

Tribhuvan University

Representation of the Indians in Bharati Mukherjee's *Miss New India*

A Thesis Submitted to the Central Department of English, Tribhuvan University,

In Partial Fulfillment of the Requirements for the Degree of

Master of Arts in English

By

Ram Prasad Timalina

Central Department of English

Kirtipur, Kathmandu

September 2013

**Tribhuvan University**

**Faculty of Humanities and Social Sciences**

**Letter of Approval**

This thesis entitled “Representation of Indians in Bharati Mukherjee’s *Miss New India*”

submitted to the Central Department of English, Tribhuvan University, by Ram Prasad Timalina, has been approved by the undersigned members of the Research Committee.

**Members of the Research Committee:**

\_\_\_\_\_

\_\_\_\_\_

Internal Examiner

\_\_\_\_\_

\_\_\_\_\_

External Examiner

\_\_\_\_\_

\_\_\_\_\_

Head

Central Department of English

\_\_\_\_\_

Date: \_\_\_\_\_

\_\_\_\_\_

**Tribhuvan University**  
**Central Department of English**

Letter of Recommendation

Mr. Ram Prasad Timalsina has completed his thesis entitled “Representation of Indians in Bharati Mukherjee’s *Miss New India*”, under my supervision. He carried out his research from 2069/03/21 (B.S.) to 2070/4/21 (B.S.). I hereby recommend his thesis be submitted for viva voice.

\_\_\_\_\_  
Badri Prasad Acharya

Supervisor

Lecturer, C.D.E., T.U.

Date : \_\_\_\_\_

## **Acknowledgements**

Inspiration always plays a vital role in every progress in human life. I am greatly indebted to my respected supervisor, Badri Prasad Acharya, a lecturer at CDE, T.U. whose suggestions and guidance helped to prepare this thesis. His constructive instruction and consistent encouragement paved the way for the completion of this research.

Likewise, I express my deep sense of respect to Professor Dr. Amma Raj Joshi for his inspiring suggestions and guidelines. I heartily express my sincere gratitude to those who encouraged and provided me the genuine ideas and suggestions. Similarly, I am thankful to all my respected teachers in the Central Department of English who directly or indirectly helped me in the course of my writing.

I would like to express my gratefulness to some of my friends who directly or indirectly provided pertinent advices to me. Finally, I could not help extending my sense of gratefulness to K.G. Maharjan, K.M. Computer and Communication Service, Kirtipur for his technical support.

September 2013

Ram Prasad Timalina

## Abstract

This thesis explores into the problematic depiction of the Indians and Indian culture in Mukherjee's *Miss New India*. Though India has achieved quantum leap in almost all the spheres of lives, Mukherjee has not bothered to bring these realities in her novel *Miss New India*. This position of the author enables the researcher to argue that the psyche of the Indians as portrayed in her novel is no less than the psyche of the Indians described in the discourse of orientalists. As a metropolitan author who tries to cater to the taste and likings of western readers, Mukherjee views Indians as though they are still confined in the layer of tradition, spirituality and abstract metaphysical fantasy. Far from managing the daily troubles of life, almost all the Indian characters in *Miss New India* take life and its challenges in a happy go lucky way. Carefree, impulsive and schizophrenic, the leading female protagonist Anjali Bose faces the dilemma of either to return to Gauripru or be the concubine of Mr. G.G. The setting of this novel serves as an evidence that India appears as the free-floating and inscrutable land not germane to fruit of modernity, technology transfer, booming economy and the benefits of globalization. To Mukherjee, Indians and India are no less than what the orientalists say in their respective discourse of orientalism. In this sense, Mukherjee's position as a 'metropolitan intellectual' is apparent in her depiction of the Indians in *Miss New India*.

## Content

Page No.

Acknowledgements

Abstract

- |      |  |    |
|------|--|----|
| I.   | Mukherjee's Metropolitan Stand in <i>Miss New India</i>            | 1  |
| II.  | Representation of the Indians in Mukherjee's <i>Miss New India</i> | 10 |
| III. | Mukherjee's Concern with the Representation of the Indians         | 39 |

Works Cited

## **I. Mukherjee's Metropolitan Stand in *Miss New India***

This research entitled "Representation of the Indians in Mukherjee's *Miss New India*" probes into Bharati Mukherjee's stand in the representation of Indians and the contemporary socio-cultural trend in India. Her recent novel *Miss New India* catalogues plenty of clues and explicit evidences which exemplifies Mukherjee's views about the shifting socio-cultural lives of India and Indians. Mukherjee lives in the western metropolitan cities. She imagines about the Indian culture and Indian lives through the window of metropolitan point of view. While writing about the Indian nativism and essentialism, she appears to be somewhat far removed from the core ground reality pertaining to India and Indians. In the early decades of the twenty first century India has achieved quantum leap in each and every sector. The collective conscience of Indians has undergone sweeping change. Innovation and inventions have brightened the face of contemporary India. Even the Indians who were obsessed with cultural tradition rigidly have allowed themselves to be affected progressively and dramatically by the global trends, political liberalism and other breakthroughs. India is on the path to prove itself as the emerging superpower. Drastic and dramatic change has occurred in the overall sectors. But Mukherjee has portrayed Indians and shifting socio-cultural life as though modernization and other progressive norms have not touched India. Though Mukherjee is an Indian, she has missed the significant aspects of realities regarding Indians. Her views and viewpoints are simply corroded by the metropolitan biases against the non-Western assimilation and importation of Western ideals and modernist mentality. Far from taking the trouble of reproducing the contemporary India and Indians, she yields to the temptations of metropolitan politics and prejudices.

The researcher hypothesizes that Mukherjee represents Indians in much the same way as the western readers like to see Indians. In the deepest core of western readers' psyche there is a longing to see Indian fervently irrational and unnecessarily spiritual. Westerners like to see Indians irresponsible and escapist. Indians turn away from the actual problems of society and see emancipation in religion to them. In Mukherjee's *Miss New India* the contemporary India is depicted as exotic and inscrutable. Mukherjee turns her back to the impact of modernization, technology transfer, digital innovation and globalization in India. To Mukherjee, India is just the same as it was. The western perception about India has gained an upper hand in the representation of modern India.

The sole objective of this research is to show how even the non-Western writer begins to work as per the needs and interests of western readers. Without succumbing to the taste and interest of western readers, it is difficult for metropolitan writer to gain recognition and reputations. Without earning a great deal of literary recognition in the West, it is troublesome to establish oneself in the world of global readership. Many diasporic author in the metropolitan location cares first and foremost for the expectations and interests of Western readers as Aijz Ahmad remarks. That is why, the non-Western writers write about their native culture and country in a somewhat unacceptable way.

Bharati Mukherjee is the leading postcolonial diasporic writer. She writes about the Indian cultural nationalism, position of women in Indian Bengali culture, problems of Indian immigrants in America. Her novels cover a wide range of subjects starting from postcolonial challenges to the hurdles of diasporic settlers in different Western countries. The clash between the old and new generation of Indian diaspora sometimes gets reflected in her works. As a postcolonial author Mukherjee is



particularly concerned with the fresh nationalistic challenges faced by India in the post-independent era. The spirit of change, which is seen on the horizon of political independence, can be clearly found in the early writings of Mukherjee. Bengali society, the ambitions of new generations of Bengali people, progress in feminist movement in Bengal are the local subjects which are touched by Mukherjee in her writings produced in the later part of her career.

Bharati Mukherjee's *Miss New India* represents the contemporary India, its fresh possibility and recurrent problems. This novel describes the pervasive impact of progressive movement like globalization, economic liberalization, feminism, technological innovation and digital breakthrough. The positive sides of the rise of India as the emerging superpower endowed with nuclear power and booming economy are reflected in this novel. At the same time, the restrictive and regressive values and cultural tradition of India are also brought to the light. The irrational and impetuous temperament of Indians is hinted. The transformation of the socio-cultural life of Indians is shown. Yet, this novel depicts how the lingering cultural tradition of India stands as the insurmountable stumbling block on India's path to total transformation. In addition, the new threats encountered by the present day India are also catalogued. The threat of terrorism, the resurgence of Hindu fundamentalism, the rise of micro politics based on caste and ethnicity are mentioned dramatically. That is why, it is relevant to stake a claim that Mukherjee is the postcolonial diasporic author.

In the novel *Miss New India*, the male character Subodh Mitra is portrayed as the enfeebled and enervated man who cannot control his sexual temptation and rapes the girl he is going to marry a few days before the wedding ceremony. He is lecherously passionate. He fits the category of a typical Indian described by orientalist in the discourse of orientalism. Mukherjee attributes and ascribes irrational and

illogical characteristics to the main character Anjali Bose. Anjali Bose is psychologically restless after she is seduced by her would be husband Subodh Mitra. Without being financially well-equipped with essential resources, she goes to Bangalore. She naively believes in the words of Husseina and finally gets involved in the conspiracy of terrorist. The way Indian police interrogates Anjali suggests that the Indians are stoic and visionless. They are untrustworthy. In addition, she was falsely accused of getting involved in the murder of Minnie Bagehot and in the terrorist act of destruction. In police custody she was mercilessly and insensitively interrogated. As a consequence, she declined to project herself as the capable, confident and qualified female being bent upon exploring individuality, self-esteem and independence.

Bharati Mukherjee is the widely known Indian writer. She writes about the troubles and tensions of the new generation of youths who are tempted to migrate to the West in order to carve out their destiny. As an author, she represents the powerful cultural voices of Bengali culture in her novels. The issues of immigrants and their traumatic agony and alienation have been dealt with extensively by Mukherjee. Most of her novels deal with how the condition for struggles in the foreign land cause traumatic psyche on the part of migrants. The hostile living conditions for the immigrants in the foreign land can easily traumatize those sensitive immigrants who are hampered traumatically by the chaos and amorphous living situation. Her literary greatness is proverbial. Regarding to her distinctive literary initiation, Stephen Alter makes the following observation:

Mukherjee is known for depicting how the adverse living conditions of the immigrants can traumatize the psychology of the immigrants of India in the western metropolis. When immigrations take place in the hostile environment where immigrants face the dilemma, they will be

in the utterly self-humiliating situation. If they are unable to master these sorts of circumstances, their normal living conditions surely face deadlock. (51)

Stephen Alter makes it clear that there are plenty of circumstances which compelled her to choose the writing career. In addition, Mukherjee has the creative aptitude which tempts her domain of literary field. As a writer she explains implicitly how the adverse circumstance can heighten the deteriorating minds of the immigrants in the metropolitan world.

Clarke Blaise throws spotlight on the specific substance of Mukherjee's novels. According to Blaise, Mukherjee explores the subtle connection between nationalistic concern and alienation. Primarily, the immigrants face the traumatic sense of alienation when they develop extreme sense of nationalistic imagination. He makes the survey of Mukherjee's representative works. His cursory survey illustrates the following core point:

The portrayal of racial hatred and violence has occupied the forefront of Mukherjee's major works. Mukherjee presents darkness as a rich exploration of homelessness and loss of identity in the tradition of authors such as Naipaul and Malamud. Her focus on female protagonists was welcomed by women who recognized in Mukherjee's stories unusual empathy for the monumental struggles faced by immigrant women. (72)

Blaise compares Mukherjee with some of the leading writers of the West. Like some of the leading writers of the West, Mukherjee brings into focus the troubled psyche of immigrants when they have to encounter strange culture. The lack of immediate adaptation to the strange culture weakens the psychology of the third world migrants.

He compares her with Naipaul and Malamud. To some extent, her literary worth and specificity makes her deserve such kind of eulogy. Culture, identity, quest for freedom and the other troubles of the Indian Diasporas and immigrants are the current leitmotif of Mukherjee.

Anne Brewster thinks that crisis in cultural nationalism can be the root cause of the fragmented psyche of those who have crossed the national boundary and go to the west. The immigrants' passion to safeguard their cultural objects will work as an indicator of latent nationalistic fervor. Those who have drawn attention to Bharati Mukherjee's subtle attempt to assert nationalism through the agency of culture accept Anne Brewster's verdict about Mukherjee. In other words it can be said that her works convey the theme of neo-nationalism. Anne Brewster makes the following revelation:

Mukherjee's discourse of nationalism is articulated from two sites; in her fiction, she constructs stories about the entry into American culture of immigrants from a variety of ethnic backgrounds, for the most part Indian. In addition, she constructs a personal mythology of immigration and 'assimilation' in numerous autobiographical and quasi-autobiographical writings. Failure to assert nationalistic fervor through cultural politics leads to the psychological chaos and anarchy.

(46)

By asserting the culture of India she wants to project the renewed sense of awakening of the nation state. Nationalistic concern is the primary purpose of Mukherjee. The subtext of her novels about Indian Diaspora in America reveals the pursuit for nationalism through the medium of culture and custom. Her narration is production of awakening of nation. Implicit in her discourse of cultural politics is the phobic loss of

cultural purity and uniqueness which directly affects the normal psychology of the people.

Timothy Brennan praises Mukherjee for “her cosmopolitanism and her 'defiant challenge to traditional ways of conceiving the national'” (4). She has already presented herself as the controversial writer who champions individual freedom of a woman at the cost of the grace of ethical ideals and moral decorum. Almost all the female characters in her novels are overtly conscious of freedom and individual selfhood. Typically Bengali culture and customs are nicely represented by Mukherjee in her novels. Most of the characters in her novels are unnecessarily delicate, over sensitive, short-tempered, whimsical and irritating. They are prone to endure social label and calumny.

Linda Leith is keen in examining Mukherjee’s thematic traits which range from the troubles of the immigrants and cultural politics to the renewal of Bengali Renaissance. When characters, exposed to new strange culture, fail to assimilate and internalize the cherished underlying values, they would be prone to cultural shock. Commenting upon the distinguishing hallmark of Bharati Mukherjee’s genius, Linda Leith makes the following observation:

Bharati Mukherjee’s territory is cultural shock. Born in Calcutta, she has been chronicling the traumas of displacement for more than four decades. She is a marvelously accomplished writer, and her new novel represents not only a new departure but also the latest installment in a substantial and satisfying body of work. For readers new to Mukherjee’s fiction, this is a rich vein to mine. (12)

According to Leith, Mukherjee chronicles the issue of cultural shock and displacement and the subsequent problem of trauma. The close relation between

cultural shock and painful sense of psychic lassitude is the stepping stone to the loss of individual's identity. Mukherjee does not get the credit of manipulating the crucial theme of cultural trauma. Cultural trauma is not the literary domain of Mukherjee. But some of her novels touch this issue to a limited extent.

Atul Sen is interested in making the comparative and contrastive study of most of the representative novels of Bharati Mukherjee. Stock themes like psychic disintegration and alienation are repeated by Mukherjee in some of her representative novels. Gender identity and traumatic tension are examined in the novel, particularly in *Miss New India*. Sen makes the following disclosure with regard to the position of this novel in relation to the other novels by the same author:

*Desirable Daughters* and *Miss New India* record the pathos of women who have been deceived by their own extreme choices. The outcome of rash choice taken by women is chronicled in these novels. If the trilogy chronicles a rich and complex history that reaches across distant continents and eras, *Miss New India* not only makes sense of India's digital age; it brings worlds of tradition and change together in ways that illuminate cultural loss and passionate longing. (41)

According to Atul Sen, Mukherjee herself has never seemed younger than she does in *Miss New India*. She seeks to trace the sophisticated relation between disintegration of psyche and diasporic anxiety. Reverse consequence of her radical quest is explored in this novel. Anjali's need for friends, for a boyfriend, for a cell phone and for a safe and affordable place to live turns out to be the Raj-era mansion.

Although these critics have raised different issues in their analysis and interpretation, none of them has focused upon representation of Indians in *Miss New India*. The representation of Indians in *Miss New India* is the primary concern in this

research. The perspective of Western readers on India and Indians has overruled and overwhelmed the literary vantage point of Bharati Mukherjee. Bharati Mukherjee falls prey to the metropolitan error and prejudice of being loyal to the taste of western readers and Anglo-American expectations. That is why, her representation of Indians in *Miss New India* is not wholly free from the charges and allegations. In this regard, the issue raised by the researcher is distinct and researchable. Thus, the topic claims for originality and uniqueness. This is how the proposed topic and issue depart from those views of critics and reviewers.

The theory of postcolonial Marxism serves as the methodological basis of this research. Ahmad is the leading postcolonial Marxist. His ideas would be the essential for constituting the theoretical framework. Ahmad argues that 'third world literature' is born and baptized in the metropolitan locale of the West. The 'third world' canon is formed in the West by the 'first world' critics and scholars. The Western perspective surely penetrates and poisons the creative faculty of the 'third world' diasporic author. In addition to Ahmad's idea, the researcher makes use of the idea of Benita Parry and Arif Dirlik. To the exponents of a postcolonial critique, the post in postcolonial is a space clearing gesture or a site for the production of theoretical work which, although indelibly marked by colonialism, transcends its cognitive modes. This negotiated postcolonial positionality has been described by Gayatri Spivak as "the heritage of imperialism which the postcolonial critic occupies intimately but deconstructively, making interventions in the structure of which you are a part and trying to change something that one is obliged to inhabit"(217).

## II. Representation of the Indians in Mukherjee's *Miss New India*

*Miss New India* throws spotlight on Indians' lack of control over their sexual desires and irrational passions. Mr. Subodh Mitra is a man who is going to marry Anjali Bose within a week. His marriage with her has been fixed. But he cannot resist his temptations. Two days before his marriage with her, he takes her to an isolated rustic place under the pretext of riding on car and then rapes her. Subodh Mitra is Anjali's groom chosen by Anjanli's father. But he seduces his own bride mercilessly. In the following lines it is narrated how Subodh Mitra rapes Anjali Bose:

He snorted. Let's make our marital negotiations. What sort of negotiations would that be, Mr. Mitra? Get back inside and close the door, he ordered. What do you think? You are going to be my wife. He puts his hands over her breasts on the bright green choli under the dhoni-kali sari. Everyone knows the kind of girl you are. Take me home, immediately, she cried. She began to cry, but tears would not come. She knew his hands were on her breasts, pulling hard, and then weighing them, like small guavas. Don't be stupid. I am going to marry you, he said. Your father almost begged me. (60)

After a few days Subodh is going to marry Anjali. Thereafter he consummates his love. But he cannot resist the temptation. He seduces the woman whom he is going to marry soon. Anjali's groom is a seducer cum groom. Sonali's husband is a philanderer. The lack of honesty in relationship is portrayed as the typical trait of the Indians.

Arif Dirlik is the leading postcolonial Marxist. He is aware of the limitations of the postcolonial theory. Much more preoccupation with the postcolonial theory diverts the attention of people from the social, political and cultural domination.



Extreme obsession with the concept of postcolonial theory is detrimental towards the trend to examine the phenomena like exploitation and domination. Global capitalism has caused several atrocious practices and injustices. A large class of people has been adversely affected by the harsh condition of the global capitalism. That is why, Marxist mode of analysis bears significance no matter how popular postcolonial theory might be. Arif Dirlik puts forward his view with regard to the growing relevance of Marxism in the era of global capitalism as follows:

At the same time, however, postcolonial criticism has been silent about its own status as a possible ideological effect of a new world situation after colonialism. Postcolonial as a description of intellectuals of Third World origin needs to be distinguished from postcolonial as a description of this world situation. The complicity of postcolonial in hegemony lies in post-colonialism's diversion of attention from contemporary problems of social, political, and cultural domination, and in its obfuscation of its own relationship to what is but a condition of its emergence. (4)

Dirlik argues that global capitalism serves as the structuring principle of global relations. If postcolonial as concept has not necessarily served as a fountainhead for the criticism of an earlier ideology of global relationships, it has nevertheless helped to concentrate less than one term what previously had been diffused among many. The term mystifies both politically and methodologically a situation that represents not the abolition but the reconfiguration of earlier forms of domination.

In *Miss New India* Mukherjee represents both the village and town as well. On the one hand, she represents the lives of Indians who live in the village, Gauripur. Similarly, she also represents the complicated lives of Indians who live in Bangalore,

the IT hub of Asia. Bangalore represents the changing modern life, globally affected culture and emerging new style of living. Mukherjee represents the traditional Indian lives as well as the modern lives affected massively by the waves of modernity, globalization and technology transfer. In Gauripur Sonali, the sister of the protagonist Anjali Bose is compelled to divorce her husband who turns out to be a heavy drunkard. Worst of all, Sonali's husband appears to be a philanderer. In Indian village, arranged marriage is a popular form of marriage. The trend of arranged marriage is widely followed. Sonali also got a life partner through arranged marriage. But the reality is different. Without knowing many things about the man, her father had fixed and finalized the marriage. Later on the groom reveal the true color a few months after the marriage. The failure of arranged marriage is depicted through Sonali's marriage. In the following excerpt this sort of failed social institutions is represented:

Truthfully, Angie had a sister. Her name was Sonali, and she had been married five years before to a bridegroom whose picture in the matrimonial column of a Bangala-language local newspaper had met Sonali's, and their father's approval. Now Sonali was a divorced single mother, living with her four year old daughter in a one room flat in Patna, the nearest large city, and working as steno typist-bookkeeper for the stingy owner of a truck-rental company. The bridegroom was divorced, too late to be a heavy drinker and philanderer. (7)

This excerpt exemplifies the disloyalty and irresponsibility on the part of some of the deviant Indians who dwell in the backward community of India. The drawbacks of arranged marriage are simply brought into light. In the traditional society of India, it is increasingly believed that if a married daughter is divorced, she would bring shame on

the family of her parents. No matter how dreadful bullshit her husband might be, she is compelled to live with him. There are restrictions on women's fresh longing for freedom and dignified individual life.

Benita Parry is unhappy with the boastfulness of the poststructuralists. Parry brings into light the chief harm done by the theory of post-structuralism. According to Parry, the signifying system is adversely distorted and weakened by the pervading distrust of the poststructuralists in the communicative power of any signifying system. Poststructuralist celebration of the failure of the signifying system has paved the way for the inception of amorphous condition in the field of acquiring knowledge. The critical awareness of citizens is blunted. No clear vision of liberation from the worldly suffering and practical challenges is seen in the horizon of history. Parry's direct view is mentioned below:

Post structuralism undermined the concept of language. It has hampered the signifying system, as a transparent medium for the neutral transmission of information. It is thereby ruining the notion of representation as innocent and authentic mimesis. Foucault defined the discourse of any cultural epoch as the means of producing its objects of knowledge. Objects of Knowledge are produced according to rituals of truth or authorized sets of internal rules and procedures. He demonstrated how cognitive codes are deployed in relations of power.

(5)

Parry contend that the study of colonial discourse was facilitated by Foucault's understanding of how the will to exercise dominant control in society and history. Poststructuralists have also discovered a way to clothe, disguise, rarefy, and wrap itself systematically in the language of truth, discipline, rationality, utilitarian value,

and knowledge. Things of practical and social importance are simply veiled beneath the abstract notion of discursivity. The trend to view anything in the light of the relationship between signifier and signified has almost put an end to the heroic endeavor of mankind towards the knowledge which fixes the ultimate emancipation.

Peter Champion is an Anglo-Indian man. He instructs English language to the local students in Gauripur. Anjali also learns how to speak English eloquently in his language institute. He had lived many years in Bangalore. He is fully accustomed to each and every part of Bangalore. It is he who implants a seed of ambition in Anjali. He tells her that there is a better chance of getting the job of a call center agent in Bangalore. Girls like her have been getting jobs as call center agents in Bangalore. His words inspired her. When she informs him that her parents have been goading her to marry an Indian man with sound economic prospect, he delivers the following commentary which typifies the exact conditions and mentalities of Indians:

From the way he laughed, she could tell she must have said something funny. Why would they stop me? I have to an auntie in Bangalore, and I was with my mother's parents in Rishikesh until they died, and I have got my father's folks in Kolkata and cousins everywhere. The only hard part is finding a way of avoiding them. A billion people in this country, and it feels like half of them are relatives! Just imagine how helpful they would be in tracking down gay bars and whorehouse! (57)

Indians hardly take the trouble of making others aware of perceiving the ground reality to Mukherjee. Bangalore can open several avenues of opportunities to the youngsters. Internal immigrants can get different kinds of employments. Peter tells Anjali that a girl like her can easily get job in call center. There is a chance to earn a bulk of money. Life would be highly glamorous. But the reality is that life is not as

easier as he tells. Bangalore opens the avenues of opportunities. At the same time it can close the possibilities of life. On the part of the Indians the pragmatic conscience is hardly found to Mukherjee.

The passage of societies from the experience of the colonial past is the only concern of the society. That is why the postcolonial Marxists are opposed to the postcolonial valorization of escape from the colonial experience. Benita Parry exhorts that frequent attachment to the colonial history and experience should be avoided. In its place, a fresh viewpoint on the social problems of the present time has to be adopted. The following excerpt projects Parry's clear emphasis on the Marxist viewpoint in analyzing the collective socio-economic problems of the time:

But perhaps the postcolonial refers to the passage of societies recovering from the experience of colonialism. Rather than indicating contemporary social circumstances, does it signify a state of mind preoccupied with effecting a disengagement from the previous condition? And since, despite formal decolonization, this experience remains a potent factor in the formation of its practitioners, North and South, East and West, does the gesture to an existentially 'beyond' intimate a therapeutic discourse composed by critics, scholars, and writers in pursuit of intellectual self-fashioning? If so, then how radical is the break from received knowledge? (19)

Parry concludes that postcolonial studies cannot be left to the meta-commentaries of literary and cultural critics. Furthermore, he argues that it requires the analytical skills of political and social theorists, economists, historians, geographers, anthropologists, and sociologists. Only then will it be possible to study the state apparatus, economic organization, social relationships, and cultural forms of actual and differential post-

independence regimes. Parry finds that dominations and exploitations have taken new forms. Hence, the relevance of Marxism has to be sought from new level.

Aijaz Ahmad is extremely critical of the way the category of the third world literature is formed. He argues that western perspective is automatically involved in the formation and recognition of the canon of the third world literature. Ahmad delivers the following opinions with regard to the third world cultural influence:

After the Second World War, nationalism emerged as the principle expression of resistance to Western imperialism in a variety of regions from the Indian subcontinent to Africa, to parts of Latin America and the Pacific Rim. With the Bandung Conference and the formation of the Non-Aligned Movement, many of Europe's former colonies banded together to form a common bloc, aligned with neither the advanced capitalist "First World" nor with the socialist "Second World." In this historical context, the category of "Third World literature" emerged; a category that has itself spawned a whole industry of scholarly and critical studies, particularly in the metropolitan West, but increasingly in the homelands of the Third World itself. (87)

Aijaz Ahmad maintains that Setting himself against the growing tendency to homogenize "Third World" literature and cultures, Aijaz Ahmad has produced a spirited critique of the major theoretical statements on "colonial discourse" and "post-colonialism," dismantling many of the commonplaces and conceits that dominate contemporary cultural criticism. With lengthy considerations of, among others, "Fredric Jameson, Edward Said, and the Subaltern Studies group, *In Theory* also contains brilliant analyses of the concept of Indian literature, of the genealogy of the term "Third World," and of the conditions under which so-called "colonial discourse

theory” emerged in metropolitan intellectual circles”(78). Erudite and lucid, Ahmad's remapping of the terrain of cultural theory is certain to provoke passionate response.

Gauripur is the typical village which is situated in the backward part of Bihar. Yet there is certain influence of movements like modernism, feminism and globalization. Youths have been educated by their parents. Youths are encouraged to explore the new avenues of opportunities. Certain kind of socio-cultural transformation has occurred. But Mukherjee depicts Gauripur as though it is exotic and bizarre. Mukherjee's depiction of Gauripur reminds the readers the same way in which India was represented in the discourses of the Western scholars. The following lines disclose this sort of fact:

In Rabi's photos, Gauripur was eerie, exotic –even most of the most familiar monuments. The marble dhoti-fold of the iconic Gandhi statue in Nehru Park were pocked, streaked, and spray-painted. The market crowds looked furtive and haunted. Five kilometer south of town, under a small dark forest of untended mango trees, Rabi had found a modern apartment complex-according to its signboard-that had been abandoned early in construction with less than one floor complete. A rutted constructed road and a row of workers' huts disappeared into a cryptic darkness. She had never imagined anything remotely like it so close to Gauripur. (38)

Indian cities are portrayed as crowded. People are represented as the mass aimlessly loitering around the cities. Monuments and statues of historical significance are in neglected condition. From the nature of description it is obvious that Indians and India are less affected by the principle of the rational management of society. Mukherjee

uses the terms like ‘furtive’ and ‘haunted’ to describe the condition of the Indian society which is less affected by the waves of technology transfer and globalization.

There is a character called Sengupta. He is a magical performer. He is gifted with producing works of art which are able to generate fantasy and ferocity at the same time. Far from making people committed to the concrete reality of society, he takes rapturous delight in diverting people’s attention to fantasy and supernatural things. Other local people are also fond of following the footsteps of Sengupta:

The Girl in Shaky Sengupta’s formal glossies was definitely not Angie. Not even a version of Anjali. In fact, as Rabi had said, there was no one there, and that, of course, triggered a new wave of interest. The nature of Shaky’s art was to drain personality from the frame and replace it with fantasy. Shaky’s magic had managed the impossible, implying cleavage and billowy wonders under the sari, along with the smudgy dimple. She was luminous and mysterious, a synthetic bonbon of indeterminate age. Shaky was a master of light and shadow. (44)

Shaky’s art and magical performance show how much Indians are attracted towards the supernatural and paranormal things. Pragmatic and practical things hardly carry value for them. In addition to facing the reality, Indians simply tend to escape. The escapist mind set of the mass is hinted along with the mysterious aura and atmosphere. Search for the pragmatic things that transform life is doomed to fail. Only the charlatanism flourishes.

Arif Dirlik views globalization as a form of domination. It is the medium for the western power to achieve its imperialistic interest. It is the form of domination invented by the leading western powers to tackle the triumphant emergence of western power. He puts forward the following views with this respect:



Globalization was producing a fundamental shift in the spatio-temporal constitution of human societies. And second, the consequences of this shift were turning out to be so profound that they revealed in retrospect a basic lacuna in the classical tradition of social theory. Formulated in an earlier age, when the ‘territorialist’ basis of social life was still intact, that tradition could not discern how much of what it analysed was in fact contingent upon spatial and temporal orderings of social life which would later be transcended. ‘Globalization’, it was therefore argued, also brought with it the need for a new, post-classical social theory, in which the categories of space and time would receive the central explanatory role which they had always deserved. (65)

Dirlik is of the opinion that to identify globalization is to focus on one particular strand of a vast literature — namely, that strand which not only emphasized the centrality of growing interconnectedness to late-20th century social change but it also focuses on sociological underpinnings for a corresponding revision of social theory itself in line with the nature of this.

Ella Shohat observes if the postcolonial denotes the closure of a previous condition. The postcolonial critique celebrates globalism for the volatility of the cultural flows it brings about. The problem can be located even further, in the failure to engage with the prior terms, colonialism and imperialism. Shohat makes the following observations:

The postcolonial is said to displace or supersede. Associated with a casual approach to historical specificities is an indifference to overseas empire's capitalist trajectory. It is because imperialism lives on in new forms and perpetuates the exploitation of the Third World. The

addition of postcolonial to the critical vocabulary remains controversial. The formal independence won by colonial populations does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism. (19)

Shohat laments that postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

Aversion to change is the specific trait in the personality of Indians. Vindictive ego has become a burden to them. For saving even the decadent tradition, they are willing to sacrifice their lives. Rabi Chatterjee is man who reflects this sort of plight of Indians. The emerging new trend is simply castigated by him. The following extract reflects his personality trait which is common in Indians:

Rabi Chatterjee is a serious young man. He has an indestructible ego- that is a good thing. I had one too. It means he has got the inner strength to stand up to convention. And he brings you along, into his wildest plants. He could be going to any college he wanted, so what is he doing? He prefers walking to villages and taking buses and third class trains. He reminds me of a younger me. He said, you can't take pictures India through limousine window. (47)

Rabi Chatterjee is the typical Indian who dislikes riding on the bus. Instead of travelling to the different places, he prefers to walk. He is too arrogant to say that he

can take the entire snapshot of total India by travelling on foot. The idea of journeying in bus and high class train is alien to him. His indestructible ego has blocked him from getting access to many things. But he is simply heedless of it.

After being seduced by her would-be husband, Anjali does not tell her parents the man she chose for her as her ideal groom has raped her. She inadvertently disappears from Gauripur and goes to Bangalore. It is rash of her to take such a risky decision. As Subodh Mitra is rash in sleeping forcibly with her prior to marriage, Anjali is also rash in abandoning Gauripur without full preparation. The following paragraph foregrounds this aspect of Anjali:

She slipped off the bed and walked through the house, staring down at her parents in their oblivious helplessness. She wandered like a ghost. She dropped her stained sari in a corner of the bathroom. Let her mother discover the traces of her glorious *Jamai*. Nothing had changed in her house, but the world was different. She took Sonali's old red Samsonite from the cupboard and threw her two best sari and all her T-shirt and Jeans into it. She stuffed her backpack with underwear and toiletries. She could have turned on the lights, banged shut the lid of the suitcase, dragged it across the stone floor, and neither of her snorting, dreaming parents would have noticed. (64)

Anjali makes a rash decision to leave her house. On the spur of the moment she takes such a dreadful decision to quit Gauripur. She is totally reckless of the forthcoming consequences of going to Bangalore without any solid support. She is exposed to take such a crucial decision without consulting her parents also. Her father also did not know that Subodh Mitra can lower himself to such a level. So it is not his fault to

expect his daughter to get married to the man like Subodh Mitra. In taking a rash and haphazard decision, Anjali demonstrates the true Indian color to Mukherjee.

The relevance of Marxism in the analysis of *Miss New India* is noticeable. What Ahmad says is perfectly applicable in this analysis. Aijaz Ahmad's book length study of post-colonialism, *In Theory*, raises one of the most sustained challenges to postcolonial theory by faulting the academy's forgetfulness concerning the advances of Marxism. Ahmad's perspective is less concerned with reading as it is with social change, aiding the oppressed and supporting revolution. In his work, Ahmad attacks the institutionalized academic approach that has become more of a civilized conversation among Western academics than the practical struggle of critiquing the institutional powers that oppresses the working classes (2). Ahmad's overarching criticism for Homi K Bhabha is that Bhabha's brand of postcolonial studies concerns itself with culture, a vague word that offers little in aid to the 'Third World'. For Ahmad, the vocabulary of "culture" and "identity" that postcolonial critics are concerned with themselves with is an irresponsible direction that forgets literary criticism's roots in radicalism, revolution, and social change.

By leaving Gauripur on the spur of the moment, Anjali goes to Bangalore. She finds a new aim in the ultimate aimlessness of life. She takes a long train and makes a challenging journey to the south. By changing several vehicles she arrives at the Kew Garden, the famous garden of Bangalore. She talks to a policeman. The policeman looks at her as though she has come from an alien land. Anjali is amazed at the amazement of the police. The policeman shows symptoms of irritations and horror at being answered to the queries of Anjali. It appears the policeman does not have an atom of social obligation and responsibility towards the passersby. The degradations

of social obligation towards one's own brethren are an example of the real social tapestry of India and Indians. The following lines dramatize this sort of condition:

Finally a Policeman approached and spoke to her in Kannada. The language sounded so alien, the tone so ambiguous, that she was not sure whether he was offering help or ordering her to move on. Kew Garden, she asked. The policeman shrugged. He tapped her suitcase with his lathi. Kew Garden! She repeated. Again he shrugged. He looked her up and down and tapped the side of suitcase. After a pause, he said "Majestic". Then he made a sweeping gesture with his baton.

(83)

India is a country which is divided into several provinces. It has hundreds of local languages, languages of ethnic minorities and regional groups. To maintain the sense of national and socio-cultural unity, Hindi and English languages are imposed as the lingua franca. But when a girl from Bihar visits the southern province, she suffers from the problem of communication gap. Linguistically and culturally India is divided into several parts and groups. In the same way, the psyche of the people is also divided. The encounter between the southern police and Anjali is a typical example of the divided India and the divided Indian psyche.

Anjali Bose has the inherent vulnerability of being adversely affected by any unpleasant experience and disaster. Of course, she is attracted towards the glamorous life of Bangalore. But she basically lacks strength and stamina to endure any kind of challenges in Bangalore. She is surrounded by many things at the same time. Feelings of repentance and shock resulting from her seduction unleashed a disorder in the innermost core of her psyche.

Realization of how Anjali's family turns out to be dysfunctional marks the beginning of painful outburst of her repressed guilt and shame. She is mortally guilty because her desertion and disloyalty to the family puts her father on the brink of death and disintegration. She is painfully shameful and embarrassed because she is struggling to survive in Bangalore without anyone to support her. In Minnie Bagehot's residence Anjali meets Tookie. Tookie tells her story about her dysfunctional family. This tale about dysfunctional family of Tookie touches Anjali's heart. She is very much tempted by Tookie's story of traumatic appeal. Like Tookie's dysfunctional family, Anjali Bose's family is also dysfunctional. Her father had the ambition of getting her married to a nice and handsome groom from respectable family. But Anjali's rash move to Bangalore brings her father on the way to death. Following her father's death, her mother becomes helpless. As a result, her mother goes to Patna. When Anjali comes to ponder upon her past, she could not help feeling responsible for the disintegration of her family. That is why Anjali feels tempted by this story of Tookie. The following lines cited from the text shows how much Anjali is affected by the sense of guilt. The following excerpt shows the strange Indian nature of taking decision on the spur of the moment and lamenting later on:

Tookie's tales of her dysfunctional family fascinated Anjali. How could a daughter spill shameful secrets about her parents? She herself had been raised to hide unpleasant family failings from nosy outsiders. Tookie could make violent incidents sound hilarious. She had funny nicknames for her brothers who had not entered a religious vocation- Brothers Sloth, Brother Gluttony, Brother Envy, and Brother Lust - four of the seven deadly sins. If Husseina was an invaluable mentor, Tookie was a pretty good coach for loosening up. (132)

Tookie and Anjali both belong to the same category of taking rash decision and lamenting later on. From Tookie, Anjali Bose comes to imitate the way to overcome sense of guilt. As Tookie seeks support from others to cope with her miserable condition, so Anjali also wants to follow suit. The realization of the limitations and challenges puts Anjali in despair. She has come to Bangalore in search of a job which would enable her to reach a position of glamour and individual freedom. But her expectation does not come true. She, on the contrary, has to live a life of frustration. Far from getting a life of absolute fulfillment, she happens to get the life of frustration.

Postcolonial criticism presents a shift in episteme that serves to validate globalization by glorifying the hybrid and the dislocation of self rather than focusing on the actual plight of oppressed groups. Continuing Ahmad's objection is another Marxist critic, Arif Dirlik, whose attacks are also aimed at Bhabha: "Intellectuals who hail from former British Commonwealth nations have played a significant part in the rephrasing of the postcolonial from a language of revolution infused with the vocabulary of political economy to a culturalist language of identity politics" (5). This assail could just as well incorporate Said and Spivak for their common colonial upbringings. Thus, the critical work that has shifted the focus of postcolonial studies away from revolution would seem to be Bhabha's fault. Writing directly at the ideas championed in *The Location of Culture*, Dirlik dismisses abstractions that seem to offer little to those outside the academy. Dirlik challenges "this perceived withdrawal from direct political activism in literary criticism: This retreat is most readily visible in the abandonment in postcolonial criticism of two categories that were fundamental to earlier revolutionary discourses: nation and class" (2-3). For Dirlik, literary

criticism which studies the 'Third World' should be located in revolutionary ideals of socialism, or at least the class conscious national goals.

Religious pogrom and extreme Hindu fundamentalism are the twin features of India and the Indian subcontinent. Husseina uses Anjali as the agent of terrorist underworld under the banner of friendship. Husseina is the terrorist. But she lives a glamorous life. She is friendly with the others. She befriends Anjali and Toookie very much. Nobody trusted that Husseina could involve in the terrorist underworld. But the ground reality comes out when the Hindu fundamentalists vandalize the residence of Minnie Bagehot. Anjali Bose is on good terms with Husseina. Husseina goes so far as to suggest Anjali to keep two friends. For Husseina, keeping boyfriend is like a trade and commerce. This trend should yield benefit, according to her. Husseina is a Muslim girl from a prosperous family. Husseina claims that her boyfriend lives in England. She is passionately waiting for her boyfriend who had informed her that he would come to Bangalore in order to meet her. Everyone living in the residence of Minnie Bagehot is impressed by Husseina's high living standard. The acquaintance of Husseina with Anjali Bose develops soundly and smoothly. Once, Husseina gave Anjali a silk stocking. It was the costly silk stocking. Husseina informs Anjali to keep two boy friends at the same time. It is through these Bagehot friends that Anjali comes to pick up many urban norms and trends. However, She dislikes some of the bad urban trends.

While Anjali is trying to get a job in Bangalore, Mr. G. G. comes to strike a good friendship with Anjali. Anjali is in a hurry to get a job. There is nobody to help her. Mr. G. G. knows this condition of Anjali. In the name of being a sincere supporter of Anjali, Mr. G. G. inspires her. He gives her a new mobile set. He gives her a call. In this way, Anjali becomes dependent upon him. Actually, Mr. G. G. does



not have any long- lasting interest in her. His sole purpose is to exploit her sexually. Anjali also knows that sex is the ultimate intention of Mr. G. G. But she is compelled to depend on him. The compulsion to depend on him economically put Anjali in a 'catch twenty two situation'. Once, Husseina went to England with her boyfriend. But she had gone to assist Islamic terrorists in bombing Heathrow airport of England.

The news regarding the bombardment on Heathrow airport circulates abundantly. People knew Husseina as an agent of terrorists. Hindu fundamentalists and extremists become angry with Minnie Bagehot for giving shelter and residence to Husseina. The Hindu fundamentalists become angry. They attack Bagehot residence. During this attack, Anjali is in the residence. She became terrified so much so that it takes her half a month to recover from shock. When extremists attack Bagehot residence, Anjali and Minnie are in bathroom for escape and shelter. Having seen the destruction of her residence, Minnie dies because she suffers from heart attack. Within a short period of time, police came and make inquiry. Anjali is taken to police custody for investigation. She is put in custody on the charge of killing Minnie Bagehot.

In police custody she is humiliated, harassed, and threatened with life-long imprisonment if she does not confess that she is the murderer of Minnie Bagehot. She says that she has not killed Minnie. When the residence came under attack, she had gone to bathroom to hide herself. Later on, Minnie also comes. Being unable to tolerate the destruction of her residence, Minnie became nervous and fainted. In this way she died. But the police authority does not believe in her words. Moreover, police detective urges her to clarify her relation with Husseina. Police shouts at her for being a friend of Husseina who is a terrorist. Furthermore, police asks her who she is , where she comes from, what she is doing in Bangalore and who has been supporting

her in her attempt to settle in Bangalore. Anjali remains silent. She does not have answer to give. Police calls her a prostitute. Anjali sends message to Mr. G.G. through her mobile. But he delays to come. She wishes her parents to come and take her out of this custody. While being in police custody, she is totally lost. She is mentally devastated. The following extract shows how Anjali is mentally devastated due to this uncalled - for disaster:

He totally ignored her. He swatted the top of her head with the open passport. Why you sell terrorist whore your good name and your clothes? Who is paying you? You will confess everything. Now! Nobody paid me. We swapped clothes! No money changing hands? Then how you are living? Bangalore is expensive city, is not it? Vhayr you are varking? Per Diem how much you are earning? The older policewoman cracked a joke in Kannada, which broke up the detective. He lowered his voice to a lewd whimper. Your hourly wage is being how much. I am still looking for a job. (255)

Police makes inquiry. Police detectives raise questions about her whereabouts and professions. When Anjali says that she is still looking for a job, they are surprised. The way police detectives treats her is extremely unjust and inhuman. The postmortem report of Minnie Bagehot's body had already made it clear that Minnie died of heart attack. But rough and professionally unethical polices behave with her in such a way that she could not help feeling mentally paralyzed. She is victimized by the social injustice. This injustice can be studied by using the perspective of Marxism.

Aijaz Ahmad puts emphasis on the third world literature. He argues that it is not free from the hegemony of Western power. Directly or indirectly the category of the third world literature is bound to cater to the taste of the western readers. The

writers of the 'third world' countries are compelled to cater to the needs and expectations of the readers:

The mere fact that languages of the metropolitan countries have not been adopted by the vast majority of the producers of literature in Asia and Africa means that the vast majority of literary texts from those continents are unavailable in the metropolises. A literary theorist who sets out to formulate a theory of the cognitive aesthetics of third-world literature shall be constructing ideal-types duplicating all the basic procedures which orientalist scholars have historically deployed in presenting their own readings of a certain tradition of high textuality as the knowledge of a supposedly unitary object which they call the Islamic civilization. (14)

Literary relations between the metropolitan countries and the imperialized formations are constructed very differently than they are among the metropolitan countries themselves. European languages create circuits for the circulation of texts. Scholar can be quite well grounded in the various metropolitan traditions. Equally rare would be a major literary theorist in Europe or the United States who has ever bothered with an Asian or African language.

Inside the custody Anjali feels so much harassed that she thinks that it is the punishment she has to face for her rash act of disobeying and defying her parents' decision. Having seen her in police custody, many women disdain her. She is publicly condescended. Whatever image she had in Bangalore got damaged due to her unprecedented involvement in the so-called alliance with terrorist campaign. Women looked at her with hatred. They have low opinion about her. Anjali goes through the

bitter condition of being lost forever. The following extract throws spotlight upon this aspect of Anjali's deteriorating psychic condition:

She dropped to a crouch, back pressed into a wall splotchy with dull red, still wet stains of paan juice and maybe, and hoped she blends into the crowd of drunks and addicts unsteady on their feet. But gaunt - bodied, wily -eyed, bawdy -mouthed women swarmed around her, sizing her up. Several signaled obscene messages to her of the light-fingered boys she had guarded her cash from on interstate buses. A big -boned mannish woman, wearing a gaudy sari hiked halfway up her hairy calves, blew Anjali lewd kisses. (257)

When rumors of her involvement in terrorist gang spread, many people come around police custody. Some of the women are very much angry with Anjali. Anjali is innocent. She is just a friend of Husseina. More than this, she does not have any more connection. But the public takes her as a whore. Outwardly, she is known as a helpless woman who can do anything in order to make earning. Growing suspense and fear make people build up bad impression of Anjali Bose. She has had the immediate feeling that if only her father comes to save her from this kind of humiliating and terrible situation.

Knowledge about the underworld criminality, fundamentalism and extremism makes her insecure in the world of Bangalore. The entire Bangalore looms as a source of fear, terror, and tension. She feels trapped in the looming threat posed by the underworld criminal gang in Bangalore. The following lines exemplify this point lucidly:

A small scale riot had broken out at Bagehot House. Aroused youth, Hindu nationalists, and common criminals, sacked the ancient

landmark and carried off much of its furnishings. The venerable owner, Minnie Bagehot, died in the encounter. I had nothing to do with any of this. She must have died of shock, I was not here. Goondahs were breaking into her home and stealing all her properties (249)

The quandary of Anjali Bose is really shocking and miserable. He takes her to the house of his relatives. Anjali lives there for a few weeks. After some weeks she recovers gradually from despair and the onslaught of stigma.

Mukherjee overestimates the reality of the then society. This mode of over-determining social reality has to be examined from the viewpoint of Marxism. Ahmad is the appropriate theoretician whose ideas sound relevant. Aijaz Ahmad highlights a typical problematic of the over-determination of socio-cultural dialectics that bear certain connection with the literary production. It is indispensable to argue that a solid work of art arises from the dialectical space in which a cluster of factors and parameter exert influence. Ahmad says that a single locus of socio-cultural parameter should not be allowed to effect profound transformation in the dialectics of the socio-cultural and the artistic representation. Concerning to this aspect Ahmad demonstrates the following views:

What further complicates this dialectic of the social and the literary is that most literary productions, whether of the first world or of the third are not always available for that kind of direct and unitary determination by any one factor, no matter how central that factor is in constituting the social formation as a whole. Literary texts are produced in highly differentiated, usually very over-determined contexts of competing ideological and cultural clusters, so that any particular text of any complexity shall always have to be placed within

the cluster that gives it its energy and form, before it is totalized into a universal category. (22)

What Ahmad says is that over-determination does not mean that individual texts merely float in the air. For him, totality is an impossible cognitive category. But in any comprehension of totality, one would always have to specify and historicize the determinations which constitute any given field. With sufficient knowledge of the field, it is normally possible to specify the principal ideological formations and narrative forms. What is not possible is to operate with the few texts that become available in the metropolitan languages. All ideological complexity is reduced to a single ideological formation. All narratives are read as local expressions of a meta-text.

Psychological suffering of a character has to be viewed as the effect of conflicting reality that prevails in society. In Bangalore she is psychologically haunted and assaulted by volatile and unpredictable environment of Bangalore. The chronic sense of failure, traumatic memory, alienation and helplessness surrounded her in a horrible way. Her journey from Gauripur to Bangalore turns out to be sheer fiasco. She had expected a lot from her journey which started from Gauripur and ended in Bangalore. She fails in every sphere of her life. She is not in a position to return from Gauripur to Bangalore. Nor is she settled properly in Bangalore. On the contrary, she is haunted by unconscious sense of loss, alienation, guilt and remorse. She is physically assaulted by Subodh Mitra. In this quandary, how can she continue her feminist quest? It is certain that the failure of her feminist quest is analogous to the heart and soul of her life. The failure of her quest is similar to the failure of her life.

In Bangalore she develops good friendship with Mr. G. G. But she cannot enjoy sex pleasantly. While sleeping with Mr. G. G. she feels that everyone walking

on the road outside has been looking at her though she is inside sleeping on Mr. G. G.'s lap. The fear psychology troubles her. Out of the sheer helplessness she gradually falls into the grip of a man who exploits her sexually. The fear of being watched has become the part and parcel of her personality. The imagery of tsunami and glaciers proves how much haunted she is:

What precautions do you mean? Heavens, she thought, if i took precautions, i would not be in your apartment, would i? You know devices. The pill. She smiled at him shyly. Subodh Mitra had not bothered to ask. Thing move slowly, like glaciers, until they erupt like tsunamis. Torn silver foil fluttered through the air. She heard a zipper, and the thud of heavy trousers falling to the floor. Mr. G.G.'s fingers soothed her itch. I have been thinking of you since we first met, he said. (223)

Anjali Bose's normal sexual life is also affected badly. While involving in sex deeply with Mr. G. G, she is being haunted by the imagery of fear. The imagery of death and destruction comes to disturb the tranquility of her mind.

David Harvey concludes that the emerging 'third world' should be treated in the light of its complicated varieties. No single critical locus and old perspective can claim to capture the real essence of the 'third world's cultural complexities'. The waves of globalization and technology transfer have completely transformed the third world. Harvey's inclination to treat the shifting context of the 'third world' from varieties of angles bears relevance here. Harvey's view is expressed explicitly in the following excerpt:

The rejection of those modes of thinking which configure the third world unsettles the calm presence that the essentialist categories—east

and west, first world and third world—inhabit in our thought. This disruption makes impossible to treat the third world as a variety of shifting positions which have been discursively articulated in history. Viewed in this manner, the Orientalist, nationalist, Marxist, and other historiographies become visible as discursive attempts to constitute their objects of knowledge, that is, the third world. The third world emerges as series of historical positions, including those that enunciate essentialisms.(67)

According to Harvey, post-foundational history approaches ‘third-world’ identities as relational rather than essential. Post-foundational history shifts attention from national origin to subject-position. The formation of ‘third-world’ positions suggests engagement rather than insularity. It is difficult to overlook the fact that all of the ‘third world’ voices identified in this essay, speak within and to discourses familiar to the West instead of originating from some autonomous essence. The ‘third world’ has “penetrated the inner sanctum of the ‘first world’ in the process of being ‘third-worlded’—arousing, inciting, and affiliating with the subordinated others in the ‘first world’”( Harvey 8). Harvey’s ideas sound pertinent in this context since Anjali is also passing through the same way.

Anjali Bose suffers a lot in Bangalore. The mission and vision of her life suffer from serious deadlock. She is unable to immerse deeply and pleasantly in the locus of present day life. She goes to nostalgic flashback. Nostalgic longing and disillusionment unleash an incurable injury in her psychic self. She feels exhausted and fatigued. It seems she is prone to the ultimate suffering and fragmentation of self. So long as she was in Gauripur, she was enchanted by the glamour of Bangalore. She was fascinated by the mysterious charm of Bangalore. The myth of Bangalore posed a



magnetic charm to her. Now she is in Bangalore. She cannot live a life committed to the reality of life. Bangalore is just a fantasy to her. Ever since she started living in Bangalore, she comes to comprehend the ground reality. That is why, she is always prone to nostalgic longings, reminiscence and return of the repressed ambition. The following extract dramatizes that she is unable to come out of the hell of secluded psyche:

She remembered a Gauripur ritual, her own father coming home from the office at the same minute every day. Tea would be waiting, he would sit at a chair by the door and hold his feet out, and her mother would kneel and pull his shoes off- duty or muddy shoes, depending on the season- and Anjali would bring him his indoor chappals and kurta-pajama. He would unbutton his shirt with the pajama. Every night of her life she had performed the same little task, as had her mother and her grandmother and probably her sister too. If all those generations could see her now! Except this time, she was on her knees and nearly naked, and the man was, essentially, a stranger. And she remembered the lines of women in Nizambagh crawling over the trucks, ghost women, spidery thin, fighting each other for access to the drives. (224)

Her subjectivity is fragmented. Memory of being raped haunts her. She can't assert her selfhood and identity actively. She is helpless and loveless. She is in need of support to get settled in Bangalore. The loss, humiliation, agony, anguish and alienation she faced are actually the price she had to pay for glamorous and individual life. Despite her traumatic plight, she has got support from her well wishers in Bangalore. One of the local newspapers named *Dynamo* published an article in her

favor. This article criticizes the negligence of police authority. It makes a harsh criticism of police authority for putting an innocent lady in police custody and harassing her constantly till she becomes psychologically crippled and emotionally impaired.

Anjali is self-centric. She is bold and assertive in her decision. Gauripur represents a traditional world which is highly oppressive. It confines women in the predicament of subjugation, subordination, dependency and dispossession. Any girl endowed with the rebellious conscience must have the rash audacity to tolerate alienation and estrangement. Those women who defy and challenge the established tradition and norms must face the suffering, agony and anguish. That is why, Anjali develops the habit to insist upon the acceptance of her own will and passion. As far as possible she tries her best to create an aura in which her decision will gain an upper hand. Such a seemingly obstinate habit sometime brings pain and inner agony in her. The following lines cited from the novel illustrate the point:

Anjali Bose is infected by the fear of being failed in each aspect of her career, says Husseina. From moment to moment, her self-centered life is disturbed by the unimagined events. Your daughter is correct, as usual, He said. I should be making his move. Anjali's parents did not know how to interpret her interjection. Was it tender concern for the boy's feelings? A desire to get rid of him taunts her? She admitted to more stomach distress and a need to sleep in the dark in the back room, and left the parting formalities to her parents. (61)

Prior to her willingness to marry Subodh, Anjali was in a right mood of her mind. Despite her inner grudge against marriage at the age of twenty, she has yielded to her father's decision. But after Anjali is raped, she loses the rightful frame of her mind.

The psychic pain puts her on the path of self-discovery. She hopes that going away from this comfortable but dependent world of Gauripur to the free but risky world of Bangalore is the stepping stone in her life.

Timothy Brennan dwells upon the similarities between the doctrines of post-colonialism and Marxism. She emphasizes the indefatigable relevance of Marxism even in the context of global capitalism. Brennan briefly explores the timeless significance of Marxism as follows:

To paraphrase Marx, both schools of criticism seek to change the world rather than just understand it. Both schools also trace some roots to Hegel and Foucault, and while Marxism helped ignite colonial intellectuals to rebel against colonization, the postcolonial intellectual movement both expands upon and breaks with European Marxism. For some, the postcolonial struggle against imperialism may be considered the final phase of capitalism as Western capitalist markets expand abroad when their own boundaries become suffocating. (17)

Brennan concludes that there is resurgence in the importance of Marxism when capitalism reaches across national boundary. In this course, it has taken a new form of imperialism. This new sort of imperialism is also known as global capitalism.

Imperialism was merely a desperate method taken by the capitalist society to sustain economic growth in the metropole meant that using Marxism was a logical rebuttal.

Harshness and aggression practised by male chauvinist are the real hurdles which Anjali had to encounter. Of course, she is attracted towards the glamorous life of Bangalore. She is basically endowed with strength and stamina to endure any kind of challenges in Bangalore. It is better to stand in the situation of chaos and the dysfunctionality for the sake of cultivating individual selfhood. To assert one's

uniqueness and nonconformist mentality, what is the thing of utmost importance is the willingness to endure social condemnation and the threat of social ostracism.

Tookie tells her story about her dysfunctional family. Anjali no longer likes to live the life of being just a house wife. She is the career woman. She wants to transcend the limitations imposed by the social institutions like marriage, adherence to tradition, and gender tradition. She goes to the extent of being called a prostitute by those who no longer like to see a woman striving for social recognition. The pressures and restrictions imposed by the social institutions on her life are countered by Anjali. The following lines cited from the text shows much Anjali tries to go beyond the societal restrictions and patriarchal prejudices.

Tookie's tales of her dysfunctional family fascinated Anjali. How could a daughter spill shameful secrets about her parents? She herself had been raised to hide unpleasant family failings from nosy outsiders. Tookie could make violent incidents sound hilarious. She had funny nicknames for her brothers who had not entered a religious vocation- Brothers Sloth, Brother Gluttony, Brother Envy, and Brother Lust - four of the seven deadly sins. If Husseina was an invaluable mentor, Tookie was a pretty good coach for loosening up. (132)

Anjali tries to manage but the patriarchal society of the metropolitan city has put more pressures on her progressive moves towards independence and self-sufficiency. The realization of the limitations and challenges put Anjali in despair. But she possesses the inherent possibility to give a powerful jolt to the tradition. She has come to Bangalore in search of a job which enables her to reach a position of glamour and individual freedom.

### III. Mukherjee's Concern with the Representation of Indians

The core finding of this research is that Mukherjee's representation of Indians and India is problematic. No matter how honestly committed she might be to her literary claim and practice, her metropolitan biases and prejudices penetrate the narrative of *Miss New India*. The protagonist, Anjali Bose embarks an arduous journey to Bangalore without any precaution and preparation. At the time of leaving for Bangalore she is not sure if she gets the job or not. In case she does not get the job: How would she manage her life? She herself is uncertain to answer this question. In a state of utter risk, insecurity and helplessness she scampers away to Bangalore. It is the jejune decision of her to take the risk. Mukherjee does not finally end the novel in showing Anjali as the triumphant female protagonist conscious of individual liberty and freedom. Far from depicting Bangalore as the IT hub of Asia, Mukherjee depicts it as a terrible land in which anything can happen at any time. The collapse of Minnie Bagehot, the imprisonment of Anjali in custody, the explosion of boarding houses by terrorists, and the clash between the Hindu fundamentalists and Islamic extremists are some of the events and disasters which exemplify that Bangalore is the modern underworld in which novice migrants like Anjali are not safe and secure.

A man like Subodh Mitra, who is Anjali's fiancée, happens to rape her a few days before their marriage. It appears Mukherjee portrays Indian guys as those rash and reckless hunters who are on the prowl of seduction. Similar is the plight of Mr. G. G. who pretends to help and save Anjali from disasters. But the real cause of his support is to exploit her sexually. Anjali has also no option except yielding to his lust. Bangalore is not rapidly developing city to the author. She portrays Bangalore caught between the hangover of tradition and the pull of globalization and technology transfer. Peter Champion is the bogus dreamer who puts Anjali on the wrong track of

fantasy and fruitlessness. Without informing Anjali anything about the challenges faced by migrants to survive, he simply implants the false idea that the Western Silicon Valley is nothing other Eldorado.

Characters in *Miss New India* are exactly the same and similar to the Nepalese characters in Samrat Upadhyay's novel *Buddha's Orphans*. Characters in *Buddha's Orphans* are spiritually insouciant, irrational, impulsive and detached from the pragmatic domains of life. Similar is the case in Mukherjee's Indian characters in *Miss New India*. Mukherjee depicts India as though it is not amenable to the global process of change. But that does not mean India is static. The deep-rooted socio-cultural tradition does not create conducive way for the emergence and establishment of globalization and upward socio-structural transformation. Gauripur is an example of this fact. People dwelling in Gauripur are slow and suspicious towards the emerging trends of socio-cultural modernization.

Even the city Bangalore is torn between two directions. On the one hand, it has become the IT hub of Asia. It is well –equipped with modern technology. On the other, it has still remained as the breeding ground of terrorism, religious conflict and the resurgence in Hindu fundamentalism. Indians seem to be less committed to pragmatic truths and social responsibility. Peter Champion and Anjali's father are enough evidences to prove it. In the urban area the trend to live a free, glamorous life is on the rise. But in the village like Gauripur, daughters are bound to marry before completing their educations.

The lack of control over passion is another case which needs serious attention. A few days before the wedding the groom Subodh rapes his would be bride. Mr. G. G also falls into the same irresistible condition. He manages economic security for Anjali and then exploits her sexually. Anjali, a runaway girl from a village, has no

option other than yielding to the brutal lust of Mr. G. G. In short, the concrete finding is that Mukherjee's depiction of India and Indians is problematical.

## Works Cited

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. 1992. New Delhi: Rupa Publication, 2002.
- Alter, Stephen. *Trauma of Immigrants*. New York: Rutledge, 2012.
- Bhabha, Homi K. *Location of Culture*. New York: Penguin, 2004.
- Blaise, Clarke. *Portrayal of Racism*. New Delhi: Rupa Publication, 2010.
- Brewster, Anne. *Nationalism in Mukherjee's Novels*. London: Macmillan, 2012.
- Dirlik, Arif. *The Postcolonial Aura: Third World Criticism*. Boulder: Westview Press, 1997.
- Harvey, David. *In Metromarxism: A Marxist Tale of the City*. New York: Routledge, 2006.
- Leith, Linda. *Shock and Silence in Mukherjee's Narrative*. New Delhi: Diamond Publication, 2010.
- Mukherjee, Bharati. *Miss New India*. New York: Penguin, 2012.
- Nigel, Hunt. *Trauma in Bengali Literature*. New York: Norton, 2011.
- Parry, Benita. "The Postcolonial: Conceptual Category or Chimera?" *Yearbook of English Studies*, 27(1987): 3-21.
- Sen, Atul. *Diasporic Ethos*. New York: Canon Gate Publication, 2011.
- Shohat, Ella. *Reflection on Postcolonial Marxism*. New York: Penguin, 2008.
- Spivak, Gayatri Chakravorti. *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present*. New York: Penguin, 1999.
- Timothy, Brennan. *Reflection on Cosmopolitanism*. Chicago: Chicago University Press, 2011.