

I. State's Apathy and Ideology in *The Story That Must Not be Told*

This research takes on Indian writer Kavery Nambisan's *The Story That Must Not be Told* (2008) to depict the life of individuals in slums in India. The plot of the novel loosely takes on the plight of the people living in slums of Chennai, India to depict the systematic violation of fundamental rights of people performed on them in the name of state apparatus and ideology. The present researcher will analyze the methodological usage of repression enjoyed by the state to deprive the individuals living in the slum through the application of theory of Ideological State Apparatuses.

In theory and practice, state is the guardian of the people living within its political boundary. However, this is hardly true to people coming from inferior and politically low class of the society. This discrimination is even more to the people living in the slums. Sitara, a slum in Chennai and a representative of hundreds such ghettos spread all over India, is the home of politically and socially deprived people. There are hundreds and thousands of people living under extreme poverty and scarcity right under the nose of the government and its state machineries. They are often used and manipulated by the state rulers in the name of ideology; however, the new achieved force is to be used for personal benefit rather than for the deserving masses. These people are deprived of political and social facilities in a systematic manner for centuries in the name of ideologies.

Ideology is a way of looking at and interpreting of those living in the world. It is conveyed as a general system of ideas, values, and beliefs, either true or false. It is a term that embodies all the problems associated with socio-cultural, economic and political complexities of a society. An ideology is composed of components, including acceptance by those in power, must be capable of guiding one's evaluations, provide guidance towards actions and is logical. As such, an ideology should be in contrast with

different issues of utopia and historical myth. It also has a rich history, during which it has taken as various, sometimes-contradictory meanings. There are systematic approaches and practices by the state to deprive these socially inferior groups of people by the state and state owned bodies and organs.

Terry Eagleton, one of the prominent Marxist writers, in *Ideology* remarks that ideology has wide range of historical meaning and relates it with the interest of ruling class. He opines that ideologies are shaped and developed in line with the ideas and interests developed by the ruling class. They tune it in line with their interest, supposedly guided from historical perspective. Eagleton puts:

The term ‘ideology’ has a wide range of historical meaning, all the way from the unworkably broader sense of social determination of thoughts to the suspiciously narrow idea of the development of false ideas in the direct interest of a ruling class. Very often, it refers to the ways in which signs, meanings, and values help to reproduce a dominant social power but it can also denote any significantly conjecture between discourse and political interest. (221)

Eagleton is of the view that ideology is a product of discourse rather than the product of language. As such, there is a fundamental relationship of ideology with that of power. It is the latter that gives validity and authenticity to the prior concept.

Louis Althusser, a prominent Marxist critic, posits is that even though many of these ideologies are also communicated through the other ISAs, none of these others “has the obligatory (and not least, free) audience of the totality of the children in the capitalist social formation, eight hours a day for five or six days out of seven” (“Ideology and Ideological State Apparatuses,” 156). All in all, it is by an “apprenticeship in a variety of know-how wrapped up in the massive inculcation of the

ideology of the ruling class that the *relations of production* in a capitalist social formation, i.e., the relation of exploited to exploiters and exploiters to exploited, are largely reproduced” (157). This function is, however, “concealed by a universally reigning ideology of the School . . . which represents the School as a neutral environment purged of ideology” (157).

Having theorized the nature of the State in this way and defined the function of the ISAs (especially the education system) as the inculcation of the dominant ideology, Althusser then turns his attention to theorising the nature of ideology per se. He advances a number of theses in this respect. Firstly, he argues that “ideology has no history” (159). Differentiating between Ideology in general and particular ideologies, he argues that the latter have definable histories “whose determination in the last instance is clearly situated outside ideologies alone” (159). He compares the notion of dream in order to argue that, for Marx, ideology is “nothing insofar as it is a pure dream” (160), i.e. pure fiction, and that ideology has no history “which emphatically does not mean that there is no history in it (on the contrary, for it is merely the pale, empty and inverted reflection of real history)” (160), that is, the “‘day’s residues’ from the only full and positive reality, that of the concrete history of concrete material individuals materially producing their existence” (160).

Rather, this means that ideology in general “has no history *of its own*” (160) in that it is “endowed with a structure and a functioning such as to make it a non-historical reality, i.e., an *omni-historical* reality, in the sense in which that structure and functioning are immutable, present in the same form throughout what we can call history” (161). Ideology is similar to the unconscious which Freud described as “eternal” (161), that is, “not transcendent to all (temporal) history, but omnipresent,

trans-historical and therefore immutable in form throughout the extent of history” (161).

Slum is the home to a form of social life which is set up when there is a change in the power politics, as is the case of Sitara, the neighborhood of Jesukumar. The old man is one of the dominated within the power system set up by the societal values and his wife; however, when she dies, the system is broken and he is left to delve in the ways of life of his own.

Simon Jesukumar, the protagonist, is one such character who realizes this oppression existent among the people living in the slums. He realizes that it is the state policies that create slums and people who are its victim. The state’s policy in most of the times is to be blamed for making people settle in slums due to the unfair distribution of the resources. It is the vast social, political, legal and cultural domination and demarcation that society has been divided into slums (the Sitara) and cozy apartments (the Vaibhav). Until, the death of his wife, things were in the pattern dictated by her; however, when she is no more, Simon found time to look into the affairs that are around his surroundings. There was a slum right next to the huge concrete wall and there were cries, pain and sufferings.

The pictorial depiction of the sufferings of the people of slum by Kavery has to do with the way society has been existent. The writer Kavery grew up in Coorg in Karnataka, near to the city’s ghettos. But she was lucky enough to receive good housing and schooling and eventually went to the UK to be trained as a surgeon. After her return from the UK, she has devoted most of her working life in rural India including Bihar, Uttar Pradesh, Tamil Nadu and Karnataka. She now runs a medical centre for migrant labourers and a learning centre for local children in Maharashtra. She is married to journalist and poet Vijay Nambisan. Despite her good social nourishing and economic

background, she has remained true to the root and has raised voice in favor of socially discriminated people and those who have been kept away from the social and political opportunities.

The success of this fiction has to do with the certain level of historical set up that determines the ideological ways of leading a nation and the society, backed by power. So, ideology is something between an utterance and its material position brought to social form by use of power. Eagleton puts it:

Ideology represents the points where power impacts upon certain utterances and inscribes itself tacitly within them. But it is not therefore to be equated with just any form of any discursive partisanship, interested speech or theoretical bias; rather, the concept of ideology aims to disclose something of the relation between an utterance and its material conditions of possibility. When those conditions of possibility are viewed in the light of certain power-struggle central to the reproduction, it represents the whole form of social life. (223)

In this form of power determination of ideology of ruling, the fate of an individual is written. He/she becomes the apparent victim who has to change and adjust to the changes that occur in the name of change of system and power-politics.

People living in the slum are frustrated and often tend to take violent ways of life accompanied by suicide, murder, war and so on. In the story, characters like Velu, Thatkan and others hate violence in the beginning but slowly are involved in it. The moving story of this novel captures the horrific scene reflecting the scenes of brutality of the time. The study concentrates on the socio-political and spiritual system which affects the lives of the characters. Characters could not express their problems to the

state which, instead imposes its ideology and creates hallucination on the life of the people.

This novel is the mirror of the contemporary India and its open secret. Ananta Sarkar is of the view that the novel presents a different scenario of rising India. He in “The New Voice” observes:

This novel is the mirror of contemporary India. In this novel, Kavery presents the overall socio-economic and education scenario of growing India. The novel clears the corrupted academic environment of the socio-political institution which runs valueless, anarchy and none affected by non academic activities. In the one hand it shows the democratic forces which work out against the poor and socially deprived, and in the other hand it shows the unstable political scenario and ongoing violence anarchy. The novel shows the corrupt situation of country which is the outcome of violence, anarchy and ongoing unstable political situation of larger India. (12)

Sarkar, critically examines the events of the novel and tries to relate the facts with the events of novel and takes the novel as the objective reflection of society which reflects the reality like a mirror reflects the real objects. Different narratives of the novel reflect the span of time which is happening on periphery of new face of growing India.

This indifference existent in growing India and its citizen with unequal socio-political opportunities and legacies is the dilemma of the protagonist, Simon. The pain of the seventy four year old Simon, the lead character, at this old age comes to realize the ideological shift in the state’s politics. When the old regime is overthrown, a new system with new values takes over the state mechanisms. Thus, political ideology has two dimensions: how society should work and the most

appropriate ways to which the ideas are arranged. On the face of changes, the rulers often opt to appear neutral, refraining themselves from the woes of the supporters of the previous supporters. However, in this shift and twist of power and politics, it is the public who are victimized and often the settlement of the squatters and the homeless are the prime target.

Their houses are dismantled and in the place come the new people who support them. However, the old ones also continue to live despite protests and slowly the new and the old groups live side by side – in poverty and sorrows. Each day, one of them is lured by a state machinery to vote for them or shout slogans in their favors; which continues unless the entire system of slums and its inhabitants are made eligible to stand on their own feet and on own earnings. Thus, ideologies are sold and the unfortunate people are lured in its attraction to buy on them.

The result of interference of state machineries and its outcome is well depicted in *The Story That Must Not be Told*. According to Daya Sharan Mukherjee in *The Hindu*, the novel depicts the “Face of Rising India” and its people (9). He opines:

Of all fiction writers in India today, Kavery Nambisan is probably one of a handful qualified to tell this story. Having worked as a rural surgeon in both southern and northern parts of the country, she has closely encountered the milieu and men she writes about though rural may conceivably be better off than the cramped, insanitary conditions of the slum in her story. (9)

It shows in the transition between Vaibhav Housing Society’s middle-class residents and the literally down-to-earth inmates of the slum next door. The slum is named

Sitara, also probably symbolising the stars in the eyes of many who live there. It is Simon Jesukumar who is living this story.

Simon, an old widower with patches of guilt on his conscience, goes and loses the story his wife had painstakingly written, a manuscript he himself had tried hawking, going from publisher to publisher, during his Delhi visit. His daughter Sandhya advises him to destroy her mother's story because it is a story that mustn't be told, little knowing that the manuscript has already disappeared.

It is probably the first instance of a Chennai slum being featured in all its raw glory in modern English fiction. Except for a few awkward instances, which have to do with colloquial conversations, names and usages, and a distancing from the ethos she depicts, Kavery settles well into both her worlds describing and sub-texting with quiet authority the squalor of Sitara the slum and the angst of her old protagonist.

Simon's story intrudes into that of the slum, and emerges stained. This is the coming of age story of old Simon; the test by fire the well-off must undergo if they're ever to understand the slum-dweller – the poor, the laborer. Reaching out a helping hand which is then withdrawn and washed clean is an almost rapacious act. It achieves little for either party. You have to dip in and be covered with slime, you have to breathe in the fumes and think the thoughts that keep the strugglers alive.

So the core of the novel is the trip Simon undertakes to Sitara along with Sandhya and her friend PK, a journalist. It is an educating experience for the reader as well. Kavery scrupulously records the workings and mechanics of various small industries, amazingly productive activity in the heart of a squalid maze. During the course of this excursion, they also get to see the barefaced exploitation of children and men, the desperation to earn. Having gone there with the intention of helping the school and slum, Simon gets a slap in the face.

However, even the cost of blood or gamble is not sufficient to sustain a decent life. This is a system that runs throughout India, often in the name of politics and ideology. This is the set of value that makes even the poor of the poorest to survive. To really understand how all this works, the visitors are given a taste of the life by being put to some serious work. When Simon protests and says he'd die, Baqua replies: "It is not so easy to die. The body learns to take a little more, a little more. A lot more" (106).

There is no romance in sufferings of the poor. But, Kavery depicts romantic relationship amid poverty and scarcity. She writes:

You cannot alleviate the lot of slum-dwellers through small, affordable instalments provided to them on the daily basis. Most of all, you have to change yourself before trying to change the lives of others. It was a matter of time when there was going to be radical changes in the lives of people of Sitara. (98)

The life of common man cannot be changed merely by ideology of distributed dreams. Money is one of the most important sources to change life-style of the common people; however, it can be done only when there is a radical change in the life-style followed by living standard and faith to change things.

Set in Madras, the story alternates between the plush Vaibhav Apartments and the surrounding slum, ironically named Sitara. Simon who ponders on the breakdown of the ideological barriers, sets the story on move. The difference that separates the residents of Vaibhav is an ageing widower comfortably cocooned in his middle class life. He has almost lived his life but after the death of his wife there are things, Simon starts to notice around his neighbors.

Thus, the will to change is expressed in the way of living of the people of Sitara invoked to them by Simon and his vision. This is, finally, the absorbing story of an old man and a slum, and how one changes the other. The story told is about the struggle of the old and retired Simon who is determined to change the way and perception of taking things and issues by the people living in Vaibhav apartment.

Vaibhav stands for luxury and there is a wall that literally separates the Sitara, i.e., the slum and the mansion. The basic difference of these two variant ways of life in the area is largely due to the ideological set up of the state. When there are large numbers of people living in poverty, there are few who are excluding the rights of these people on the basis of political and social difference.

II. Repressive State Ideology in *The Story That Must Not be Told*

Simon Jesukumar, an ageing widower in Chennai, passionately aspires to do something worthwhile with what remains of his life. Dominated by his wife during their otherwise happy married life, he struggles to break free from the haunting memories of the iron hand with which she led him. His aspirations are stirred by his nagging guilt about the slum, optimistically called Sitara, next door.

As the story plunges into the heart of the slum, it brings together the most unlikely characters. Simon begins to understand why good intentions and small acts of mercy are no answer to the problems of a section of humanity he never knew. The changes coming into Simon's life is narrated:

My life changed with a suddenness that precluded introspection. There was a feeling of wonder at my own audacity in doing what I had done by leaving home. At school and college, I had been a little ashamed of the wealth into which I was born. Newly married and in Delhi, I travelled by bus, haggled over vegetables, stood in queues and believed myself a martyr. (33)

The change after the death of Simon's wife is about following his instinct. Despite the fact of having born into a well-to-do family, he had always opted for a fair and simple life. However, this could not remain for a long time, as soon he was dominated in almost every sectors of social life by his wife. But, now with his wife gone on eternal path, Simon is once again to his instincts.

Simon is in a state of dilemma. He wants many things around his surrounding to be fair or at least of decent human needs. But, it is the question of how can, or how should, the well-off help the poor? It is the tussle between the authority and a common man who is seeking ways to do the act; otherwise the rulers should have

carried out for. The Sitara, the nearby slum area haunts the old man and is committed to do something good for the people of the area. Coming from one of the finest chroniclers of modern Indian life, *The Story That Must Not be Told* holds up a mirror to a moving, unseen, and deeply unsettling reality.

There are common characters that perform their routine work under the open blue sky. They are depending on living a simple life by the help of selling homely products and have been limited to their children and their surroundings. Kavery explains this day-to-day chore, as:

The man who sold me pricey bananas from the street this morning and the woman who thrashes the dirt out of my clothes cover the issue of this assessment. The children scamper mischief about our neighborhoods and many others. And there are stories of many more who are not in the system, as well. (56)

As such, there is a world of normal people, their normal activities and their children. And, woes and sufferings and laughter they behold within it. There is this Sitara which is the home of hundreds of such people who are living on minimum level of facilities coming to them through their business and work.

Kavery's *Story That Must Not be Told* is about the two facets of reality in which the present India is living – first, the one represented by Vaibhav apartments, and the second, Sitara. The first is of a face showing to the world, and the other of the reality in which larger number of people are living in present India. Literacy is our first separation, inequality bridges between, the misunderstanding finally binds us. This is daily life. Today in India we observe our neighborhoods, towns and states and wonder as Simon does “. . . but what if the pieces don't fit?” (56). Simon's concern is related to the fact, if people living in the slums do not meet the criteria set

by the state ideologies they will be left in the race. The concern is whether people living in the area are to meet the state's principle or should the state incur them in their ideologies.

Jesukumar, in the seventies, speaks from apartments in Chennai. In fact, his life has recently undergone a drastic change. He has come out of the four walls of his house after the death of his wife and into the one aspects of 'shining India' that was not known to him and fellow people like him. His life was limited to the Vaibhav apartments and scarcity and sufferings were not of his life. However, when Simon realizes the difference prevalent amid people of India, he is acquainted to never known facts of Indian society.

Realizing the two different forms of societies existing in India Simon finds him in:

I, Simon Bosco Jesukumar, seventy-four years old and still going, am an old man. Old men are sad, prickly, weak and bladdered and bombastic. Their lungs creak, their teeth wobble and they emit rude noises. They shuffle and snore and, at least some of them, masturbate, Not one novel idea and still hell-bent on handing out advice. Some old men believe they have a moral obligation to posterity. (4)

With his pet cat for company, coupled with occasional visits to his son, Simon has little to complain of. However, his zealous spirit aspires to do something worthwhile for the neighboring community entrenched in poverty. But as he ventures in this direction, Simon is soon confronted with odds and complexities which threaten to explode the myth of philanthropic nobility, and subvert its idealism.

His simple words fell neatly underneath the sentiments of the common public. His thoughts stray into our feelings. The pulse becomes uncomfortable. Simon

recalls occasions when he helps the poor and feels proud to be in a mission to empower the people at Sitara. In one such occasion, he takes his friends to Sitara, as he narrates:

I had been very excited about taking PK and Sandhya to Sitara. PK was using me and I knew it. The boy wished to write articles about the seamy life in the slums. I was the vehicle, the friendly old man who provided good coffee, snacks and the means of getting there. And Sandhya had knowingly allowed the deception I'm hurt and also a little ashamed. (165)

Simon is in a venture to ensure that he becomes help not only to his friend PK and relative Sandhya but, in the way to the people of the area, as well. This is something which is not expected from friends and family of people residing in Vaibhav apartments.

One time he holds a birthday party with local children. Later he gives a water-cooler to the school in the slum. One night he feels energy to discuss and make solutions for the slum neighboring his home. His soft humane side, however, is in tune with the state's ideologies that take things not in terms of giving about but in terms of taking away.

Then, Simon remembers the compassion is momentary: "I will never give all of myself to anything. Not even half or quarter or one tenth of myself, but less" (37). These are the realities of humble people who do not want to part away from the land and the place they have lived and been reared up. There is a strong attachment with land and property individuals have shed their sweat, labor and pain. There are memories of happiness and difficulties which have become a way of living. But, for the state that is at the helm of ruling class hardly recognize this fact. There are state

apparatus in the form of law, rules, regulations, security personnel, education houses that form the basis of determining whether someone is within the functioning of the state or not.

Simon makes a visit to the slum, along with the company of his past recollections. In the slum he witnesses people from different quarter of life and with different qualifications; from the doctors to housewives and children to young people. They are engaged from providing medical service to making chairs and brass buckles, and the intrigue of local party leaders. So, there is material security and well being in his family. There is a sense of being near to the ones in power; however, the people in the slum – the woman who washes clothes, the man who cleans the sewer and labors who construct the houses for others are not recognized by the system. However, the tragedy is, they are simply forgotten by the ideology of the state. In fact, they hardly fall under any category.

The state authority is made up of such individuals who delve into power for the sake of making easy money and existence. They find this in the envelope wrapped up in the name of state's ideology. Louis Althusser, one of the prominent Marxist critics, opines that state is the enhancer and motivator of the use of principles to suppress these classes of people.

Connections cross back and forth and spread loosely and messily, as they do in each of our lives. There is a blind wish that education, clean water, and perhaps an adventurous struggle will wash away poverty and nurture fresh shoots of optimism. But, like Simon we realize the unpleasantness that we have misunderstood: "The sharp scent of orange blossoms filled me with an urgent need to tear away the pall of misunderstanding. I did not want life to be so complicated" (127). This is a chance to delve into the complex difference of lives of people residing in Vaibhav apartments

and in the impoverished Sitara. As such, *The Story That Must Not be Told* is the story we perhaps do not want to read. Many of us want a different India, and this is exactly why we will read this book.

Resting on unconventional plotlines woven with remarkable coherence, Kavery Nambisan's works are memorably thought provoking. This book too exemplifies the same. Here, as she gently works her way into decoding the password of civility and poverty, opulence and dearth, the reader is unwittingly drawn into a mesh of tangled truths - which both entice and baffle at the same time.

When Simon Jesukumar misses his train back to Madras from Delhi, among his lost possessions are his deceased wife's thick manuscript, which he has lugged from publisher to publisher over the years out of a sense of guilt and duty. Ageing, curmudgeonly, and living alone in an apartment complex beside the city's vast and thriving slum, Sitara, he is returning from a stay with his son – whose mother-in-law he has struck a slightly dubious friendship with. His only companion at home is his cat Thangu; when his formerly-estranged daughter Sandhya visits, he tolerates her with a mix of parental affection and genuine dismay.

Kavery's *The Story That Must Not be Told* opens with tremendous promise, introducing to the reader this complicated old man, one of the most interesting protagonists seen in recent Indian fiction. Throughout the novel, similarly adroitly-sculpted characters make their appearances, only to fade in importance. Each of them – from the noble butcher Gaffur to the quack doctor Prince to the envious and dastardly Ponnu – come with a compelling backstory. The slum itself is drawn with a strong sense of the overbearing spirit pervasive through locations as complex and gritty as Sitara (or even Madras itself). The trouble is, cast and setting both arrive fully-formed and precisely executed in a novel that loses track of its own plot.

The Story That Must Not be Told is essentially a story about the human condition as it plays out in urban India today, dichotomized by privilege and its lack, and juxtaposed by sheer proximity. Simon decides to buy a water cooler for the school in Sitara, and thus begins his involvement with the slum and its people. This is at odds with his neighbors at Vaibhav apartments, who want to see to it that the slum is cleared. According to them, the slum is the concern for crime and criminal activities. They are unhygienic; nonetheless, manual labour – from schoolboys running errands for the elderly to construction workers, and most especially, cleaners of toilets – comes directly from Sitara.

It's a familiar scenario to any Indian: one may have people from lower classes cleaning their houses, may work for people of higher classes, or may take a conscientious approach and attempt or claim to eschew this system altogether, but ultimately all of us exist within it. This means that realistically, we already know how the story ends, and the onus on the element of surprise and originality rests with the author.

The scenes depicted in the story are present in almost every city around India. For the people living in the slum, there is help assured from almost every sectors, including the police. The people living in the Sitara were given hope and promise that “. . . will have a three acre eco-park with landscaped gardens and sensuous water bodies, a swimming pool and a gym, in that very place in a year's time” (220). However, it was going to be yet another of the illusion the poor residents of the slum were provided with. Things were unlikely to change, yet, when such promises were relayed in the public, people tend to believe them, as:

The hall reverberates with applause. The big guns on the dais lean across to commend Madhavan. Eager hands are going up to endorse,

praise and pledge support. A mike is being passed round and the comments are heard. Mr. Kurup speaks feelingly about the dog menace; Mrs. Vadivelu tearfully reports how her old parents who live by themselves in Bhagyam have become worried insomniacs. (220)

People tend to believe in what they are given in hope for. However, this hope is generally nothing more than mere illusions provided to the public to tend some vested interests of the ruling class of people. It is almost human nature to look to the ruler to tend one's dream and wishes.

People are forced to live in such an environment that has to do with various social and economic patterns made and developed by the state. These formations are the way of life and living to the people imposed on them by the state. The presence of laws and regulations, schools and hospitals and the societal framework is something which individuals have to succumb to. If anyone tries to defy such social and legal patterns, then they are called the rebels and are succumbed to such harshness which becomes their destiny. Hence, there is only one way for common people – to adhere to the ways imposed on them by the state and its mechanism.

Still, Nambisan's finesse at etching her characters is hugely admirable. Despite his cantankerousness and stubbornness, one finds it impossible not to side with Simon entirely. Simon is the voice of these people living within the Sitara though he comes from the world of Vaibhav apartments and its cozy life. In a perfect echo of his sentiments, the slum dwellers are notably more nuanced than his own family and apartment neighbours – all of whom irritate the reader just as much as they do Simon. One roots for Simon and Sitara, and reads the book through in order to find out what happens.

That the book divulges into unresolved loose ends, a pat finish, and a bit of political commentary is thus all the more disappointing. There is a sense that the horse and the cart were switched at some point during the narrative; instead of being led by the natural pathos of its characters, the thematic and didactic aspects of the story gain precedence. Much is lost: the truth behind the misplaced manuscript is never resolved, the burgeoning friendship between Simon and his son's mother-in-law is unexplored, and the eventual fate of Sitara is given an almost superficial conclusion. A much stronger and more stunning novel could have emerged if the focus had remained on the details, and not the pursuit of a bigger picture.

Meanwhile, all other ideologies that differ from the ruling ideology are seen as radical threat to the existing ideologies. The system in power imposes the ideology as if it is the most ideal way of life for society. Eagleton states:

Ruling ideology can actively shape the wants and desires of those subjected to them, but they must also engage significantly with the wants and desires that people already have, catching up genuine hopes and needs, re inflecting them in their own peculiar idiom, and feelings them back to their subjects in ways which render those ideologies plausible and attractive. (14-15)

The way of living and ideas are imposed on the way of thinking and living a life of an individual. Anyone who does not assemble to the ideas set by the ruling class is left behind in the human race and, is often made a victim by the state machineries.

Ruling class, here represented by people living within the Vaibhav apartments, uses power through a systematic use of dominance on an individual or groups of persons to flourish ideological pattern set up by them. It is often exercised by the person or group in authority over the inferior class and groups of persons. As such, the old protagonist who was once a part of family order dominated by his wife. This is the plot

prevalence in parallel structure to general people who prefers to remain silent in against the domination being done on them. The systematic use of force by an organized body and individuals to control and influence the behavior of persons makes the individuals' life more horrible, as in the case of the people living in the slum.

Through the depiction of this institutional attempt – in deteriorating the life of people in slum – it is assumed that ideology and power are inherently interrelated in imposing pain in the life of an individual. Louis Althusser, one of the prominent neo-Marxist writers examines this relationship through the lens of Marxist ideas. In “Ideology and Ideological State Apparatuses,” Althusser opines that in Marxist usage, ideology is what causes to represent the world to ourselves. He explains this view as:

In Marxism the basis of any society is its economic organization, which then gives rise to certain social relations for instance, the class relations between the capitalists and workers in the 19th century capitalist society. This socio-economic base then conditions the cultural superstructure . . . the liberal humanist idea that we think are essentially free can remain free as long as we can think. (85-86)

As such, ideology is not so much a set of beliefs or assumptions that we are aware of, but it is that which makes us experience our life in a certain way and makes us believe that the way of seeing ourselves and the world is natural. In doing so, ideology distorts reality in one way or another way and falsely present as natural and harmonious. Thus, ideology becomes an apparatus of imposition of states' dictatorial will and wish.

The way of life and belief is imposed on the day to day life of the general public. In fact, this very trend imposed on the public, on the course of time, becomes a way of life and people start to find meaning within it. The latter generations of people hardly

come to understand that the way they are living their life and practice they are inclined to are merely state's tactic to make them the way they are. The residents of Sitara – the slum are one such example. For this, Kavery depicts this reality in the form of Dayaratna, one of the politicians who have been limited to his house. Dayaratna is one such character, whose life is merely limited to be used for the politicians, and now, after his use is over, has been left on his own, as:

The political life of Dayaratna could be read in his thickening waist and the hardened skin of his backside. At home, the short man with a face as pitted as the roads of Sitara sat on a cane chair with a cushion for his back, his right hand secure around a glass of tea. Hot and toothache-sweet, the tea helped him think. Elsewhere on political work, he perched himself on the edges of cold steel chairs and wooden benches that his hams. He wore extra large bush shirts in light blue or dark blue and commodious pants of a nondescript beige. (185)

The life of this political worker Dayaratna, turned and limited to his resident is the depiction of how, individuals are used by the state for its personal benefit. After the state effectively uses characters like Daya, they dispose them. It is unlikely that common people can defy the orders or could stand in against the state apparatus and its policies that have governed them for ages.

As such, an apparatus or instrument in the form of ideological formation helps the ruling class cements its hold on power. A distinction must be drawn, therefore, between the “use of the State apparatus” (141) and “State power” (141) the seizure or maintenance of which is the goal of utilizing the State apparatus. Arguing that this is merely a description which must be superseded by a theory, Althusser contends that such a definition “casts a brilliant light on all the facts observable” (139).

However, Althusser wants to “add something” (14) to this “classical definition” (140). Claiming to revert, as usual, to the “Marxist classics which treated the State as a more complex reality” (142). Althusser, as a neo-Marxist suggest and draws in particular upon the suggestive comments made by Antonio Gramsci, an Italian Marxist, more recently concerning the role played by hegemony in the maintenance of State power. He argues that there are, in fact, two kinds of State apparatuses: the Repressive State Apparatus (RSA) and the Ideological State Apparatus (ISA). The former includes the “institutions” (148) of the Government, the Administration, the Army, the Police, the Courts and the Prisons, while the latter, includes religion, custom, morality and social order that is set in the mind of an individual, right for birth to his/her cemetery.

Kavery’s *The Story That Must Not be Told* shortlisted for the 2008 Man Asian Literature Prize depicts a poignant tale of the two India - the shining and the suffering. There are two faces of larger India cruelly juxtaposed but share a symbiotic relation with each other. The shining is represented by the Vaibhav apartments where people are living in cozy environment in comparison to their next door neighbor in the Sitara, the slum. But on the other hand, there are hundreds of people who are still far away from any such notion of ‘shining’ India. Life of the people in the slum is largely the same – water scarcity, sanitation problems, housing woes and insufficient food and educational facilities. The face of unseen India is prevalent in slums and in amid people who are struggling to make their hands meet.

For instance, when Simon professes help, Allauddin Baqua shockingly responds by holding him. For Baqua, help by Simon is mere an action shown by the rich people. It has nothing to do with the factual happenings and needs of the people of the slum. Baqua’s words, though tinged with sarcasm are revealing, one of the

greatest realities displayed by people living within the high raised apartments.

Kavery demonstrates the event, as:

Walking through Sitara with trousers hitched and noses covered will not teach anything. . . . You want the people here to accept kindness on your own terms. You do it as a favor, as an apology for being rich. Is it any wonder that the beggar who accepts your coin and touches it to his forehead has nothing but hatred for you? The essence of his utterance finds an echo again in Prince, another slum-dweller who puts it more politely, “Sir, we’re grateful. But you cannot do much. Still, we’re grateful.” (107)

With the turn of circumstances, Simon soon learns that small acts of kindness, however genuine, achieve little in the context of the larger social problem. Crossed between his concern for the needy and the inability to find the right means of expression, Simon becomes increasingly immersed in a practical dilemma.

Simon’s situation, though, is not extraordinary. It finds a familiar resonance in our lives as well. Collaterally, Nambisan also proves her skill in portraying the life in Sitara. Regarding Sitara, “individual opinion decided if it was a township, shantytown, refuge, haven, ghetto, slum or a tourist home for the woebegone” (76). Home to countless village immigrants and destitute, it cushions their miserable poverty by a feeling of communism and solidarity. However, Sitara is no utopia. With her commitment to reality, Nambisan significantly furnishes disconcerting details of the slum – such as the employment of children in Sitara’s tannery, in the making of furniture involving hazardous health risks and the smuggling of wine manufactured illegally.

Some of the most memorable characters are those belonging to the slum such as Swamy, the schoolteacher who is also a butcher; 'Doctor' Prince who has no medical degree; and Nayagan the Leader, for whose party superiors Sitara is nothing more than a captive vote bank. The lives of the others such as Chellam, Ponnu, Velu, and Thatkan are amazingly real and vivid.

Significantly, the novel is permeated with pores of irony which can almost sting at times. For example, Dr Saha's cow, Kamdhenu has a deluxe shed with a fan, has its teeth brushed every morning and its hide washed with "the beauty soap of film stars". But this is in sharp contrast to the doctor's thrift at his clinic, where he uses the cheapest medicines, expired drugs and tap water over distilled water.

Similarly, Mr Benny from Madras goes to the village in search of 'Boys with Talent' and selects Chellam and Ponnu. Buoyed with the hopes of a prospective life in the city, the latter are later inducted into masonry and offered loans to build their homes in Sitara. However, the greatest dichotomy is perhaps manifest in the equation between Vaibhav Housing Colony and Sitara. It is cheap construction labour, domestic help and sewage cleaners from Sitara which provide Vaibhav its luxury.

Yet, the latter's residents get anxious to eradicate the slum for reasons of safety and hygiene. As the astute Madhavan puts it at the Annual General Meeting, "We must pity them (the slum-dwellers) sure, but we must make them fall in line. For it is not only our material comforts which are at stake but our peace and happiness, our aesthetics and our spirituality" (87). The affected sympathy of Madhavan and his counterparts, such as Bimmy in mango-colored fish is here stripped to its core and invites not a little indictment.

Simon is ultimately unable to stem the tide of widely prevalent prejudice, but there is little doubt as to where the author's sympathy lies. Though disheveled,

uncouth, and stigmatized, the hapless people of the slum are projected as much more than a nightmare to be wished away. Sitara may be easily effaced like an unwanted weed, its existence crushed for things more pleasing to the eye – yet its pulse continues to throb in the heart, resounding with an echo which cannot be hushed.

The novel takes its title from Simon's personal experience with Sitara - one that is dented by unsavory details and incidents, a chapter, which, on the whole, might be prudently buried as 'The Story That Must Not Be Told'. Incidentally, it is Simon's late wife, Harini's unpublished book, on socialism the 759 pages of neatly typed print, attired in blinding yellow that must be told. However, when the only copy of the book gets lost, the meticulous analysis of society is automatically relegated into obscurity. And, in its place, Simon proceeds to narrate the grim reality, which, though unpleasant, is closer to the truth.

Nambisan's language is prosaic and lucid, peppered with colloquial terms such as "aiyya", "machha", and "muruga" (34). She displays the ability to capture different facets of the social prism with a singular poise and detachment. Being a minute observer, even the tiniest of details are manifested with exceptional clarity. Sequences like the one-one conversation of Baqua with Simon, the disillusionment of Chakra and the tragedy of Thatkan are especially moving. The author also takes particular care to delve into the personal history of the major characters such as Simon, Chellam, Swamy, and Prince – thus taking us closer to them for a better analysis.

However, there is a conspicuous absence of any concrete direction towards overcoming the impediments faced by a person like Simon. The protagonist, for all his compassion and goodwill, lacks the consistent dedication for a cause. When his efforts fail to meet their purpose, Simon makes no further attempt to go forward and instead

decides to carry on here and lick my wounds. This defeatist attitude can be dampening for advocates of social equity and propriety. But barring these points, the book is a fascinating one and a compelling read.

As such, ideology, in its distinctively Marxist use, in any era is conceived to be the production of its economic and the resulting class-interest and class-relations. When the state on one says that its citizens should emphasize on studies and education; on the other hand, they built factories where children are made to work. Kavery depicts this bitter truth in the form of events in the life of Chellam who never regretted for having not gone to school. According to Chellam:

Chellam never did regret leaving his wretched village, where in the long hard summers, the land yielded next to nothing. Parents pulled their children out of school and sent them to work in Sivakasi, forty kilometers away. There, encaged in close spaces with chemical fumens and sulphurous powders crumpling their lung, boys of eight or nine hunched over colored paper, strips flowerpots, stringy snakes, Vishhu chakrams and strung-together than on one mad Deepavali night, children could revel in the fearful joy of so much sound and so much light. (45)

The tragedy for the poor is the state's policy is such that people at the lowest of social and political hierarchy are still struggling for making hand to mouth meet. This is something which has becomes the most dangerous aspects because in the process of making the immediate demands meet, hundreds and thousands of people are being deprived of their basic right to food, cloth and living. There is immediate profit when ones work because his/her immediate demands are addressed and through education, no one knows when the food will be cooked.

This social injustice is something which Karl Marx, the leading figure in determining the communist manifesto opines that a society's dominant ideology is a part of superstructures which is the base for social injustice. Superstructure comprises of society's ideology, as well as its legal system, political system and relation. For Marx, base determines superstructure; however, it is at the top that fate of individual are written. The ruling class controls the society's means of productions and its superstructure. Marx in "The German Ideology" clarifies:

The production of ideas, concepts, and consciousness is first of all directly interwoven with the material intercourse of man, the language of real life. Convincing, thinking, the spiritual intercourse of man appears here as the direct effluent of man's material behavior. . . . We do not proceed from what men say, imagine, conceive, nor from man as narrated thought of, imagined conceived, in order to arrive at man in the flesh. They have no history, no development but men developing their material production and material intercourse, after along with this their thinking. 'Life is not determined by consciousness, but consciousness by life. (qtd. in Hazard Adams 625)

The ideology of a society is of enormous importance it confuses the alienated groups and can create false consciousness such as the fetishism of commodities, alienation and reification.

In capitalist society, represented by the people living in the Vaibhav Housing Colony all means of production, distribution and means of economic foundation are owned by Bourgeois. Thus, ideology also represents wants and desire of Bourgeois class who find meaning and sense in making the lower class suffer for basic. In fact, the well

being of the rulers is to make them away from the basic needs of social, economic and political needs, as depicted in the form of Sitara in *The Story That Must Not be Told*.

The present research aims to dismantle the ideological differences that separate the well-to-do people and the ones living in poverty and scarcity. Sitara – the slum depicted in the fiction is representation of those areas and places where people live in extreme of shortage of food, water and essential commodities. However, the adjacent neighborhood, Vaibhav is the depiction of people full of economic well-being.

But there's Simon's own story, unfolding for the benefit of his son's mother-in-law (for whom he nurtures a soft spot): "Patience, Pari," he tells Parminder. "Writing takes time. When I put pen to paper I can summon memory and turn it around so that I am face to face with it" (67).

It's the beginning that shows us where Simon is headed to. As a boy, Simon argues in vain with his family, fighting for aid to the bereaved family of two young girls who drowned off the Thiruvanniyur beach. He marries Harini, a steadfast woman with a voracious sexual appetite who controls and trims his life. He fights with residents of his housing complex who want to have the slum removed.

The story of the slum-dwellers: young Velu and Thatkan, Chellam and Ponnu who are brought in the city with dreams high are crushed in the state's dominating policies. They often come from several nearby villages with the dream of stardom. In the list of people living in the slum are Chellam's wife Valli and his daughter Senta, Swami the school teacher who is also the butcher. The list goes on and so does the dream of these people who come to the city with a dream to accomplish. However, the dream itself becomes a dream when fighting and struggling with the poverty and inadequate opportunities provide to them. The fallen dream is shattered

in the multiple perspective of slum – the scarcity of water, scarcity of places to conduct the early refreshment session and daily chores.

This difference is an outcome of inborn of political ideology which is governed by smaller groups of person who are well-equipped with state resources and apparatus. In theory, these small groups of ruler claim to be doing everything in the name of common people. But, in principle, a state is the ruler and guardian of residents living within a state. However, in reality, it is the state's policy that guides political division and creates a larger socio-political differences existing in the society. There is a marked difference in facility provided to people who reside physically next door. The tragedy is in most cases, the state prefers to treat these homeless and landless squatter with force. The state often uses force to demolish their livelihoods and residents.

Characters like Velu, Thatkan, Ningi, Kittan, Chillam and others are just citizens who do not fall under state's obligation and responsibility. There is no ideological existence of these people who are merely objects and have nothing to do with the stately procedures and mechanism. In fact, they are the obstacles in the so-called plan of social and political well-being. Characters like Simon sometimes come forward to raise voice for these classes of people.

In response of Simon's appeal and in the name of welfare of the people living in Sitara, it is demolished. But, life becomes uncertain for these people because the demolition of the slum leaves them homeless and deprive of minimum security they were having during their stay in the slum. Most are rendered hard blow in the form of demolition of Sitara, and tragically the novel concludes with no changes being shown in the life of these helpless people.

However, this is the reality in real life. Kavery depicts the real picture where people are often used in the name of state's ideologies and again, rendered homeless and deprived of even the basic rights enjoyed by them. The uncertain ending is a clear indication that such social injustices are a part of state's policies. The demolition of the Sitara at the end of fiction is more than real to depict the repressive ideologies of the state and that the impoverished people are made to suffer.

The labor force, or who are the workers are known as proletarians are not themselves proprietors of the means of productions and who are consequently obliged to sell on the market their own labour instead of the product of their labour. The works of Velu, as the "cleaning boy" or "sweeper" (78) is the inborn of societal injustice – an outcome of ideological values that the state preaches. This condition alienates the proletarians from their own real condition. Hence, they undergo through the process of commodification turning into a labor force or a goods to the one in power.

However, there is one man, Simon who is in his middle seventies thinks of changing all this political and state's unfair policies. But, even Simon is nothing more than a commodity that has been forced to wait and watch the happenings in the nearby slum. Initially, he was subdued by his wife and now, after retaining full control over his life, intends to work for the unfortunate homeless people who have been living right next to him for years. The tragedy is the state forces are there to halt the progress on the humanitarian work, he has started. The state; however, does not run on the emotion and sentiments of an individual. This reflects the nature of ideology implored by the state. In lack of any other economic sources of earning, these people and their ever-ailing needs are in the verge of starving to death due to hunger and poverty.

As such, Althusser sees power not simply as a repressive force or tool of conspiracy but as a complex of forces that produce what happens in a society. It is not wielded by somebody because he himself is caught and empowered by retaining discourse as a practice that constitutes power. As such, it is power that dismantles the existing hierarchy between an individual and state. The state is a tyrant because it has power behind it, and an individual is a mere machine to follow its dictatorship.

Ideology, as informal authority, is the ability of an individual or a group to secure compliance from another individual or group. And authority as legitimate power is the right to seek compliance from others. Logically power can be divided as personal power and position power. Personal power is derived from personal attribute and expertise while position power is derived from official position.

In tune with this notion, Althusser explains that these ideas of logical power and personal power in the form of State Apparatus and Ideological State Apparatus. He asks the traditional Marxist question of how are conditions and relations of production being reproduced and maintained in society. Althusser's answer is that two types of mechanisms are at play here: "repressive state apparatuses which gain obedience and cooperation from the public through physical coercion means such as the police, army, prisons, courts, etc. The other type of mechanism Althusser notes are the 'ideological state apparatuses'" (37). As such, it is the public's adherence to these state apparatuses that in turn become a means of domination to the general people. Formation of these means of domination is an outcome of long run of practice of certain faith and ideology imposed on the public by a certain ruler.

The formation of ideological state apparatuses is somewhat reminiscent of Italian thinker Antonio Gramsci's concept of 'hegemony' and soft power. According to Althusser, ideological state apparatuses are sustained by cultural institutions such

as the education system, the church, the family, media and culture. These state mechanisms are the ways by which individuals at the helm of power make or destroy the fortune of an individual. This is the base of every so-called legitimate action taken by the state over an individual and its organs. The ideological state apparatuses, thus, gain free willed cooperation and a sense of choice of what in reality is imposed on the general public.

Althusser holds that both RSA and ISA operate together by combining repression and ideology, with the difference between them being the different nature of their workings. From this notion, Althusser turns to defining the concept of ideology, dominant in the ideological state apparatuses, which serves to perpetuate class subordination exploitative relations of production over generations. Althusser's point is that even though many of these ideologies are also communicated through the other ISAs, none of these others "has the obligatory (and not least, free) audience of the totality of the children in the capitalist social formation, eight hours a day for five or six days out of seven" (156).

As such, the repressive and ideological forces are considered as a productive network which runs through the state backings, more often as a negative instance whose function is repression. Hence, these social bodies are in the form of institutions like Military, universities and such. All in all, therefore, it is by an "apprenticeship in a variety of know-how wrapped up in the massive inculcation of the ideology of the ruling class that the relations of production in a capitalist social formation, i.e. the relation of exploited to exploiters and exploiters to exploited, are largely reproduced" (157). This function is, however, "concealed by a universally reigning ideology of the School . . . which represents the School as a neutral environment purged of ideology" (157).

The universal reigning ideology in the case of *The Story That Must Not be Told* is the dominant use of 'power' as the ideological backup in against the people in the slum. For the depiction of this down-to-ground reality, this novel has a global appeal and is one of the most widely read and analyzed books in contemporary India. Her book is probably the first of its type that has shown the grim face of Chennai based slum area where the act of demolition claims the living of several scores of people living the slum. Kavery narrates the pain of demolition, as:

They went ahead with the demolition. I heard the sounds all night, not knowing if they came from my waking world or the sleeping one, not knowing if they were from drilling machines or heavy-laden truck. From where did they come and how did they commotion continue through the night – was it an earthquake or some such furious disaster? Was it a nightmare? A monstrous earth-mover came charging at me with its jaws open and I saw a loose and were swallowed by the night. In the morning, when I awoke, it was all calmness and peace. (271)

The demolishing and its aftermath on the mind and body of people living or associated with it are hardly possible to explain; however, one has to live the life, despite its odds and difficulties. The authorities who claimed that they will provide adequate facilities to the victims of demolishment were hardly taken into consideration. The main point of the state was to impose its dictatorship whether in the name of development or social change, it was imposed. And, now once the place is empty and the dwellers are no more in the place, it is easy for the government to fulfill its motive and intention.

This dualist approach of the state has to do with the SA and ISA that is set up for the systematic repression of an individual in support of the state force. Althusser mentions that there are two models of ideology advanced in this regard: the “mechanistic

type” (162) in which ideology is a distorted mirror held up to the (economic) Real (this would be part of the Base-Superstructure model of the social formation), and the “hermeneutic interpretation” (162) in which the (economic) Real is the essence which manifests itself through the dross of ideological phenomena which must be peeled away, as it were, to arrive at the kernel of truth, this would correspond to the expressive totality schema.

The question in concern is why a man needs freedom from varying lifestyles, or dreams to achieve all the stately facilities. There may be several answers to this, but it is an imaginary transposition of their real conditions of existence in order to represent themselves their real conditions of existence. Kavery depicts this will in the form of desires of his characters like Velu who wants freedom from the ‘tyranny of his father Chellam” (76). Similarly, there are other characters who desire freedom of one or other types. One argument often advanced is that a certain clique or minority, “Priests or Despots are responsible. They ‘forged’ the Beautiful Lies” (163), in other words, a “falsified representation of the world” (163) designed to “enslave other minds by dominating their imaginations” (163) and on which they “base their domination and exploitation of the ‘people’” (163).

However, the struggle between the ‘haves’ and ‘have nots’ continue because these are state driven tactics institutionally supported in aid of the government by the authority depicting the picture of atrocity of the rulers. When the old man is still waiting for freedom to come, it comes in an unexpected manner – in the form of death of his wife. She was indifferent, and aggressive towards the sentiment of the old man. However, the protagonist, Simon prefers to remain not only silent but to adhere to hers way of life. This depiction of feelings is in parallel to the general

people's sentimentality preferring to be interpellated rather than raise a voice of concern.

Many people like the old whose mentality is shaped by the traditional belief that state is the guardian and the savior of all its citizens is strongly rooted in his behavior. Despite, all the hardships imposed on him during his prime age by his wife, he hardly thinks of a rebelling against the power and authority enjoyed over him by his wife. The scenario is same with that of the State and Local people; when the first continues to dominate, the second is perennial in adapting to it.

Common people prefer to remain loyal to the change in the state's ideologies and institutional pattern. His only concern is limited to being able to feed self, his family and his rooster. He wants the tattered roof to be stitched and a good supply of ration to fill his house. This adherence to the state's policies in opinion of Althusser is not the 'real conditions of existence' which men represent to themselves by means of ideologies but rather their relationship *to* these conditions of existence. In fact, all ideologies have a material form which shapes the way of thinking and living of an individual. As such, Althusser says, "ideology has a material existence" (165).

The readers are informed in the prologue that the story is not about the old man Simon but it is about the rising star Sitara. Simon has only one friend, who is very faithful to him whose name is Thangam, the cat. He finds him as, "His guru, friend and an advisor" (5). The cat always reminds him of his past. After the death of his wife, he is staying with his son Mitra and his wife Rashmi. He also had a daughter named Sandhya. His son was "A Ph.D. in chemistry and a Sinecure Scientist in the dept. of Agriculture, with a passion of hijacking conversations whereas his wife 'Rashmi is a calamity, an indestructible plastic rainbow with maddening virtues firmly in place as her chicken – work sarees" (6).

The writer adopts revolutionary technique of narration by allowing Simon Jesukumar to move into past and present. And by doing so the writer projects two different worlds of Human society – the pessimistic and the optimistic sides of their lives. Which is the reality of thousands of people who are living not only in India, But in the world in the slum area like Sitara. The writer at the same time projects two different pictures of Human society, the rich and the not so rich class. Sitara as mentioned in the text is the rising star But the reality is that it is a marginalized section of the society as the dwellers are the people who belong to the workers class. The Sitara dwellers are Swamy – a school teacher, Doctor Prince, belt buckle owner, Tailor boy, Baqua, Nayagan and so on. Simon is ageing widower aspires to do something worthwhile with what had removed of his circumscribed, frustratingly blameless, cocooned middle class life.

His aspirations are stirred by his nagging about the slum next door Sitara. The people in Sitara are in need of food, clothes, shelter and education. But the rich only exploit the poor and use them for their benefits. And as compared to them, on the other hand the writer, projects the world of Haves as the Vaibhav Housing Colony. The colony where Simon lives is called as Vaibhav Housing Colony, whereas the Sitara was also called Nachchatiran. Velu and Chellam are Sitara dwellers.

As usual, the powerful ones have their say and the area is demolished. The poor people are always poor and, they always have reasons to cherish the new place and lament the old ones. The narrator depicts the aftermath impact of demolishment of Sitara, as:

‘Chellam never did regret leaving his wretched village, where, in the long hard summers, the children out of School and sent them to work in Savakari, four kilo meters away. There encaged enclose spaces with

chemical fumes and sulphurous powders crumpling their lungs. In the village, children were sent to work in fireworks factory. But Chellam's parents on the contrary sent him to school, he disliked study and passed. Because of his teacher who found it easier to tick him promoted rather than failed in red ink beside the name. (8)

Ponnu and Chellam were friends. Mr. Benny shifted them to a dormitory and later on they were on foot path. Mr. Benny offered them loans to build their own houses in an upcoming township.

When Ponnu and Chellam saw the township, everywhere naked children as filthy as pigs, open drains mantled in green muck, and derelict homes leaning like geriatrics. They dug their toes into the ground and were silent. The writer highlights the peripheral sections of society and the conditions in which they live. These sections of society are denied of their rights of wealth, education and freedom in its true sense. The readers are introduced to Daadiwala Gaffur with eyes which moved like fish in pool, was known for selling the best quality meat. To believers and non – believers. One after the other the writer introduces to the readers various characters like Swamy, the School teacher who is also the butcher, Doctor Prince who has no medical degree, the belt buckle factory owner who employs children to melt brass for buckles, tailor boy, who has thirteen fingers to please woman, the bizarre and in scriptable. Baqua and Nayagan the leader, optimistically called merciful diamond whose party bosses Sitara to be nothing more than a captive vote bank. This is what the leaders take the common public for.

According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin the word class is defined as like gender and race, the concept of class intersects in portent ways with the cultural implications of colonial domination in many ways the idea of a binarism,

inbetween a proletarian and owning class was a model for the margin, and a model for the way in which imperial authority exercised its power within the colonies.’ (11). During colonialism binaries like proletarian and an owing class became the model for the center’s perception and treatment for the margin. After independence these class system existed and still on today the rich and not so rich class can be observed. The writer is to narrate a story that is not be narrated, as it sheds light on the harsh truths and bitter realities of those people who are marginalized sections and they are deprived of their rights.

Simon starts to learn about Sitara a section of society whose destiny is shaped by someone else. “Don’t lecture me!” *I blurt out in anger*. My work does not interfere with Velu’s schooling” (12). Simon comes to know about the people in Sitara with the help of Velu. The conditions in which the people of Sitara live are elaborately discussed in detail. “Sitara has been around for decades. I wonder why the government and the public did nothing to stop it from Growing, why, after all these years, We have suddenly woken up” (13). There is clash between poor class Sitara and rich class Vaibhav Housing society. The writer provides details as to how Vaibhav Housing colony came into existence.

Readers are informed the way in which colony came into existence But because of Sitara they felt that their peace, dignity and safety are in danger. Part seven of the text begins with a line from Ved Mehta which appeared in an interview with the Hindu ‘of course, my yellow may not be the same as your yellow. Velu informs Simon that the Heaven is a yellow flower. And as it is mention in the text, that “My yellow may not be the same as your yellow” (16). But heaven is a yellow flower. Because each petal of the flower consists of different class, color, creed, commutes countries and Human Beings. But still class struggle is dominant in the text between the rich and the

poor. The rich people of Vaibhav Housing society resisted against the poor Sitara and, in turn the people from the impoverished are stood in confrontation.

However, there is this character Simon who is seeking an amicable solution. For a solution he conducts a tour; which, however, ends on a grim note. They are confronted by Baqua, as:

I bet you went nowhere near the chair works business? Swamy Sir doesn't want you to see his precious little babies working with saws and drills. Or men who gamble by day and whore by night, and when they need money, sell a pint of their blood . . . He wants you to believe that they're all good people, dignified in poverty. (153)

The difference between the way people are grown and made to think speaks volume against people of different communities. The facets of life as shown contrary to Vaibhav are quite grim in Sitara. Poor and helpless people also have live whether they survive on food or water. Sometime, they sale blood and at other time try their luck in gamble in search of some ideas that might change their way of life and living.

In this regards, Althusser argues that “‘ideas’ or ‘representations,’ etc. do not have an ideal or spiritual existence, but a material existence” (165). Althusser contends that each ISA is the “realization of an ideology” (166) as a result of which an ideology “always exists in an apparatus, and its practice, or practices. This existence is material” (166). Arguing that the “material existence of the ideology in an apparatus and its practices does not have the same modality as the material existence of a paving-stone or a rifle” (166), Althusser suggests that an individual’s beliefs are derived “from the ideas of the individual concerned, i.e. from him as a subject with a consciousness which contains the ideas of his beliefs” (167).

The individual in question behaves in such and such a way, adopts such and such a practical attitude, and participates in certain regular practices which are those of the ideological apparatus on which 'depend' the ideas which he has in all consciousness freely chosen as a subject. If an individual believes in God, and he goes to Church or temple to attend Mass, kneels, prays, confesses, does penance and naturally repents and so on. This the systematic practice imposed by the state in the name of discipline and order; which, however, implies only the working class people. Althusser explains these ideals as subjugation, in the following manner:

Every 'subject' endowed with a 'consciousness' and believing in the 'ideas' that his 'consciousness' inspires in him and freely accepts, must '*act according to his ideas,*' must therefore inscribe his own ideas as a free subject in the actions of his material practice. Even if he does not do what his beliefs tell him he ought to do, he merely ends up doing something else which is equally the form which his beliefs take. (168-9)

Althusser makes the distinction between 'theory' (the putative realm of ideas) and 'praxis' (the realm of human actions and behavior), arguing that the ideas of a human subject exist in his actions. As such, ideology is belief that pumps the mighty and well-to-person where as the realities of the common man is something that has nothing to do with these ideological facts. Life in slum has nothing to do with the state's policies but, with food, water and room which is their first and foremost need.

The slum is described through many perspectives, and the palpable filth, stink, mosquitoes, and unhealthy air remain defining characteristics in all of them. There is a long row of people ever waiting for a bucket of water, as:

The water supply dwindled abruptly to a measly ten-minute trickle twice a day. The people blamed it on the whimsicality of nature (of all things) and waited. Hiccups such as this were a part of their lives and never permanent. For the third day running of their lives and never permanent . . . How to have a bath? Morning ablutions were completed with half bottles, or with leaves and pieces of stone. (258)

And there is a long queue even for disposal of urine and feces. To take for, water in Sitara is not only scarce, but, s not only The list of wants and desires and dreams are often crushed in the heavy daily chores. Unfortunately, dreams end up being a nightmare and food, cloth, accommodation and money becomes the ultimate reality.

Contending that consciousness is inseparable from the behavior in which humans engage. As such, Althusser is of the view that a human being's "actions are inserted into practices" (168) which are in turn "governed by the rituals in which these practices are inscribed, within the material existence of an ideological apparatus, be it only a small part of that apparatus: a small mass in a small church, a funeral" (168), and so on. To put it, ideas are "inscribed in the actions of practices governed by rituals defined in the last instance by an ideological apparatus" (170). As such, the idea of the state's ideology is displayed in the form of demolition of Sitara, where the impoverished people were having minimum level of life and safety. State policy is like a ritual that is almost all the times against the ones who are deprived of minimum level of stately facilities and opportunities.

However, at the end, the state prefers to take away even the minimum level of facilities enjoyed by the people living in the slum with no proper plan to re-shift or provide them with basic humane wants and necessities. The state goes on with its decision at the cost of life and dreams of those people are always put at the backside of the human race and development.

III. Exposition of the Ideological Differences in *The Story That Must Not be Told*

State is the guardian and protector of citizens dwelling within its territory. However, there is no second saying to the fact that due to the state's ideologies, differences in socio-economic order are rampant within the society. It is often found that the state is often within the reach of a limited number of people and work according to policies formulated by them in their favor. As such, there are ideological differences created in a society and the victims, are often those who are away from the reach of state's machinery.

Characters living within the boundary of Vaibhav apartment are the ones who are prioritized by the state and its ideologies in the backing of the state's machineries. And this priority gives rise to social and political discrimination in the society, as such Sitara is born. Sitara is the place of low income and homeless people who are in most cases deprived from state sponsored facilities and opportunities. People living in Sitara are the victim of repressive state's policies because they not only make them poor but also deprived them of basic fundamental facilities.

Simon, one of the representatives from the socially well-to-do class, comes to realize the existing difference between the varying classes of people in the society. And hence, he raises his voice to the concerned authorities, who come into action and the Sitara is demolished paving ways for the extension of the apartments at the cost of lives of several of the people living in the slums. However, this gesture of Simon is in contrast to the state's ideology that disregards any such act other than adapting to the norms and values set. State believes in being firm in its belief that public must be kept within the four walled boundaries, so as they can rule them and impose its hegemony in the name of law, rules and regulations.

In the name of development, Sitara is demolished and along with lives of hundreds of economically backward groups of people are again forced to uncertainties and deprivation. Characters like Chellam, Ponnu, Velu, Ningi and Thatkan and hundred others are made to suffer, as again they are homeless and without a proper settlement. The authorities who have carried out the demolition of Sitara, the slum are unaware of the problems imposed on the life of these people. There are shattered dreams and pain of being deprived of the minimum home these impoverished people enjoyed. However, the tyranny is that this action is claimed in the name of welfare of the people of the slum.

The ideological difference which is existent in the state policy is to blame for the impoverished way of living of large number of people in most societies. The Sitara is just one representative amid hundreds spread over India. In fact, India is the home to largest number of people living in the slum. These ideological differences often created in the name of political isms and principles are to blame for the ongoing and persistent discriminations in the society. Sadly, the state uses its power to repress these classes of people when a voice is raised against them.

Works Cited

- Adams, Hazard. *Critical Theory since Plato*. New York: HBJC, 2002.
- Althusser, Louis. "Ideology and Ideological State Apparatuses." *Lenin and Philosophy, and Other Essays*. Trans. Ben Brewster. London: New Left Books, 1971. 127-88.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Key Concepts in Postcolonial Studies: A Reader*. London and New York, Routledge, 2004. 37 – 38.
- Bertens, Hans. *Traditions of American Novels*. London: Penguin, 1992.
- Brushwood, John S. "Reality and Imagination in the Novels of Garcia Marquez." *Latin American Literature* 13.25 (Jan. – June, 1985): 9-14.
- Eagleton, Terry. *Ideology*. London: Varso, 1992.
- Gramsci, Antonio. *Prison Notebooks*. London: Lawrence and Wishart, 1971.
- Holland, Nancy J. "Religion, State, Power and the Law." *Journal of Law and Religion*. 18. 1 (2002 - 2003): 79-97.
- Nambisan, Kavery. *The Story That Must Not be Told*. New Delhi: Penguin Books, 2010.
- Manivannan, Sharanya. "The Will to Change: The Face of Modern India." *Times of India* 87.64 (July 14, 2011): 13.
- Marx, Karl. "The German Ideology." *Critical Theory since Plato*. Ed. Hazard Adams. London: HBJC, 2002: 624-27.
- Mignolo, Walter D. "After "Latin" America: The Colonial Wound and the Epistemic Geo-body-Political Shift." *The Idea of Latin America*. New York: Blackwell, 2005: 1-182.
- Mukherjee, Daya Sharan. "Face of Rising India." *Hindu* 67.32 (Nov. 23, 2012): 15.

O'Neill, John. "The Disciplinary Society: From Weber to Foucault." *British Journal of Sociology* 37.1 (Mar., 1996): 42-60. Web. 12 Oct. 2012.

Sarkar, Ananya. "The New Voice." *New Sunday Express* 22.7 (Nov/Dec. 2012): 12

Whorter, Ladelle Mc. "Sex, Race and Biopower: A Foucauldian Genealogy." *Hypatia* 19.3 (Summer 2004): 38-62.