

**SOCIAL DISCRIMINATION IN MULK RAJ ANAND, KAMALA  
MARKANDAYA ARUNDHATHI ROY, AND ARAVIND ADIGA NOVELS**



**Md. Iftakhar**

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*University Department of ENGLISH, B.R.A. Bihar University, Muzaffarpur, India.*

*E-mail : [mdiftakhar@gmail.com](mailto:mdiftakhar@gmail.com)*

**ABSTRACT**

Postcolonial Indian English Fiction functions similarly to Indian English Fiction written before independence. It should always be remembered that Indian English Fiction really started to take off in the 20th century when authors like R.K. Narayan, Mulkraj Anand, and Raja Rao published their works in English. Indian English literature has received a great deal of national and international acclaim. The meticulous investigation of the English fiction written by Indian elder statesmen finds instances where

their plays are not only distinctive in thought and aim but also a close imitation of the English literary template. In comparison to how Australian and American authors have developed their writing in their own countries, post-freedom Indian English anecdotal essayists have given Indian English fiction a new shape and shade. As Amar Nath Prasad observed, However, "India" as a concept has a different recorded history than its western counterpart, therefore the development of English fiction in India is closely related to the country's postcolonial

situation and imperialism's historical background. While devoted to the perspectives of its western partners on the nonexclusive idea of fiction, Indian writing in English has struggled to reflect its social English-language fiction in post-freedom India.

actual aspects. Thus, the current volume represents an amalgamation of the various issues and structural motifs that have characterized the growth of

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## **INTRODUCTION**

Indian authors who write in English have made significant contributions to the history of literature. McCutcheon asserts emphatically that "Indian literature written in English has succeeded more extensively after India's independence than it ever has been previously." The author Viney Kirpal makes the assumption that the "New Indian novel is not the novel of post-modernist European novel of labour"), but rather that it is one of producing momentum, hope, and believe. Post-partition existential conundrums include issues like as child abuse, the empowerment of women, financial disadvantages, psychological issues, family issues, corruption, pornography, drug trafficking, and terrorist activities.

Women academics have made significant contributions, not just to Indian literature written in English but also to international literature in general. During the most recent three decades, they have produced a significant body of written work that demonstrates an honourable level of congruity, a consistency of concern, and a wide range both in the topic and, moreover, the treatment. They have done this in a variety of genres, including fiction, nonfiction, and poetry. They have made significant efforts to investigate the condition of females as a social and mental marvel, which they see as the foundation for the growth of social reform. Women's activist concerns have a central role in the works of fiction written by Anita Desai, NergisDalal, Dina Mehta, Kamala Das, Attia Hosain, Tara Ali Reig, Veena Paintal, Shourie Daniels, Santha Rama Rau, Meena Alexander, Raji Narasimhan, Shobha De, Shashi Deshpande, Uma Vasudev, Bharati Muk The women's activist grant has provided us with a solid foundation on which to examine critically some of the most widely held ideological presumptions and views. Concerning the

problems that women face in today's society, a great deal of discussion and analysis has taken place. The time has come to focus on the struggles experienced by the young woman child. Children, and more specifically young women, make appearances as characters in practically all of the works that were produced in the various regional dialects of India. There is a question that has to be asked about how powerful these portraits are. Are they innovative enough to capture the attention of those who are scanning the open? Or, to put it another way, would they claim that they are merely mysterious figures? Are the young lady children that appear in the writing different from the ones who actually appear in front of us all things considered? The fact that the girl child, both in real life and in the narrative, is portrayed as a less significant character is the primary rationale for the notion. As of right now, a sincere effort is being made to distinguish the various factors that add to the creation of the mind of the Indian young lady youngster as reflected in post-Independence Indian fiction in English and, as a result, to determine her status in the public arena. This can be said because post-Independence Indian fiction in English depicts Indians who have gained their independence.

### **PSYCHOLOGICAL ISSUES**

In the current world, nervousness, pressure, disappointments, and dissatisfactions are always on the expansion. This can be inferred from the complexities of life, the vicious challenge, expansion of aspirations, egocentricity, spiralling independence, and the confused profound quality of the general public in which jive. The child is not getting the proper amount of love, companionship, protection, acknowledgement, or guidance from his parents, which is essential for his healthy development. In addition to this, they fail to fulfil their responsibilities to instil solid and positive social traits in the developing child. The affection that is shown to younger people by their elders is essential to the youngsters' normal growth and development. The child receives reassurance that he is wanted and that he has a place in the world via the expression of love, which contributes to the development of a sense of contentment and safety. The degree to which a child is shown affection by others, how carefully he is cared for, how much persistence is shown to him, the degree to which he is comforted when he is hurt, the degree to which he is cherished, hello there's interests are protected, and the degree to which he has his needs met all contribute significantly to the mental health of the child.

## TRENDS AND DEVELOPMENT

The written word is a mirror held up to society. The social, social, affordable, and provable existence of human animals is mirrored in writing. There will never again be a time when writing is restricted to the special geological, national, or social conditions of the past. Both the nature of writing itself and the way it is understood have been altered as a result of global concerns and shifting ideal models used to instruct various artistic expressions. The availability of a wide range of reading material in the market has resulted in a shift in the preferences and expectations of those who like reading. There has been a recent increase in the number of compositions that not only stamp the interdisciplinary character of writing but also offer a driving force to competition that is struggling to advance under unreasonable weights. It has given rise to a form of compositions that questions the arrangement that is determined by commonly accepted academic categories. According to the National Foundation on the Arts and the Humanities Act of 1965, the study of the "humanities" can include, but is not limited to, the investigation of the following topics: language, both modern and old-style etymology, writing, history, statute, reasoning, palaeontology, near religion, morals, the history, analysis, and hypothesis of expressions of the human experience, those parts of the social sciences which have humanistic substance and utilization, and the history, analysis As worried by Monika Fludernik:

## REVIEW OF LITERATURE

The topic of modernity is addressed in his most recent work, titled "The Big Heart" (2018). The untouchable subject matter is recycled in the 2018 film *The Road*. His short stories "The Power of Darkness" and "The Tractor and the Corn Goddess" illustrate the inevitable conflict that exists between tradition and modernity in our country at the present time, and his works "A Kashmir Idyll" and "The Price of Bananas" respectively criticise feudalism and capitalism.

The third member of the trio, Raja Rao (1908-), is the youngest of the three and comes from an ancient Brahmin family in South India. His novel *Kanthapura*, which was published in 1938, tells the story of a little town in south India called Kanthapura. In India, the village of Kanthapura is known for its centuries-old caste system and its isolation from more contemporary modes of life. The narrative penetrates the nationalistic impulse, demonstrating how even in the most isolated communities, the new upsurge is thoroughly linked with old religious beliefs. This is shown

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throughout the novel. *The Serpent and the Rope*, which was published in 1960, is where he discusses topics such as real love, modernism, and the idea of marriage. It tells the story of Ramaswamy, a young Hindu man, who travels to France to conduct research in history. While there, he meets and marries Madeleine, a history lecturer. However, the couple soon begins to drift apart gradually as Ramaswamy comes to realise the gulf between the Indian and western conceptions of love, marriage, and family.

This is especially true after he meets Savithri, a Cambridge-educated and militantly modern. The novel also compares and contrasts the world perspectives of Eastern and Western cultures with regard to fundamental topics such as sexuality and marriage, society, religion, education, and death. The work displays an effective blending of Indian and Western literary styles. The novel has a number of aspects that are often seen in India. In the novel *"Twilight in Delhi,"* written by Ahmed Ali in 1940, the author paints a picture of a Muslim family from the middle class named the Nihals and the relationships that they had with other Muslim families in the early 20th century. The death of Mir Nihal at the conclusion of the story represents the extinction of a whole civilisation. In the book, he addresses the topic of family histories, which may be interpreted to mean a variety of things depending on the culture. *Purdah and Polygamy: Life in an Indian Muslim Home* (1944), written by Iqbalunnisa Hussain, provides an equally intimate depiction of a traditional Muslim commercial household as viewed through the sensitive eyes of a feminine perspective. The plot of *Amir Ali's Conflict* (1947) is entirely around a Hindu family that lives in the countryside, and it follows the protagonist as he adapts to his new urban surroundings.

Kiran Desai (2017) is an Indian novelist. The year 2019 marked the publication of her debut novel, titled *Hullabaloo in the Guava Orchard* (2018). Her second novel, *"The Inheritance of Loss,"* was published in 2006, and it was awarded both the Man Booker Prize and the National Book Critics Circle Fiction Award the same year. Her debut work, *Hullabaloo in the Guava Orchard*, explored life from a variety of perspectives. She deals with the 'big-time ambitions of a middle-class family in the novel, despite the fact that the story deals with issues of laziness and superstition. Her book *The Inheritance of Loss*, in its whole, paints a beautiful picture of today's more diverse and interconnected world. She has provided an analysis on a number of pressing problems facing modern society. The book paints a picture of a group of "lost" individuals, the status of their lives, and how they lost themselves while searching for their cultural identity in the context of

globalisation. The novel takes place in a city that has been overtaken by globalisation. She has done an excellent job of conveying the Indian culture in an engaging way, which is a feat in and of itself. The Inheritance of Loss delves at topics such as colonial neurosis, multiculturalism, gender prejudice in insurgencies, and racial discrimination. The novel provides an excellent analysis of Indian culture, namely of Indian culture during its period of change.

Jhumpa Lahiri (2018) is an Indian American author. Her stories primarily centre on people who came to the United States from India. They negotiate the differences between the cultural norms of their birthplace and those of their new home. They are having a difficult time bringing up a family in a country that is significantly different from their own. Her stories detail how her ancestors worked hard to ensure that their children were well-versed in Indian culture and traditions and that they remained close to one another even after the children had grown up. This was done so that the Indian tradition of the joint family, in which the parents, their children, and the families of the children all lived under the same roof, could be preserved. She uses three aspects of Bengali culture and transplants them into the American setting in the novel *The Namesake*, which she published in 2003. She accomplishes this through expressing her cultural identity via the use of Bengali customs, rituals, and ceremonies, as well as the language. The Gangulis, both the parents and the children, serve as a prototypical family for Lahiri to examine the aforementioned key concerns through.

### **PORTRAYALOF SOCIAL EVILS IN KAMALA MARKANDAYA’S A HANDFUL OFRICE**

The works of fiction written by Kamala Markandaya are works of art that are intricate, and it is possible to read them on several levels. They expose the Indianess that she possesses. Poverty, hunger and famine, and the degradation which hunger creates, as well as East-West rivalry, cultural disputes and tensions, are the primary and ever-recurrent topics of Kamala Markandaya; nevertheless, a lot of other themes and concepts are also brought in. The East-West dichotomy is then analysed through the lens of a battle between modernity and tradition, industry and agriculture, the rural and the urban, and the material and the spiritual. As a result of the migration from the countryside to the cities that industrialization generates, rootlessness is another one of the issues that she explores in her books. As a novelist of Indian descent, she not only writes about but

also researches the fatalism and quiet acceptance of fate that characterises Indian culture. The human interaction, particularly that between a husband and wife, as well as the factors that contribute to maladjustment and ultimately the breakdown of the family unit are investigated. The tragedies, horrible horrors, and wretched deaths caused by famine are all brought to life in her works. Hunger and famine is a motif that appears in many Indo-Anglican novels, especially Post-Independence novels, and it is also present in *A Handful of Rice*.

The second novel, titled "*A Handful of Rice*," draws attention to the hardships and calamities that come with living in poverty, such as the challenges posed by unemployment and the excruciating pangs of hunger that are experienced by individuals who have relocated to the city. An industrialization of a rural community carries with it a variety of challenges, the most problematic of which is an exodus to the city and a loss of roots, both of which are laden with the prospect of sorrow and tragedy. Because of this, a great number are driven to move to the city. The story's main character, Ravi, is one of many who embarks on this journey.

The book not only describes the challenges he faces while attempting to care for his family, but it also describes the inner drama that takes place in his thoughts as he is caught up in a battle between the many pulls that different aspects of his life exert on him. This internal conflict that Ravi experiences is at the heart of the story and serves as its driving force. He has come to the conclusion that the moral concept that is founded on integrity and the moral actuality as he perceives it are not the same thing. The unfortunate truth is that integrity does not purchase grains and does not pay bills. The crux of the tragedy in his life resides in the fact that he would never be able to bridge the gap between his desires and the truthful satisfaction of those desires. This mismatch between concept and reality. He fights against the situation, not the crisis, and this seems to be represented in the value ambiguity that Ravi has to face, which is what creates the problem in his soul.

In a number of different methods, the central issue of societal injustice is brought up. Ravi is steadfast in his pursuit of a livelihood that he may get by honourable methods. But his endeavours are unsuccessful, and he places the blame on the culture around him. He is brought to ruin by a fraudulent society, personified as the "People," who refuse to provide him with the things he needs to survive. His wrath toward society, which he refers to several times as "they" or "them," is a reflection of his frustrations. The sole psychological effects of Ravi's unfulfilled wrath against

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society are his harsh treatment of Nalini, as well as his incestuous behaviour with his mother-in-law.

Ravi has made up his mind to live a decent and honourable life for Nalini, the girl who could make a man feel like a man even outside the jungle of his choosing, the girl for whom he was ready to renounce all in his life that was unworthy for the sake of. After meeting Nalini, Ravi has made this decision. Nalini is the girl who could make a man feel like a man even outside the jungle of his choosing. But it is the society that not only does not recognise his requirements, but also tempts and annoys him with its ostentatious display of luxury. When he meets Damodar at his magnificent home and he admires the inside of the Memasahibs' home, he is motivated by the obvious indicators of riches that are present in both of these places. Ravi feels as like he is in a trance as he walks through the mansion of a wealthy individual, and the sensation of pleasure that he derives from the encounter is an unusual one for him. In point of fact, these individuals do not exist; all of their compassionate reserves have been depleted.

She brought to his attention the fact that the gown was supposed to be delivered on Monday of the week prior, but not Monday of the week in question. Ravi was brief in his communication, stating just, "My father-in-law has gone away." As far as he was concerned, that was an adequate answer... Memasahib did not get more malleable as time went on... After a little pause, she continued by asking, "It struck you all of a sudden, didn't it? Aside from that, I am unable to fathom the rationale behind why it should have prevented you from carrying on with your work.

As a direct consequence of this, the intolerance that Ravi displays is not the product of him responding without being provoked. Being poor creates an environment that is conducive to feelings of contempt, disgust, and irritation, all of which can contribute to antisocial behaviour. Ravi's current unbearable financial condition has caused him to have the thinking at least a few times that he should revert back to the method of line that he used before. After Apu has died away, Thangam gives birth to the couple's second child. Despite the fact that there are one fewer person bringing in money than there were before, there are now more mouths that need to be fed than there were in the past. When Ravi is unable to pay for a doctor to care to his child while the child is on his deathbed, he is forced to face the horrible realisation that he has no control over anything. He calls out for a doctor, saying, "What are we, Memasahibs or something to send for a



doctor for every ache and pain?" A medical professional, he sobs. "Are you going to pick up the tab for him? That's a down payment of five rupees, and he hasn't even left the house yet!"

It's possible that a person's current condition of poverty is the result of a number of different causes. Ravi, on the other hand, believes that social injustice is the direct cause of poverty. He holds this view. It is only because of this idea that he makes the decision to join the gang that is stealing the godowns at the end of the book, even if he finally decides to postpone the act of violence that he was planning to do. P.Geetha makes the astute observation that people like Ravi, who have moved to the city from the countryside, are crushed by the unhealthy and impersonal lifestyle that is prevalent there: "Kamala Markandaya even goes as far as picturing the city as a black god in front of whom every evil is laid as offering. P.Geetha makes the observation that people like Ravi, who have moved to the city from the countryside, are crushed by the unhealthy and impersonal lifestyle that The city is never still, and there is practically never a time when one may find themselves in a state of contentment there.

The lawlessness and desolation that characterise the forest are largely attributable to the folly and lack of self-control that characterises town life. Ravi, who was raised in a rural and has a strong sense of right and wrong, is put in the position of seeing the wicked battle taking place in the city. Because he is unable to make the ethical decision that is required of him, he is unsuccessful in all aspects of his life. A forest that has been created by humans and is full with shares, traps, and broken promises. Ravi, who was raised in the community and has a strong sense of right and wrong. Ravi is making an attempt to separate himself from his childhood in the countryside. However, he is unable to rid his nature of all of the moral scruples that were implanted in him by his childhood in the hamlet. This was something that was instilled in him by his upbringing. When he is unable to resolve the conflict between his primitive instinct and the sophistication of the life around him by making a determined choice between the longing for the old way of life and the fascination with the new, his fatal irresolution corrodes his moral conscience and leaves his psychic life in shambles. This occurs when he is unable to reconcile his atavistic instinct with the life around him. This decision must be made since he has to pick one of the two options available to him: Poverty and hunger are two of the most immediate consequences of social injustice. Ravi is heard saying "I'm hungry" in the very first chapter of the book, which is addressed to Apu and

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Jayamma. Since Apu's demise, Ravi's firm has struggled, and as a direct result, he is unable to pay his bills and maintain his standard of living.

DISCRIMINATING VIEWS AND THE CRISIS OF IDENTITY IN 'UNTOUCHABLE'  
BY MULKRAJ ANAND

The number of people who speak English in India is comparable to the number of people who speak Hindi, Bengali, Tamil, Telugu, or any of the other Indian languages. Writing done in Indian languages that are translated into English is one of the ways that India expresses itself. At first, Indian authors working in English were quite concerned about how their identities would be perceived by readers of their work. In point of fact, there was a period when Indian authors used a borrowed voice instead of their own, and as a result, they lost the ability to utilise their own voice. After some time had gone, they abandoned the foreign topic matter and style and instead established a style and subject matter that were uniquely their own. Because English is such a malleable language, it conformed easily to their manipulation. After a century of residence in India, the English language eventually adapted to the local environment and became merely one of the country's many languages. Additionally, the English language proved to be an effective vehicle for expressing Indian thought in idioms that are typically associated with India. showed in his own unique fashion the many different avenues that may be taken by an Indo-English novel. The oldest of the three, Mulk Raj Anand, has produced the most works overall and has chosen subjects in the widest variety. Anand inherited the industry of the artisan as well as his father's painstaking attention to detail from his father, who was a coppersmith. His mother was a peasant, and he got his robust common sense and sympathy for the waifs and strays of mankind from her. In all of his writings, there are passionate pleadings for the disadvantaged, and this is something he inherited from her.

There is no such thing as an author who is immune to the events and happenings of the historical period to which he or she belongs because there is no such thing as an author who is immune to these things. The imperialistic power of the British, the harshness and hypocrisy of feudal India, which was shackled by the walls of caste and creed and encrusted with superstitious religious ceremonies; and by the religious practises of India had a significant impact on the author. On the other side, Anand's developing humanism was influenced by the Gandhian wave. Author who

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possesses several different sides to their personality It is generally agreed that Mulk Raj Anand, Raja Rao, and R.K. Narayana are the "big three" authors of Indian literature. In the 1930s, there was a fundamental transition that took place in Indo-Anglian literature, and Raja Rao, Mulk Raj Anand, and R.K. Narayana were the authors responsible for it. The majority of Mulk Raj Anand's writings are focused on his criticism of the more offensive parts of Indo-Anglian culture. every single one of India's traditions, such as the discriminatory practise of untouchability and the abuse of people who are less wealthy. He is a proponent of modernism as a remedy for the issues that face Indian society and is an advocate for modernization.

The debut work of fiction by Mulk Raj Anand is titled *Untouchable*. It is also, by a wide margin, his finest novel, and it is without a doubt his most successful work overall. It is a sociological novel written in the stream of consciousness technique so that the interior monologue enables the reader to have a good peep into the sufferings and ups and downs in the hero's emotions as a result of a series of traumatic experiences. The novel is written in such a way that the reader can have a good peep into the sufferings and ups and downs in the hero's emotions as a result of reading Anad has been successful in drawing attention to the deplorable circumstances, poverty, and degradation that characterise the so-called depressed classes.

Although the story of Anand only covers a single day in the life of the untouchable sweeper kid Bakha, in that little amount of time, we are given a magnificent glimpse into the thoughts and feelings of the outcaste. Anand makes the observation that the very setting in which the sweepers live is not one that encourages the development of a polished mentality. The sweeper's colony that is located on the outskirts of the barracks is a picture of filth and poses a threat to people's health. Even the brook that flows nearby has been severely tainted by the filth that has been left behind by the public toilets. Because there is no drainage system, the odour is everywhere, and it is unpleasant for everybody who walks through. The protagonist of the tale makes his home among the ugliness and filth that is described here. The detainees are confined to a single chamber that is poorly lighted and dirty, and they have very little shelter against the bitter winter weather. But Bakha's job demands him to wake up early and clean the public restrooms before dawn so that others may use them. If they aren't clean, people won't be able to use them. With a few notable exceptions, such as Charat Singh, the majority of Bakha's clients are abusive to him, and

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he takes it all in stride. But despite the fact that he deals with filth, Bakha has managed to keep himself clean throughout his career. He is good at his work, which suggests that an individual can have job pleasure despite the fact that the activity they perform may be regarded as humiliating by other people.

Due to the fact that Bakha is an outcast, he is forced to endure a string of humiliations as the day goes on. He is not permitted to go about the city like a free citizen would. It is believed that those of higher castes will become impure if they come into physical contact with his body. Therefore, it is necessary for him to continue yelling "posh, posh, sweeper coming." On two separate occasions, he fails to produce this cry and, as a result, suffers. In the marketplace, he accidentally touches the Lala, who scolds him for polluting him with his touch. A throng gathers, and the only thing that rescues the situation is the intervention of a Muslim Tongawala. However, not before the Lala tries to give him a smack and then disappear, the Muslim Tongawala steps in.

In the village itself, the life is no longer friendly, for new shops owned by new men have mushroomed overnight pushing the old establishment out. Driven by terrible poverty and starvation, Rukmani's two sons also join tannery to her disapproval. But very soon they leave their parents to join a tea company in Ceylon, never to return. Rukmini sees in Ira's selling of body to the untouchable from the tannery an act of intrusion from the tannery into her pride and family life.

## **CONCLUSION**

Kamala Markandaya is also a very successful describer of the life of those labourers who have migrated from the small villages to big urban areas. The breaking of their dreams of happy and prosperous employment, their hard struggle for jobs, the dissatisfactory working conditions and dehumanising work assigned to them and the consequent trials of their family –have been realistically and provokingly presented by the novelist. The novels of Kamala Markandaya faithfully recreate a stern atmosphere of rural poverty, dreadful scenes of the poor villagers' astounding miseries and deadly struggles and finally the terrible shocking deaths caused by starvation.

The novels of Kamala Markandaya thus show how life flows in Indian society at the circumference of urban civilisation. The establishment of industries, though thought to be a symbol of progress

and prosperity, has added a little to the happiness of the villagers and the poor men. On the contrary, it has posed numerous threats and problems, new challenges and untold miseries before them. They are horrified by this new mode of industrialisation and look upon it awfully as an intruder in their peaceful rustic life. Kamala Markandaya’s fiction may not be holistic in being philosophically too profound or too innovative, her mettle lies in making an attempt to articulate the philosophical and sociological directions in her novels, which also achieve a classic stature and universal appeal because of the cultural perspective inherent therein.

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