoyee Piu Kundu and *The Collector's Wife* by Mitra Phukan for the discussion of gender conflict and gender politics as part of the stylistic motives and literary details. Chandramani aims at portraying the female protagonists of Shashi Deshpande who go through the chaos of life in ardent expectation of liberty apart from highlighting their subjugation and emancipation in a nutshell. Shantanu Siuli explicates the deep reality of humankind through the concept of Vedanta by penetrating maya in Raja Rao's novels. Dr. Romina Rashid and Tanvir Ahmad attempt to study Mariam Karim's novel *My Little Boat* from existential perspective. Keerthana Santhosh aims at a rereading of Shashi Deshpande's Sahitya Academy Award winning novel *Roots and Shadows* and examines the position of women in traditional Indian society. Lt. Lovji K N presents the violence of a forgotten battle in Kohima and a series of gentle love affairs of Mari O'Leary, a young Naga girl, leading to her self-discovery from the shatters of her land and the wartime in Easterine Kire's *Mari*. Anmona Bora in her study on Shashi Deshpande's Sahitya Akademi Award winning novel *That Long Silence* explores how women can break the silence of pain and suffering in the form of oppression and exploitation. Yasmeena Jan's chapter on P. Sivakami's *The Taming of Women* critiques the domestic violence and abuse of Dalit women at home by Dalit men- fathers, brothers, sons, father- in- law, brother- in- law, apart from the sexual and occupational harassment which Dalit women faced outside their homes at the hands of upper caste men and the police. Asma Zahoor's chapter on Chetan Bhagat's *One Night @ the Call Centre* explores the concept of modernity in the contemporary Indian society and how it comes with an array of problems and issues, especially for the young generation to face. Shazia Qadri's chapter on Anita Desai's *In Custody* focuses on "the world of male friendship" as mentioned by Salman Rushdie in the Introduction to the novel. Anjali Mohan's chapter on Shashi Tharoor's *The Great Indian Novel* seeks to explore the elements of satire and allegory in *The Great Indian Novel* by Shashi Tharoor. N. Krithika's chapter attempts to explore how Aravind Adiga, in his Man Booker Prize winning debut novel entitled *The White Tiger* renders the postcolonial dialects 'underclass' holding eminent area which blends the entire people that is submissive in terms of class, caste, age, gender, and office, or in any other way.

Santanu Panda deals with history, political freedom, partition, post colonialism, consciousness in reference to Salman Rushdie's *Midnight's Children*.

Shweta Verma in her chapter on Arundhati Roy's *The God of Small Things*, rather than dealing with the pre-existing concepts or themes like feminism, racism, which are already pre-existing in the novel, explicates the linguistic aspect, an exploration on the concept of metaphorical language as employed by Arundhati Roy in the novel. Achyut Tilavat's chapter on Aravind Adiga's *The White Tiger* presents Epistolary as a new style of writing in constructing Indian Identity. Dr. Prachi Priyanka's chapter on Kamala Markandaya's *Nectar in a Sieve* presents how Rukmani, the female protagonist of the novel appears to be an epitome of inner strength and the nurturer of nature through her deep concern and affection for land, environment and for the community. Dr. M. Krishnaraj's chapter tries to reach at the message Divakaruni has driven home through her novel *One Amazing Thing*. The greater blessing of an immigrant is his relationship with the known in his alien land. Ragini Kapoor's chapter is explorative on how Aristotelian theory of the mean or moderation finds its application in the behaviour of Anandian protagonists. Dr. Joydeep Pal presents a deep psychological study of Tagore's female characters in his select novels. Saurabh Debnath's comparative study on Mulkraj Anand's two novels *Untouchable* and *Coolie* presents Anand as a hardcore humanist.

Dipak Giri's book *Indian English Novel: Styles and Motives* is a comprehensive volume, covering large spaces and reflecting on the leading novelists of our day, from Salman Rushdie down to Chetan Bhagat, and even on the classics of the earlier days. The variety in this anthology is quite remarkable and surely to draw attention of all readers to it.