

**TRIBHUVAN UNIVERSITY**

**Narrative Self-reflexivity and Parodic Intertextuality in Mukherjee's**

***The Holder of the World***

**A Thesis Submitted to the Department of English in Partial**

**Fulfillment of the Requirements for the Degree of**

**Master of Arts in English**

**By**

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Letter of Recommendation

Mr Bhan Dev Kapadi has completed his thesis on “Narrative Self-reflexivity and Parodic Intertextuality in Mukherjee’s *The Holder of the World*” under my supervision. He carried out his research from January 2011 to January 2012. I hereby recommend his thesis to be submitted in the research committee for viva voce.

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This Thesis entitled “Narrative Self-reflexivity and Parodic Intertextuality in Mukherjee’s *The Holder of the World*” submitted to Department of English by Mr Bhan Dev Kapadi has been approved by the undersigned members of research committee.

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## Abstract

Bharati Mukherjee's *The Holder of the World* is a story of the Western female Hannah Easton who migrates to India from New England and has her first hand experience of multi-cultural British colonial India in the late-seventeenth and early- eighteenth century. The historical romance, in the pattern of immigrant writing, *The Holder of the World* is a rewriting of Nathaniel Hawthorne's *The Scarlet Letter*. In the fiction, Mukherjee critiques metanarratives of colonialism, religious fundamentalism, patriarchy and liberal humanism in order to give voice to the marginalized, dominated and suffered females in India. The politics of Mukherjee to parody *The Scarlet Letter* as *The Holder of the World* is to document British colonial history of India and to expose her fugitivity by nativization of American historical romance. *The Holder of the World* has metafictional qualities: narrative self-reflexivity, parodic intertextuality, interaction between fact and fiction, circularity of narrative, open-endedness to the story and indeterminacy of truth/meaning. Therefore, *The Holder of the World* is a postmodern historiographic metafiction.

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