MAGIC, LANGUAGE AND DARKNESS AS BOOKER’S THREE STAGES OF THE INDIAN EXOTIC EXOTICSM AND RE-ORIENTALISM IN MIDNIGHT’S CHILDREN, THE GOD OF SMALL THINGS, AND THE WHITE TIGER

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Introduction

For centuries, the exotic Other represented an object of both fear and fascination for the Western world, who desired to conquer and own 'exotic' (alien, unknown) objects and people. Moreover, the West shows a long history of portraying the East in a stereotypical, simplified, and often degrading manner, namely as a paradisiac yet underdeveloped place, where flying carpets and djinns exist. It was not until the end of the British colonial empire that the East gradually began to represent itself in art and literature. Eventually, during the second half of the 20th century, postcolonialism as a genre of 'writing back' of the East emerged, along with theories reflecting on the process of oppression by the Western colonizer and subsequent methods of emancipation of the East.

Nowadays, postcolonialism is a well-established academic field and highly popular literary genre. The rise of postcolonial literature has been strongly supported by the Man Booker Prize (one of the most prestigious literary awards in the West), which has frequently been awarded to authors from former British colonies. Winners have included several hybrid writers such as Salman Rushdie, who are now critically acclaimed and internationally famous authors. Due to its practices, the Booker has received the reputation as supporter of the international Englishes, and as literary patron of postcolonial literature, giving a voice to the former colonized. Due to the fact that 8 'India-based' novels have so far won the Booker Prize 12 times, one can see that a relationship between Indian writing in English (IWE) and the Booker Prize exists. The most significant Booker-prized IWE novels concerning their sales and prominence were Rushdie's *Midnight's Children* in 1981, Roy's *The God of Small Things* in 1997, and Adiga's *The White Tiger* in 2008.

Alongside the rise of postcolonial literature, however, the phenomenon of re-Orientalism occurred, in which hybrid writers (mostly Westerners with Eastern roots), represent the East in a stereotypical manner. This highly popular trend, which is a reaction to the popularity of IWE literature on the Western book market, involves hybrid authors marketing their works (and sometimes themselves) as stereotypically mystic, yet allegedly authentic Indian objects, responding to the demand for the exotic of the Western market. This presentation of 'a piece of exotic India' for mass market
consumption is defined as exoticism, and conflicts with the ideals of postcolonialism as literature of emancipation from the West.

The contradiction between the aims of exotic literature and postcolonial literature sheds light on a problem, namely the difficulty of recognizing whether highly popular works of IWE literature (such as *Midnight’s Children* or *The God of Small Things*) can be defined as postcolonial works or rather presentations of exotic mysticism, which are written for the West (the former center). Moreover, since the Booker is arguably the most important supporter of IWE, this thesis will look at the possible relation between postcolonial Booker-prized novels and the phenomenon of exoticism and re-Orientalism. Focusing on the three most significant Indian hybrid works awarded the Booker Prize (Rushdie, Roy, Adiga), this thesis will answer the following questions: Do these Booker-awarded novels show re-Orientalist and exoticist tendencies? If so, are the same patterns and techniques used to portray the exotic in all three novels, or are these novels, after all, postcolonial works, depicting subjects, discourses, and methods of empowerment and ‘writing back to the center’? If, however, re-Orientalist depictions of the exotic can be identified, should then the Booker Prize be claimed to reinforce, or to even have triggered the rise of exoticist IWE writing and the rise of exoticism as a market mechanism until today? In order to find answers to these questions, this thesis will analyse Rushdie’s *Midnight’s Children*, Roy’s *The God of Small Things*, and Adiga’s *The White Tiger*, three decades of Booker-winning Indian Writing in English, in regard to methods of exoticism and re-Orientalism. Moreover, if exoticism is identified in all three novels, this thesis will also find whether the form of portrayed exoticism has transformed in those three decades.

This thesis is structured as follows: Firstly, an introduction to the history, policies, and controversies about the Booker is provided, followed by a brief summary of Booker-awarded novels which are related to India. The second chapter serves as introductory chapter in which postcolonial theories (such as Bhabha’s Third Space or abrogation/appropriation), as well as the controversial relation between Indian Writing in English, the Booker Prize, and the Western Book market are presented. Moreover, re-Orientalism and exoticism are discussed, in order to provide a sufficient base for the subsequent analysis. Chapter three then analyses Salman Rushdie’s *Midnight’s Children* in regard to possible exoticism and re-Orientalism. Therefore, applying (re-)Orientalism and exoticism, the novel’s narrative style, the presence of exotic objects and imagery,
and most importantly, its genre, magical realism, are examined in order to identify exoticist and re-Orientalist tendencies. Chapter four will then focuses on Arundhati Roy’s *The God of Small Things*, and will also explore the novel with respect to exoticism and re-Orientalism. It is briefly analysed to what extent exotic elements (such as characters or other objects) are present in the novel. It is also examined whether ‘the West’ (in more detail, the connection to the former British colonizer), as well exotic stereotypes, are present. The main part of this chapter explores Roy’s innovative language use. Applying counter-discursive theories (such as abrogation and appropriation), Bhabha’s Third Space Theory, and exoticism and re-Orientalism, I will find whether Roy’s acclaimed ‘new English’ in *The God of Small Things* can be defined as counter-discourse or rather as an innovative strategy of the exotic. 

The fifth chapter then explores Aravind Adiga’s *The White Tiger*, in order to find whether exoticist portrayals are evident in the novel, despite its reputation as ‘anti-Rushdie’ novel. In this chapter, several aspects of the novel, such as the dark and (allegedly authentic) portrayal of New India, are examined. By applying theories of exoticism and re-Orientalism, this chapter explores in which way the economic rise of India could reflect exoticist and re-Orientalist tendencies, and how the depicted darkness of India (and the genre, the Indian Bildungsroman), can also serve as marker of both exoticism and re-Orientalism.
2. The Man Booker Prize of Fiction and Its Love for India

2.1 Man Booker’s History, Policies and Controversies

From the several sources presenting the history of the Man Booker Prize for Fiction, one can already grasp an idea of the prize’s controversy among scholars, as the Booker's history is narrated from several, frequently oppositional points of view. According to a publication by the Man Booker Company, “The Booker Prize can trace its origin . . . to James Bond and the attainment of political freedom in Guyana” (Caine 2003: 6). As reported by the Man Booker Foundation, Jock Campbell, former director of the Booker company, was an active supporter of the independence of Guyana. His friend, dying Ian Fleming, wanted to sell his interest in the James Bond books. They then decided to work together and established the “Author’s Division” (Caine 2003: 6).

However, the Booker Prize’s history is frequently presented from a rather critical point of view. In David Dabydin's poem, for instance, a line says: “Booker: British sugar company that owned Guyana.” (in Huggan 1997: 414). Similarly, Graham Huggan claims that the “Booker, it would appear, has a history in contradiction with its current reputation as a postcolonial literary patron” (Huggan 1997: 414). The Prize being nowadays well-known for its support of international English literature shows, according to Huggan, that the company “has been eager to downplay its nineteenth-century colonial past” (Huggan 1997: 415).

Moreover, more neutral approaches to the Booker's history exist as well. For instance, Merritt Moseley states that the prize's beginnings were grounded in a “confluence of interests between publishers and leaders of a business . . . Booker McConnel plc, a firm best known for frozen food” (Moseley 2006: xvii). Concerning the Booker prize’s literary goals, according to Moseley, they were rather idealistic at the beginning (ibid.). Co-founder Tom Maschler stated that “my goal was not simply to found a prize for the benefit of a winner nor for the sake of the bookshops, but to stimulate interest in serious British fiction as a whole” (Maschler in Moseley 2006: xvii). His food-related contacts with the Booker company had given him the advantage to step into business with the CEOs and he could eventually win the company as a sponsor for the prize, cooperating with the Publishers Association (ibid.) and the beginnings of the Booker-McConnel in 1968.
In the following years, a number of changes occurred to the Booker Prize company: The National Book League replaced the Publishers Association in administrating the company in 1971, and Martin Goff, the head of the National Book League became the administrator of the Booker Prize, until 2006, when his successor Ion Trewin filled the position (Moseley 2006: xviii).

Generally, the Booker Prize’s first years were rather unspectacular. There was very little response by the media and winners were not guaranteed increases in sales or prominence (ibid.). However, in 1980, important developments took place: The 1980 shortlist of the Booker became a topic of discussion, as two promising authors, William Golding (the actual winner with *Rites of Passage*, who later received the Nobel Prize) and Anthony Burgess (received the Yorkshire Post award with the same novel, *Earthly Powers*), were competing for the prize (ibid.). In the following year (1981), the Booker shortlist had even greater significance, and is still considered the strongest shortlist of all times (ibid.). Among the shortlisted authors was Salman Rushdie with *Midnight’s Children* (the winner), next to works by Doris Lessing, Ian McEwan, Molly Keane, Muriel Spark and D.M. Thomas (ibid.). Additionally, the first TV coverage in the same year contributed to the prize’s significance in the media (ibid.). “The prize became so important that the event as a whole was televised . . . the impact was such that not only the winner but also the shortlist appeared on the bestseller list” (Maschler 2003: 21). The event used to take place in the Guildhall in London, but was then moved to the British Museum in 2002, due to space-related reasons (Moseley 2006: xviii). The television panel commonly consists of a number of novelist, publishers, literary journalists (in many cases, former judges or nominees), and critics, who quite sharply, and often in an ironic manner, comment on the shortlisted novels picked by the judges (Moseley 2006: xviii).

**Booker’s Distinction and Fame**

One specific feature of the Booker is the rather long timespan between the publication of the shortlist, the choosing of the winner, and the eventual revelation of the winner during the ceremony (Moseley 2006: xviii). “The time-lag between the announcement of the shortlist and the declaration of the winner successfully generates suspense while maximizing commercial appeal” (Todd in Huggan 1997: 415). Due to the tension and the pressure that was, by and by, put on the judges due to the increase of
media-related interest on the prize, the final vote to pick the winner has frequently been delayed until the night before the ceremony (Moseley 2006: xviii).

In 1984, when the Booker started to become more prestigious, Stephen wrote the following comment:

The Americans have their Pulitzer; the French have the Congourt. But the British - who, after all, have produced more than a few novels of note in their long history – did not have an equivalent literary prize before which the readers of the nation could genuflect. And so the Booker Prize. (in Moseley 2006: xvii)

Over time, the Booker Prize had achieved to be ranked among one of the most prestigious literary awards in the world. According to Clark, the factors that mainly evaluate a literary prize’s importance are “its effect on sales” (ibid.) and the prize’s promotion (ibid.) – two aspects which the Booker Prize already fulfilled at that time.

Rules and Innovations

A crucial change to the Booker occurred in 2002; due to sponsorship changes, the Booker Prize was renamed into its official name today, namely Man Booker Prize (Moseley 2006: xvii). Generally, there is a number of precisely set regulations regarding the prize’s rules. The winning book must be a full length novella and must be edited in English in the United Kingdom; also, the authors must be citizens of either “Britain, the British Commonwealth, the Irish Republic, Pakistan, or Bangladesh, which means that all English-speaking countries except the United States are allowed to participate (ibid.). However, this rule was changed in 2013 (coming into effect in 2015), meaning that American authors were now allowed to take part as well. The Booker Prize Foundation stated the following when announcing the opening to the US market: "The expanded prize will recognise, celebrate and embrace authors writing in English, whether from Chicago, Sheffield or Shanghai" (BBC 2013: n.p.). In Lost for Words, a satire about the Booker Prize, Edward St Aubyn celebrates the latest change of rules, stating that now, eventually the Booker Prize is no longer “confined to the Imperial ash heap of the Commonwealth” (2014: 4). Concerning the prize regulations, the opening has caused the change that publishers are now allowed to submit one novel instead of two (BBC 2013: n.p.). Moreover, the opening to the American market has in fact had a significant impact on the last year’s results. “Five Americans feature on the list while the number of British and Irish writers has been halved to a total of four” (Ward 2016: n.p.). Moreover, regarding the nominations for 2016, The Telegraph stated that "American authors
dominate the Man Booker Prize long list this year for the first time, confirming widely expressed fears that Britons would be side-lined following a controversial rule change” (year 2015) (Ward 2016: n.p.).

In general, Booker Prize’s rules, although strictly formulated, have shown “exceptionally elastic” (Kemp in Moseley 2006: xviii). Firstly, the term ‘novel’ was more loosely defined than expected, as prize-winning works such as Naipaul’s *In a Free State* or Barne’s *The Sense of an Ending* could be more aptly defined as novellas or collections of several different works than actual novels (Moseley 2006: xviii). Secondly, the initial strictness about the nationality of the authors has turned out to be rather elastic as well, as, for instance, Carol Shields (whose citizenship is American) was defined as Canadian and thus legible for the competition (ibid.).

Throughout the years, the Booker Prize has undergone a development from a strongly British-centered prize concerning its nominees, to a Commonwealth prize (ibid.). Although Commonwealth writers were allowed to participate from the start, the Booker’s first shortlist consisted entirely of British authors. Over time, more and more international authors were among the nominees, until in the timespan of 1981-1985, Brockner was the only British author to win the Booker, the rest coming from various countries within the Commonwealth, such as India, Australia, and South Africa (ibid.). Interestingly, the only two authors who won the prize twice where both from Commonwealth countries as well, namely Coetzee and Carey (South Africa and Australia) (ibid.). In the 1990s, the rising international media interest aided to the prize’s growth of popularity and fame, and contributed to its international status, especially in Commonwealth countries such as India (Cane 2003: 17).

In most years, there has been a 5-member jury, one of those five being the chairperson, except in a few cases where there was a panel of three judges (Moseley 2006: xix). In a few incidents, during heated debates, the chairperson was said to have used their power to choose the winner (ibid.). Regarding the compilation of the panel, it mostly included “other novelists, literary academics and literary journalists, but also often an outsider, either a politician, ore more controversially, a politician’s wife . . . an actress, or a popular comedian” (ibid.). According to Sir Michael H. Caine, (chief executive of Booker from 1975-1993), “the reason for our success in the UK has been that the Booker judges have always been well regarded by the British public” (2003: 16).
Initially, the panel discusses 100 to 150 novels, which are either submitted by the publishing houses or by a judge (Moseley 2006: xix). The first list to be announced is the long list (though it was initially kept secret), which consists of 20 to 25 books and is then reduced by the panel. The subsequent short list generally consists of 6 titles (in some years, there were only 5 and once only 2, in 1975) (ibid.). Hence, the Booker Prize appears in the media three times in the form of long list, short list, and prize ceremony (ibid.). Ion Trewin, literary director of the Booker Prize Foundation 2006-2015, states that “although the ‘significant interest in sales’ took a decade to happen, the roll call of winners and the idea of publishing both a longlist and a shortlist – original concepts when they became part of the prize process, and now widely adopted by prizes generally – have contributed to its success” (The Man Booker Prize 2016: n.p.).

Originally, Booker’s prize money was 5000 Pounds, which has changed due to a number of reasons, such as inflation or the presence of competing other prizes (Moseley 2006: xix). Since 2002, the Booker winner receives 50000 Pounds, and each author who achieves to appear in the short list receives 1000 to 2500 Pounds (ibid.). Certainly, due to the increase of sales of the winning novels and the novels of the shortlisted authors, the eventual gain is substantially higher (ibid.). The question whether being shortlisted guarantees authors bestselling status cannot be necessarily approved, but it has been the case in several instances, such as Coetzee’s Life and Times of Michael K (ibid.). Nevertheless, an increase in sales can be defined as definite.

**Key Objectives and International Status**

Concerning the Booker Prize’s reception, it has been, almost from its beginnings, a topic of controversy among experts and scholars; by some, it has been highly praised, by others harshly criticized. A large group of scholars, authors and journalists defined the Booker Prize to be culturally significant. Luke Strongman, for instance, argues that “the Booker Prize is a crucial award in English letters because it is perceived as one which, from a (former) imperial center, confers literary recognition on novels that reflect and portray the state of culture after the empire” (2002: ix). Furthermore, it is defined as “a cultural institution of incomparable influence” (The New Yorker 1997: n.p.), or, as “a grand folly on the horizon of each literary years” (The Observer 1993: n.p.). Todd in *Consuming Fiction* points out “how vital and robust English fiction has once more become. English fiction has been invigorated by the pluralism that The Booker
Prize pre-eminently has encouraged” (Todd in Caine 2003:19). Caine even argues that the Booker “cheered up” British literature, which had been going downhill (Caine 2003: 19). However, “there is no shortage of voices denying the significance of the prize” (Moseley 2006: xvii). James F. English collected several comments by a number of prestigious newspapers such as *The Times* or *The Economist*, calling the Booker “rubbish”, “razzmatazz”, or “an annual rusty nail . . . hammered in the coffin of fiction” (*New Literary History* 2002 in Moseley 2006: xvii). Author and journalist Graham Lord calls the Booker winning novels “precious, pretentious, self-regarding, immensely dull and often unreadable”, and further argues that the prize would be destroying the reputation of the novels (in Moseley 2006: xx). Furthermore, there are voices such as former judge A.N. Wilson’s, arguing in 1996 that the Booker’s death had happened many years ago and that “there should be no more Booker Prizes” (in Caine 2003: 19). Last but not least, there has been harsh criticism on part of the authors; for instance, 1984 Booker winner Anita Brockner stated that winning “has had nil impact on my career, and your reputation sinks rapidly after winning the prize” (Brockner in Moseley 2006: xvii). Likewise, Julian Barnes called the Booker “posh bingo” (in Sharpe 2003: 61). That was, however, before he won the prize in 2011. “We have had every reaction from gracious modesty to ideological reaction . . . the consolation is that Booker expands the sales of every novel shortlisted” (Caine 2003: 17).

The Booker’s aspiration is to discover “the best novel of the year” (Strongman 2002: viii). Hence, as choosing the ‘best novel’ (as it is stated in the Booker Prize rules) is always a matter of perspective, there is bound to be criticism about the quality of the winning novel. According to the Booker Prize Foundation, it was never the Prize’s aim to avoid controversy (in Mosely 2006: xvii). Maschler, former publishing director, clarifies: “On a number of occasions, the winner seems to have fallen short of attaining our goal; it was inordinately difficult to recognize the winner as ‘the best book’. Clearly this is a highly subjective notion. Nonetheless, some of the novels have been such strange choices that is was difficult to make sense of them” (Maschler 2003: 21).

Despite the ongoing debates about its cultural significance, the Booker Prize can certainly be defined as an institution (Moseley 2006: xviii). “The Man Booker Prize may be restricted to Commonwealth authors, but the event itself attracts worldwide recognition, in particular in the USA, continental Europe, the Far East and beyond – all territories that are important to Man’s business” (McGrath 2003: 11). As a result of its
media-related prominence, in 1993 (for its 25th anniversary), the “Booker of the Bookers”, and in 2008, the “The Best of the Booker” (for its 40th anniversary) were awarded, which both went to Salman Rushdie’s *Midnight’s Children*. Moreover, due to the Booker’s prominence and its international limitations, similar awards (imitations of the Booker), such as the Russian Booker and the African Caine award, were established (Moseley 2006: xviii). Also, in 2004, the Man Booker International Prize was founded, which has been “awarded once every 2 years to a living author who has published fiction either originally in English or whose work is generally available in translation in the English language” (The Man Booker Prize in Moseley 2006: xviii). Apart from that, the prize’s importance is reflected both in the increasing examination by scholars and authors, such as Strongman or Todd (Moseley 2006: xviii), and its significance on the market. Harvey McGrath, the chairman of the Man Booker Group: “Winning the Booker Prize is now widely regarded as the literary world’s equivalent of winning the national lottery” (Sunday Business in McGrath 2003: 11). This statement proves true when looking at examples from the past years. For instance, Roddy Doyle’s *Paddy Clarke Ha Ha Ha* sold 27,000 hardback copies within the first half hour after he was announced the winner of the 1993 Booker prize (McGrath 2003: 12). Moreover, Martel, 2002 winner with *Life of Pi*, stated the following: “My life as a writer was a quiet thing . . . then came The Man Booker Prize 2002” (Martel 2003: 31). Martel further explains how he, after the Booker-win, received “offers of publication from every book-publishing corner of the earth. (Martel 2003: 32). Now, “Life of Pi is coming out in close to forty countries and territories, representing over thirty languages, and counting. I now have the attention of the book-reading worlds. My creative act, conceived like a whisper, is ringing across the world” (Martel 2003: 32). Publisher Michel states that, for instance, Martel’s *Life of Pi* (winner of 2002) not only sold 300,000 hardback copies but also immensely supported its small, independent publishing house’s (Canongate) prominence and fame (Michel 2003: 36).

**Marketing Strategy**

One of the Booker’s features that contributes to its commercial appeal is the well-planned marketing strategy. “The timelag between the announcement of the shortlist and the declaration of the winner successfully generates suspense while maximising commercial appeal” (Todd in Huggan 2001: 108). Already in 1981, the Booker’s impact
on sales was visible. For instance, Salman Rushdie’s *Midnight’s Children* was published on the 23rd of April 1981, and, in contrast to his first novel, already then critically well received (Todd 1996: 103). Within the six months before *Midnight’s Children* appeared on the shortlist, 2225 copies had been sold (Todd 1996: 103). Then, within only one month after the announcement, 900 copies were sold. Hence, even though the unknown author Rushdie was considered a ‘Booker outsider’ (Todd 1996: 104), his appearance on the shortlist did have an impact on the sales of his novel (Todd 1996: 103). Then, within only one month after he had been announced winner, *Midnight’s Children* was entirely sold out (10,072 copies had been bought) (Todd 1996: 104), and after the reprint, sales stood at 21,000 copies. (ibid.). Thus, *Midnight’s Children* marked the sales-related breakthrough of the Booker. Looking at Alex Hamilton’s paperback fastseller list, the impact of the Booker Prize on the novels’ sales in the years after 1981 is clearly detectable. For instance, Schindler’s Arc had sold more than 873,000 copies in 1995, resulting to be the commercially most successful Booker winner up until this day (ibid.). Apart from that, Booker winners have encountered promising future sales as well as high rates by publishing houses (e.g. 850,000 dollars for *Satanic Verses* by publishing giant Viking) (ibid.). And, last but not least, “the winners in the 20th century’s last three years, JM Coetzee, Ian McEwan and Arundhati Roy, sold respectively 13,000, 7,000 and 17,000 copies within the first month” (Ezard 2004: n.p.). This means that the “sales of Booker prizewinning novels have historically increased by three- or fourfold” (Huggan 2001: 108). Not only are the winners quasi guaranteed increases in books sales, but they can expect “large advances” for their subsequent books, as well as various media-related rights. Moreover, publishers as much as authors are very careful at timing the publication dates of their novels in regards to the Booker Prize’s publication dates (Todd in Huggan 1997: 415). “All in all, there can be little doubt that the Booker, more than any other literary prize in recent history, has blazed a trail in the commercialization of English-language literature” (ibid.). Likewise, the Booker has been described as “writing and commerce...blatantly put together” (*The Economist* in Huggan 2001: 108). Hence, in general, authors, as a consequence of their winning the Booker, earn fame, big increases in sales, significant media presence, translations in a large number of languages and highly lucrative contracts with international publishers (Michel 2003: 36). “For many people, The Man Booker Prize may be the only novel they buy all year . . . if they are going to buy any fiction at all, this is the fiction they buy. For the writer and the
publisher it is heady stuff” (Michel 2003: 36). The Western literary world has become a “prize-culture” (Michel 2003: 36). Nowadays, immense competition on the book market exists, and frequently, “when writers and agents are selling a prize-eligible novel to a publisher, they will try to make sure the contract stipulates that the book will be submitted to The Man Booker Prize” (Michel 2003: 36). Robert McCrum, one of most distinguished editors in Britain, states that “although the judges of the prize have, individually, often distinguished themselves by the raw eccentricity of their taste and judgment . . . the prize itself has a pretty good track record. Lotteries and literature go ill together, but The Man Booker Prize is more trustworthy (and a lot less corrupt) than, say, the Concourt or the Pulitzer” (in Moseley 2006: xx).

Generally, the ideology of Booker Prize Foundation is, according to former chief executive Caine, “to raise awareness of the English-language novel – and of Booker” (Caine 2003: 17), and to “draw attention to British and Commonwealth fiction” (ibid.). He further states that “we often leaned a little one way or the other in response to criticism, whether from publishers, authors or the media” (ibid.), which has, according to Caine, possibly contributed to the Booker’s popularity among critics (ibid.). Nevertheless, he stresses the fact that “we have not been seeking, and will not seek, to recognize or create bestsellers. If that was all we wanted, there would have been no judges” (ibid.). In the history of the Booker, there have been certain instances where the wish not to create bestsellers lead to rather extreme results, and the eccentricity of certain winning novels brought the Booker the reputation of shortlisting ‘unreadable fiction’ (McCrum 2003: 47). However, the 2011 shortlist, for instance, “was denounced by some as ‘too readable’” (The Guardian 2014: n.p.).

Apart from readability, another point has been discussed by people such as McCrum, literary editor of The Observer, namely Booker’s alleged development of affection towards “overseas writers with unpronounceable names” (2003: 48). In The Guardian, it was pointed out that the “Booker is far more generous to former British colonies than it is to home Celts” (The Guardian 2012: n.p.). McCrum further states that “the only reason why an internationally renowned newspaper like The Observer continues to take it more seriously . . . is that it reaches those parts of English-language culture that the other prizes only dream about” (2003: 48). Yet, while The Observer praises the Booker’s internationality, Huggan criticizes its affection to the British colonial history. “More than half of the prizewinning novels to date investigate aspects
of-primarily colonial-history, or present a ‘counter-memory’ to the official historical record” (Huggan 1997: 418). Huggan further claims that the Booker is “not an award for the best in Commonwealth literature, but a reward system for the English establishment masquerading as magnanimity. It should come as no surprise that the Man Booker prize for Commonwealth literature mimics the empire itself” (The Guardian 2012: n.p.).

Due to the fact that the Booker Prize is described as a literary patron of postcolonial literature and that especially Indian writing in English (specifically in regards to India’s colonial history) has in recent years attracted a lot of attention on part of literary journalists and scholars, this thesis’s focus will be laid on Indian writing in English in relation to the Booker. Possible reasons for the connection between Indian literature in English and the Booker Prize will be examined in more detail at a later point in this thesis. Firstly, however, it is necessary to identify the Booker-winning novels that either deal with the topic India or are written by an Indian (diasporic) author in order to find out whether a certain focus on India on behalf of the Booker Prize Foundation actually exists.

1.2 Booker’s India

As previously explained, the following chapter will investigate Booker Prize winning novels that are linked to India. In more detail, prize-winning novels that were either written by an Indian author or in whose plot or setting India plays a central role, will be examined.

The first ‘Indian’ novel in the history of Booker Prize winners is In a Free State by Vidiadhar (V.S.) Naipaul, awarded 1971. Naipaul’s novel is an “asymmetrical collection of five short narratives, some short, one nearly novella length” (Birns 2006: 20), and was critically well received (ibid.). In a Free State is commonly defined as postcolonial writing that characteristically covers topics such as “migration and personal identity in a world rapidly growing independent” (ibid.), and is described as “a portrait in a world in flux” (ibid.). The decision of choosing a postcolonial novel reflected the Booker Prize’s future preferences for authors born or resident outside Britain (ibid.) – a landmark for postcolonial literature, different Englishes, and, in many cases, India. The novel evoked controversy due to its unusual structure and, strictly speaking, broke the rules of the Booker Prize (ibid.), as it is a work consisting of three parts. Especially in the last two parts, India and Indianness are central aspects. The second narrative, “One out of Many”,
evolves around an Indian servant who tries to come to terms with living in Washington DC and suffers from several aspects accompanying his migration such as the enormous difference of the value of his currency and the US dollar (ibid.). The third narrative, “Tell me Who to Kill”, focuses on a man (an unreliable narrator) living with a West Indian family who, according to him, makes his life difficult. All in all, it is a story about Indian people and about their misfortunes and dreams about the great West (ibid.).

*Heat and Dust*, by Indian resident Prawer Jhabvala, which was awarded the Booker Prize in 1975, is generally defined as a colonial novel. Contrary to its success in the Western book market, the novel was unsuccessful in India, and was widely criticized for its depiction of the ongoing corruption in India (Brazier 2006: 69-70). *Heat and Dust* is “based in and inspired by India” (ibid.), and covers the experiences of two Englishwomen (grandmother and granddaughter) in India who are separated through 50 years (ibid.). It depicts Olivia, “a woman who is stifled by the conventions of the Raj in 1923” (ibid.) and Olivia’s husband’s granddaughter who travels to India to solve the mystery of a woman in her family who is said to have had an affair with an Indian prince (ibid.). Jhabvala portrays “the ways in which times have changed for British in postcolonial India” (ibid.), and shows how “westerners are no longer here as conquerors but as the conquered ones” (Argawal in Brazier 2006:71). India, the Indian society, and the British living in the Raj seeking for acceptance are the novel’s central topics. *Heat and Dust* portrays (presumably autobiographically-based) shifts of attitudes towards the Indian culture (Brazier 2006: 72).

J.G. Farrell won the Booker Prize for his fifth novel, *The Siege of Krishnapur*, in 1976. The novel is the second part of Farrell’s ‘Empire Trilogy’ (Prusse 2006: 41). It is set in India during the period of the Mutiny (second half of the 19th century), and includes topics of love and exotic adventures. Generally, it can be defined as a criticism to the predominant ideals and worldviews of the Victorian era (ibid.). Farrell says to have relied on historical accounts of the Victorian Era, and includes topics such as the missionary work of the church in India to analyze the British Raj (ibid.). The novel seeks to portray several different characters within the system of the British Empire in India (ibid.). Furthermore, by including topics such as the opium issue, *The Siege of Krishnapur* stresses the illegitimacy of the British rule in India (ibid.), and attempts to illustrate the ignorance of the British towards the situation at that time (ibid.). Moreover, Farrell’s work focuses on issues connected to the Indian culture and the admiration of the West,
such as the Indian cast system and issues with untouchables and the presence of “the Westernized Indian”, Hari, (ibid.), “who has an open fascination with the technologies of the West” (ibid.). *The Siege of Krishnapur*’s central theme “is the Collector’s metamorphosis from ardent imperialist to clear-sighted critic of the British rule in India” (ibid.).

Salman Rushdie’s *Midnight’s Children* won the Booker Prize in 1981, the “Booker of the Bookers” in 1993, and the “The Best of the Booker” in 2008. The novel is divided into three books, which, in a comic manner, depict India during the times before and after its partition and independence (Su 2006: 129). Saleem Sinai, who is both protagonist and narrator of the story, was one of the children who were born at the precise moment of India’s independence. Saleem possesses supernatural powers; he is able to telepathically communicate with the other children who were born at that time. Furthermore, Saleem has an incredible sense of smell and an enormous ‘cucumber’ nose. After Rushdie received almost solely bad reviews for his first novel (Michel 2006: 36), “his extraordinary powerful second novel, Midnight’s Children, won The Booker Prize and transformed Rushdie into a writer of international standing.” (ibid.). Iyer regards Rushdie’s *Midnight’s Children*, ‘the Booker of the Bookers’, “as a watershed, a major catalyzing force behind the emergence of a postcolonial literary era” (in Huggan 1997: 417). In regard to the novel’s ‘Indianness’, different parts of India as well as different generations of the Sinai family are depicted, making India a central topic and very likely the world’s most prominent example of Indian Writing in English. The literary technique Rushdie employs is magical realism, which is widely regarded as the tool which best expresses India’s political hybridity. Due to its significance, Midnight’s Children is one of the novels that will be analyzed in more detail (in chapter three) in this thesis.

In 1997, Arundhati Roy won the Booker Prize for *The God of Small Things*. With her first, and, according to her, last novel (Ho 2006: 289), Roy employs “extraordinary linguistic inventiveness” and “funnels the history of South India through the eyes of seven year old twins” (ibid.). “She has been one of the few people articulating the nascent idiom of the postcolonial generation in English” (Saraaf in Ho 2006: 289). Her representation of India as well as her exposure of sexuality (and love across casts) was criticized by numerous Indians (Ho 2006: 289). “Roy won the Booker on the fiftieth anniversary of Indian independence, a sentimental acknowledgement of the wide audience for Indian writing in English” (ibid.). *The God of Small Things* is also an
extraordinarily significant Indian English novel, and will therefore be one of the novels that this thesis is going to analyze in more detail (in chapter four).

Canadian author Yann Martel won the Booker Prize in 2002 with his second novel, *Life of Pi* (Reynolds 2016: n.p.), published by a small, unknown Scottish publishing house (ibid.). Pi and his family emigrate on a boat from India to Canada, but after a shipwreck, his entire family dies, leaving him behind. “The Life of Pi is a mixture of an adventure story and a whimsical slice of magic realism. It is about a philosophical Indian boy aged 16, called Pi (named in honour of a swimming pool in France)” (ibid.). During his journey as an Indian emigrant to Canada, Pi’s family’s ship capsizes, and Pi eventually shares a lifeboat with an orang-utan, a zebra, a hyena, and a Bengal tiger for 227 days (ibid.). “The book has sparked wildly disparate reactions. In the wake of its being awarded the 2001 Man Booker Prize, similarities to the Brazilian Moacyr Scliar’s 198 *Max and the Cats* seemed to jeopardize Martel’s reputation” (Street 2004: 180). Apart from being an adventure story, *Life of Pi* deals with the topic India, but in a more unusual form. Although it mainly conveys images of tigers and tea factories, a rather usual portrayal of Indianness, it solely depicts Pi’s memories about his childhood in Pondicherry, India (Stratton 2016: 11).

*The Inheritance of Loss*, Indian author Kiran Desai’s second novel, won the Booker Prize in 2006. It generally revolves around the protagonist’s loss of human dignity (Inamdar 2009: 141). The protagonist, Jemubhai Patel, a retired judge from Gujarat, India, is presented as “a detestable character” (Sawhney in Inamdar 2009: 142), who lives in the mountains of North East South India (Inamdar 2009: 141), and whose life is presented in retrospect (ibid.). The novel examines a number of issues such as class and gender inequalities, religion, and history (ibid.). The novel illustrates the harshness of the lives of Indian immigrants in America, who constantly return to India, unable to receive a Green Card or to earn money (ibid.). Desai “closely connects madness of Indians for America and its cultured, civilized and materialistically most satisfying life on earth” (ibid.), and shows the “disruptive and debilitating impact of postcolonialism on psychic life and social attitudes of the resident Indians” (ibid.). She sheds light on the immensely large gap between social classes and the “dark side of globalization” (Inamdar 2009: 142). “It evokes a stunning portrait of people with crumbling hopes nurtured on the Western notion of rationality and superiority of the white race; the global recession and the bursting of the American bubble” (ibid.). Furthermore, it critically examines the
current cultural and political situation (ibid.), demonstrating, for instance, how lives are destroyed by terrorist violence (ibid.).

*The White Tiger*, Aravind Adiga’s debut novel, won the 40th Man Booker Prize in 2008. The novel is commonly depicted as a satirically humorous description of the struggle, the corruption, and new entrepreneurship of India during the times of late capitalism in the West and the rising capitalism in the East. It is an epistolary novel consisting of three letters composed by Balram Halwai and addressed to the Chinese Premier, Wen Jiabao. In his letters, Balram tells his life story, and explains how he achieved to develop from a poor son of a rickshaw puller belonging to the caste of sweet makers in the ‘Darkness’, into a successful entrepreneur in Bangalore. The novel can be defined as a postmodern ‘rags-to-riches story’, told by an unreliable narrator who claims to have escaped from the Darkness of the village Laxmangarh, over Delhi, to the Light of Bangalore. Balram, in precise detail, explains how by killing his master Mr Ashok, he escapes the ‘Rooster Coop’ (the faith of the poor Indian servant), which is the novel’s central themes. *The White Tiger* has proved to be significant, especially in regard to its current relevance, and is therefore the final novel that will be explored in detail later on in the thesis.

2. Postcolonialism and the Booker

2.1 Postcolonial Concepts

As a base for the subsequent analysis of the three aforementioned Booker Prize-winning novels, their postcolonial trends and policies of the Booker, a short introduction of key concepts connected to postcolonial literature prized by Booker Prize Foundation will be provided in this chapter.

In general, “postcolonialism. . . denotes an ‘index of resistance, a perceived imperative to rewrite the social text of continuing imperial dominance”’ (Huggan 2001: ix). Postcolonial literature, then, is described as the literature resulting from this imperative and index. As the subsequent analysis will deal solely with postcolonial works, it is necessary to introduce postcolonial strategies of resistance, counter-discourse strategies and theories that are vital for the novels to be examined. These include resistance strategies abrogation and appropriation as well as Bhabha’s third
space theory, and cultural diversity and cultural difference. However, as the novels will be analyzed in regard to their relation to the Booker Prize and the ways in which the Western market might influence postcolonial writing, it is equally as important to take into account the theories of exoticism and re-Orientalism.

**Abrogation and Appropriation**

Generally, postcolonial discourse-strategies are defined “by seizing the language of the center and replacing it in a discourse fully adapted to the colonized place” (Ashcroft et al. 2002: 37). The first process which replaces the power-language of the colonizer is called “abrogation or denial of the privilege of ‘English’”, which “involves a rejection to the metropolitan power over the means of communication” (ibid.). The second process, “appropriation or reconstitution of the language of the center”, refers to “the process of capturing and remolding the language to new usages” (ibid.); this process illustrates the linguistic emancipation from the colonial power (ibid.). Abrogation is defined as the rejection of the “normative or ‘correct’ usage” of the colonizer's language and a refusal of its normative categories, namely its fixed structures of meaning. This separation from the linguistic rules of the imperial language marks a major step in the process of de-colonization (ibid.).

However, since the mere separation from Standard English is insufficient, the subsequent process of appropriation is vital for empowerment that goes beyond the questioning or refusal of authority (ibid.). Appropriation is defined as the process of conveying to “a language that is not one's own the spirit that is one's own” (ibid.). In this context, language can be regarded as a tool that can be altered in manifold manners to represent individual cultural points of view (ibid.). The practice of appropriation therefore helps to point out the uniqueness of postcolonial cultures, and helps postcolonial literature to negotiate between the two worlds the authors live in. This means that abrogation and appropriation aid to define postcolonial cultures (ibid.).

In general, postcolonial literature displays the abrogation of the language of the colonizer and the process of appropriation, namely the alternation of the normative language (ibid.); this includes “vernacular tongue, the complex of speech habits which characterize the local language or even the evolving distinguishing local English of a monolingual society trying to establish its ink with place” (ibid.).
Consequently, English transforms into an instrument which can linguistically create a world (Ashcroft in Dapena 2015: 7). In this constructed world, “the enslaved, the conquered and the colonized” (Dapena 2015: 7) have the opportunity to acquire power.

Cultural Diversity and Cultural Difference

Bhabha draws the vital distinction between two culture-defining terms, namely "cultural diversity" (Bhabha 1995: 206) and "cultural difference" (ibid.).

Bhabha defines cultural diversity as “an epistemological object . . . a category of comparative ethics, aesthetics, or ethnology” (ibid.). In this context, culture needs to be defined as an empirically defined object (ibid.). Cultural diversity is therefore “the recognition of pregiven cultural 'contents' and customs . . . it gives rise to anodyne liberal notions of multiculturalism, cultural exchange, or the culture of humanity” (ibid.). Bhabha further defines it as “the representation of a radical rhetoric of the separation of totalized cultures that live unsullied by the intertextuality of their historical locations, safe in the utopianism of a mythic memory of a unique collective identity” (ibid.). In certain cases (predominantly imperialist writings), cultural diversity might even come to place as a process of exchange of various cultural characteristics (ibid.).

Bhabha defines cultural difference then as “the process of the enunciation of culture as knowledgeable, authoritative, adequate to the construction of systems of cultural identification” (ibid.). This notion is based on the assumption that cultures are constructed within discourses. Thus, differences between cultures are marked by “statements of or on culture” (ibid.), resulting from “process[es] of signification” (ibid.). Bhabha claims that traditional definitions of cultural identity (ibid.) are always "restrictive" (ibid.), as they are based on transnational conflicts, imperialism, and nationalism. Furthermore, he claims that cultures had to be categorized according to their national history. Hence, differences between cultures must be enunciated (ibid.).

In order to produce meaning and to enunciate it, individuals require a Third Space, since it “makes the structure of meaning and reference an ambivalent process” (Anderson in Bhabha 1995: 208). Hence, the Third Space “quite properly challenges our sense of the historical identity of culture” (ibid.), as it destroys the authoritative history of the West (see Bhabha 1995: 208).
Bhabha claims that in the Third Space, the entire spectrum of cultural definitions is created (ibid.), which leads to the fact that "hierarchical claims to the inherent originality or ‘purity’ of cultures are untenable" (ibid.). As a result of cultural diversity, the formerly colonized and oppressed are "now free to negotiate and translate" (ibid.) their cultures. According to Bhabha, the Third Space “will open the way to conceptualizing an international culture, based not on the exoticism or multiculturalism of the diversity of cultures, but on the inscription and articulation of culture’s hybridity” (ibid.).

Bhabha’s concept of Third Space is a useful theory regarding the depiction of hybridity in postcolonial literature, as this concept empowers individuals who, for instance, aim at defining their cultural identity regardless of their nation’s (colonial) history. This depiction of hybridity could be then (as it is argued in The God of Small Things) realized through the introduction of a new language (the colonizer’s English is hence disempowered). However, for a precise identification and understanding the depiction of hybridity, the Third Space theory is insufficient. Even though Bhabha’s concept introduces an innovative system of thinking and provides a good base for postcolonial cultural representation, the concept does not precisely enough define the procedure of cultural articulation. Thus, complementary concepts (such as abrogation and appropriation) are needed identify and analyze ways of postcolonial cultural empowerment.

**Exoticism**

Over centuries, the West has regarded itself as the international center of reality, “including long established ways of thinking about the alien, the exotic, or the other” (Mufti 2016: xi). Throughout centuries, people felt a certain curiosity and fear for everything alien, (Santaolalla 2000: 9), for the Other. Through the lens of cultural diversity in the West, foreign cultures have been regarded as objects of strangeness, of fear but some kind of fascination. In order for the West to enjoy the foreign without fear, the other had to be owned and domesticated. According to Huggan, there was also need for “a particular mode of aesthetic perception”, namely one which emphasizes the otherness of the domesticated subject or object and stressed its mystery (2001: 13). According to Huggan, this tool of the West, exoticism, is defined as the artificial “production of otherness” (ibid.), and can be described as a “semiotic circuit that oscillates between the opposite poles of strangeness and familiarity” (ibid.). These poles
are employed to achieve the required effects. Bongie and Wasserman claim that exoticism consequently serves as “a control mechanism of cultural translation which relays the other inexorably back again to the same” (in Huggan 2001: 35). This control mechanism is, for instance realized by giving unfamiliar things familiar characteristics, which Foster calls “systematic assimilation of cultural difference” (in Huggan 2001: 14). Huggan consequently argues that the system of exoticism therefore “functions along predictable lines but with unpredictable content” (ibid.). According to Foster, the system also includes a distorted understanding of cultural diversity which blocks the process of assimilations, as the exotic other is studied from the distance rather than given the possibility to integrate (in Huggan 2001: 14). Through that, one could argue that exoticism is an aesthetic and political process, although its politics seem to be frequently covered up (Huggan 2001: 15). Thus, over time, exoticism has shown to be “a highly effective instrument of imperial power” (ibid.).

According to Huggan, there are two aspects which mark the unequal power relations which are needed for exoticism to exist, namely the “the exoticist rhetoric of fetishized otherness” and the “the sympathetic identification with supposedly marginal cultural groups” (ibid.). On this subject, Said argues that in different imperial contexts, exoticism can serve as an instrument of substitution which aims to replace the power of the West with curiosity and sensation about the East by the West (in Huggan 2001:15).

Generally, exoticism has undergone a process of transformation within the last decades; it has developed from an artistic form practiced by the elite to a growing form of mass consumption on the international market (ibid.). Furthermore, according to Célestin, the original distinction between center (the West) and periphery (the East) has transformed as well, as parts of the periphery have arrived in the center (in Huggan 2001: 15). He nevertheless argues that the exotic’s shift from periphery to center “cannot disguise the inequalities—the hierarchical encodings of cultural difference—through which exoticist discourses and industries continue to function” (ibid.).

Exoticism in the age of globalization includes the process of deporting “culturally ‘othered’ goods” to the economic centers of the world (the former cultural centers of the world) (Huggan 2001: 15). This means that these cultural goods are not defined by how large but by how small their distance to the West is (ibid); hence, they are characterized by their availability on the market in the center (ibid.). On this subject, Ahmad claims that the West is not only “becoming increasingly the reader of the products of its own
colonialism” (in Huggan 2001: 15), but it is “consuming these products in an economic climate in which . . . the colonialisms of the past are perhaps less significant than the imperialisms of the present” (ibid.). Thus, it could be argued that there are significant parallels between old colonial practices and its postcolonial counterparts (Huggan 2001: 16).

According to Appadurai, one of the main instruments of domestication of the exotic objects is removing them from their own historical roots, as it is done, for instance, with the term “Third World literature in English” (ibid.). These acts thus lead to the repression of the very cultural idiosyncrasies which are originally aimed to be emphasized (ibid.). On this subject, Sara Suleri argues that the entire postcolonial institution, be it criticism or literature, cannot be defined as innocent regarding the practice of exoticism (in Huggan 2001: 17). Jameson offers a possible explanation to the power of exoticism in the 21st century; arguing that “the ubiquitous ‘aestheticization of the real’” (Jameson in Huggan 2001: 18), this demand of authentic exotic which constitutes exoticism, “is the spirit of the age” (ibid.), and therefore a symptom of postmodernity. Access to the demanded authentically-exotic experiences is then given through the creation of literary works by ‘international’ writers, who are assumed to be ‘exotic’, or, at least, have ‘exotic’ roots (Huggan 2001: 53). Thus, according to Huggan, postcolonial literature is the Western “imagined access to the cultural other” and the transformation of ‘exotic’ “people and places into exchangeable objects” (ibid.). This, however, contradicts with the acclaimed aim of postcolonialism. (ibid.). Huggan further claims that in the realm of postcolonial literature, ‘exotic’ authors “are not only subject to, but also actively manipulate, exoticist codes of cultural representations in their work”, recognizing “exoticism as a marker of cosmopolitan commercial appeal” (ibid.).

In the Western cultural understanding, marginality is generally given a positive value (ibid.), as it is thought to represent a counter-discourse to the center or the mainstream discourse (Ashcroft in ibid.), and is brought in connection to postcolonial theories such as Bhabha’s third space theory, where margins are thought to be given space to de-establish hegemony (in ibid.). However, Huggan claims that instead of being a postcolonial counter-discourse strategy to shift power relations, “the exotic is the perfect term for the domesticating process through which commodities are taken from the margins and reabsorbed into mainstream culture” (ibid.). However, even though the exotic margin is located in the center, its characteristics are nevertheless retained by the
mainstream, as the margins must remain exotic (ibid.). Huggan goes so far as to suggest the possibility of ‘Third World’ text being adjusted to fulfill the expectations of the audience (ibid.), where postcolonial writers function as an “authentic, but readily translatable, marginal voice” (ibid.). On this subject, Brennan argues that even though these writers are not forced to act accordingly to the demands of the West, (in ibid.), it is likely that they might be “encouraged” and “rewarded” when doing so (ibid.). According to Huggan, the subsequent phenomenon of ‘exotic’ writers creating exoticism might possibly result in homogenizing literature (one type of sameness) (ibid.) and possible lack of authenticity of postcolonial writing.

Re-Orientalism
In 1978, Edward Said published his work Orientalism, in which he argued that throughout history, the representation of the Orient was defined as an image that had been created by the Occident. According to Lisa Lau and Ohm Dwivedi, this meant that, from the literary point of view, “non-South Asians writing”, for represented, for instance, the Indian subcontinent and the Indian population and its culture (ibid.). This representation was a reflection of “the relationship of power and dominance where the Oriental was submitted to being made Oriental” (ibid.). Almost 40 years after Said’s definition of Orientalism, postcolonial literature has established itself as a highly popular and internationally acclaimed method of Eastern self-representation in order to destroy the stereotypical portrayal of the East by the West.

However, looking at contemporary writing by South-Asian authors, one can see that, in contrast to popular belief, the process of Orientalism is still present (ibid.). Nowadays, however, rather than being the process of representing the Orient by the non-Oriental, it occurs to be the representation of the Orient by Orientals – in more detail, by “diasporic authors” (ibid.). This process is called ‘re-Orientalism’(ibid.). Lisa Lau argues that although diasporic authors are frequently resident in the Occident, they have “immediate and strong links to the Orient” (Lau and Dwivedi 2015: 111). In other words, those authors are still, at least partly, defined as belonging to the Orient, or having ‘native’ insights into the cultures (ibid.). She further argues that, in contrast to South Asian writers, diasporic (hybrid) South Asian authors are in the more powerful and domiant position, especially concerning the topic of (re-)presentation and portrayal of self and ‘the Other’ (ibid.). In addition, diasporic authors are also dominant not only regarding their number but predominantly regarding their “visibility and accessibility
Thus, Lau and Dwivedi conclude that diasporic authors are dominant simply due to the fact that “the output of the diasporic authors simply overwhelms that of the home authors’ (those writing from within South Asia)” (ibid.). Therefore, one could argue that in the literary world (of the West), these writers’ very location and position gave them the ability to willingly or unwillingly, practice re-Orientalism (ibid.).

Lisa Lau claims that it is likely that Re-Orientalism is a result of the certain kind of totalitarian system that had always existed in the literary world, in which the “culture, values, attitudes, etc., of a select minority” function “as representative of the diverse majority” (ibid.). Nevertheless, it needs to be pointed out is that the East has achieved stronger self-representation (ibid.) throughout the last decades. However, Lau sees the problem in the fact that the “East is often as Western-centric as the West” and that Eastern literature often “addresses the West, not the East” (Lau and Dwivedi 2014: 4).

Generally, there are two elements which keep the Re-Orientalist system alive: The first one is the fact that “representation is still largely in the hands of a very few, a select elite” (ibid.), and has, according to Appiah, over the last decades, merely resulted in “a transfer of power from one dominant group to another” (in ibid.), namely the transfer from the West to diasporic writers. The second element is the problem that “the process of representation, although now self-presentation by the East of the East, continues to be filtered through Western lenses (in a very similar style to Orientalism)” (ibid.). Lau stresses the fact that South Asian authors might not necessarily re-Orientalize on purpose, but it is their roots, location and position (individual and as a group), which has almost automatically resulted in their re-Oriental way of writing and which has created the (in the meantime so widespread) phenomenon re-Orientalism in the first place (ibid.).

Lau then goes so far as to argue that the points of view, attitudes, and attributes of South Asians are to a large extent created outside South Asian borders by diasporic authors and forced upon South Asian cultures as representation of their own cultures (or as dominant aspect of their cultural construction) (Lau and Dwivedi 2015: 112). This, according to Lau, leads to a loss of diversity in India due to a group of authors who are referred to as “The Third World Cosmopolitans”, whose voices are internationally more powerful, who are taught in postcolonial classrooms world over, and who are hailed in the review pages of Western journals as interpreters and authentic voices of
the non-Western world [who] hardly ever include a writer from India who does not write in English” (ibid.).

In addition, this process does not only involve diasporic authors who are widely acclaimed, such as Desai, Rushdie or Naipaul, but there is an ever stronger occurring phenomenon (called diaspora trend by Lau) of female Indian writers who take the marketing of re-Orientalism to an extreme level (ibid.).

Generally, a large number of first or second-generation diasporic South Asian authors will continue to outweigh South Asian writer, in various cases, by large numbers. Their dominant position in the literary world has been clearly established, especially “in terms of distribution, promotion, marketing and availability of their writings” (ibid.). For instance, in 2004, there was a striking ratio of diasporic authors to South Asian Authors: out of 24 authors, only 6 were South Asian authors (5 from India and 1 from Pakistan) and the rest first or second generation diasporic authors living in the West (ibid.).

The downfall of this phenomenon might be, just as Said stated in Orientalism, that the depiction of South Asia in South Asian literature might be filled with “distortion and inaccuracy, or rather the kind of inaccuracy produced by too dogmatic a generality and too positivistic a localized focus” (in Lau and Dwivedi 2015: 117). This could result, according to Lau, in diasporic authors who claim to be authentic, actually constructing a reality of South Asians which is written “oversimplistically, stereotypically, and often sensationally”, targeting an audience with “little or no knowledge of South Asian customs or cultures” (ibid.).

In connection to exoticism and re-Orientalism, postcoloniality is a relevant subject. Generally speaking, in contrast to postcolonialism which is defined as “index of resistance” (Huggan in Huggan 2001: ix) to the former imperial dominance, postcoloniality is defined as a “global condition of cross-cultural symbolic exchange” (ibid.) In more detail, the system of postcoloniality aims at assimilation and directed to the demand of the Western market (ibid.), and therefore stands in opposition to the ideal postcolonialism, which aims at breaking the bond to the former (Western) center. Both postcoloniality and the practice of re-Orientalism by diasporic writers are “closely tied to the global market” (ibid.). The postcolonial exotic, then, represents and embodies both of those oppositional forces, postcolonialism and postcoloniality (see ibid.). Due to postcolonialism being a rather diffuse subject where the lines are unclear and this
bipolarity of postcolonial literature being subject to current research, it will be also explored in this thesis.

2.2 The Booker and Postcolonialism - Impact and Success of Indian Writing in English on the British Book Market

This chapter will focus on the relation between the Booker Prize and Indian Writing in English in regard to the success of this genre on the Western market. Moreover, I will discuss the different ways in which the phenomena of re-Orientalism and exoticism are connected to the success of Anglo-Indian literature, and which role the Booker Prize have played in this process.

As stated beforehand, postcoloniality “describes a state of constant vigilance to the neo-colonial ‘regimes of value’ through which literary texts (among other cultural forms) are produced, distributed, and consumed” (Spivak and Appadurai in Huggan 1997: 413). According to Spivak, the Western (Euro-American) system of education plays its part as a neo-colonial “regime of value”, as it “is increasingly invested in the promotion and certification of ‘marginal’ products” (in ibid.). The second player in the described regime is, according to Spivak, the “metropolitan publishing industry”, which, according to her, uses the term ‘postcolonial’, as a tool to disguise the actual contribution of “exotic-culturally ‘othered’ goods” (in ibid.). On this subject, Spivak further argues that “both of these agencies”, the Euro-American education and the Western publishing industry, possibly take part in the so-called “alterity industry” (ibid.). Thus, one could argue that postcolonial literature exists in continuous contradiction between its ideology (which is anti-colonial) and its market-driven aim (which could be defined as neo-colonial) (Huggan 1997: 413). “The postcolonial exotic” (Huggan 1997: 413) can be then defined as the main realization of the market-driven aspect of postcolonial literature.

Concerning “the postcolonial exotic” (Huggan 1997 413), the three following markers are vital: “‘marginality,’ ‘authenticity,’ and ‘resistance’” (ibid.). Additionally, the industry of literary prizes serves as an ideal playground for the exoticist system, in which the power is given to the judge to legitimize the author’s work (ibid.). In the age of late capitalism and multinational firms, cooperate investment in arts has become a common procedure (ibid.). Looking specifically at the Booker Prize, Hugh Eakin claims that “despite its ‘multicultural consciousness,’ [it] has arguably done less to further the
development of non-Western and/or postcolonial literatures than it has to "encourage the commerce of an 'exotic' commodity catered to the Western literary market" (in Eakin in ibid.).

The question whether a connection between exoticism and the Booker exists is at this stage rather difficult to proof; there are, however, several indications in favour for this claim: For instance, since the Booker Prize was awarded to Salman Rushdie in 1981, “it was awarded to two Australians, a part Maori, a South African, a woman of Polish descent, and an exile from Japan. Runners-up have featured such redoubtably English names as Mo and Mistry and Achebe” (Iyer in Huggan 1997: 417). Iyer further states that “when a traditional English name takes the prize-A.S. Byatt, say, or Kingsley Amis-it seems almost anomalous” (in ibid.). Thus, the Booker certainly shows a tendency towards exotic literature.

According to Iyer, the Booker's support of the immense amount of postcolonial literature in the last decades has developed into “such an enormous amount of writing back to a center” that the center “has become too small to hold it” (in ibid.). Hence, in relation to the Booker, a new form of postcolonial writing has emerged, a "frontierless" writing”, which portrays a "glib nostalgia with which it clings to its imperial past” (ibid.).

However, according to Huggan, one may have to look beyond this criticism and take the possibility into account “that prizes like the Booker might work to contain cultural (self-)critique by endorsing the commodification of a glamorized cultural difference” (ibid). Yet, Booker’s support of the liberal view on the English language (or, rather, Englishes) has to be accredited (ibid). Booker Prize’s role as patron of postcolonial literature could be therefore defined as “a symbolic legitimation of ‘multicultural’ (and/or exotically ‘foreign’) goods” (ibid). These goods, according to Ahmad, are “generalized cultural differences” which are portrayed in postcolonial literature and “are manufactured, disseminated, and consumed” (in ibid). The consumers of the cultural differences are “metropolitan readers” who, by reading exotic literature, are able to fulfill their fantasies of borderless movement in an unregulated world (ibid). Huggan furthermore suggests the possibility that the Booker (and similar literary prizes), under the tag of supporters of marginal literature and socially critical works, might support the rise of “a glamorised cultural difference” (ibid). Spivak calls this new state “neocolonialism” and further calls the Western literary prize politics a institutional favouring of marketed ‘authentic’ marginality by a small, hegemonic “elite”
Hence, the Booker Prize’s support of postcolonial literature could be defined as Booker’s hegemonic “symbolic legitimation” of exotic cultural goods (ibid). This means that the legitimizing system of prizes such as the Booker risk to reinforce the international domination of (forced-on) ideals of assimilation, which Commonwealth Literature, for instance, aims to destroy (ibid). Huggan further claims that the Booker could be eventually defined as “remaining bound to an Anglocentric discourse of benevolent paternalism.” (ibid).

Eakin rightly points out that Britain, which made use of its colonies to attain economic goals, nowadays, through the Booker Prize, repeats its actions by using its former colonies in the interests “of literary consumerism in Britain” (in ibid). Hence, a new form of the old center, which disguises itself as a place of multiculturalism and as a supporter for the postcolonial, has appeared (ibid). According to Jameson, Prizes such as the Booker function as machineries of riotous political ideologies which are aimed to be reestablished in the mainstream and thus in the Western system of thinking (Jameson in ibid.). According to Huggan, however, it might be too radical to claim that the Booker reinforces this machinery, but it can definitely be argued that the Booker “legitimizes” them and therefore promotes them to an immense audience (Huggan 1997: 422), which, with respect to the analyzed relation between the Booker and postcolonial works, can be defined as the more reasonable approach.

In general, the literary prize industry as well as the entire world literature has, according to Mufti, always functioned as certain regulator of marginal systems (2016: 9). He further defines the world of literary prizes as “a mirror of the current state of a society” during the times of late capitalism, which constantly appears to be more global and connected, but where issues of global inequality of mobility of different populations are current issues (ibid.). Consequently, the Booker “reflects mobility and also immobility“ (ibid.).

Mobility and immobility are topics which are particularly important in the case of one of Booker’s preferred genres, namely Indian Writing in English. Since the relationship between the Booker and this genre has been established over a rather long timespan, a short historical introduction of the development of the interaction of the British cultural industry, Indian writing in English and the Western Book market will be provided. It started during the times of the East India company (the mid-nineteenth century), where the British administration in Calcutta suggested that a small group of
Indians should be educated in the right, the European way, believing that India’s entire cultural history equaled “a single shelf” in “a good European library” (Mufti 2016: 2). Then, in the 1950s, the first Indian author who “talks like a white man” (ibid.) occurred in the Western book shelves. This “ambiguous and ambivalent” (ibid.) process of obtaining the language of the colonizer was arguably one of the main aspects which created the estranged condition of the colonial individual, which existed between the European (colonial) and national authoritative systems (ibid.). According to Mufti, the entire system and process of world literature during the times of liberal economy (capitalism) must be defined as a politically charged process especially postcolonial literature in the context of colonial capitalism (ibid.). Mufti further claims that the emergence of Indian literature in English was not only politically loaded, but also lead to racial, social and political gaps that are nowadays still existent (ibid.).

Generally, the rise of Indian Writing in English has its beginnings in the standardization of Indian vernacular languages, as it “established them in a wider cultural terrain” (ibid.). Then, “together with the Europeanization of India and the emergence of “English as a ‘global’ literary language in the postcolonial era” (ibid.), a relationship to Indian vernacular languages was established (ibid.). The first book collection of writings of the northern Indian vernacular was sponsored by the British Empire, with dedication to the Queen (ibid.). The major beginnings of the Anglo-Indian novel took place in the 1930s, where Indian Writing in English has proven to be culturally and linguistically innovative, as it has shown a vast number of ways “to explore the possibilities of the novel” (ibid.). However, despite its artistic depth, IWE nevertheless emerges out of a long historical process of linguistic and cultural assimilation” (ibid.) and is therefore related to the power of the British Empire.

Despite the fact that Indian (or, then postcolonial) writing in general has, in the subsequent decades, undergone a significant process of emancipation from the West, a more recent issue in regard to Anglo-Indian writing has emerged. As already discussed, a strong international demand for Indian writing in English exists; the “writing practices” (ibid.) of those novels, however, have been defined by the Western market. In other words, “British and American editors now routinely descend on the major cities of South Asia in a frenzied search for the next big first novel, the next God of Small Things; a process that is now a routine part of the lives of aspiring new Anglophone writes, affecting all kinds of concrete way the writing that gets produced” (Mufti 2016: 158).
Nowadays, this trend has become so established that there is, according to Huggan, already a certain “agreement among publishing houses” that “exoticism sells” (Huggan 2001: 26).

Generally, a distinct demand for the topic India on the Western literary market is noticeable. *The Idea of India*, for instance, “a diasporic book by Indian-born Oxford Professor Sunil Khilnani has been listed by the Guardian among the best ten world books published in 1998” (Dhawan 2009: 8). India’s popularity in the West has also been discovered by the British tourism industry, as it turned the anniversary of half a century of Indian independence into a marketing event; hence, according to Huggan, the Orient was once more portrayed as exhibition (Huggan 2001: 116). Popular themes of the portrayal of India are “colonial nostalgia and invented memories of imperial rule” (ibid.), for which the Booker Prize has also been frequently criticized (for instance, by Luke Strongman in *The Booker Prize and the Legacy of the Empire*). Among these nostalgic-themed publications are *The Vintage Book of Indian Writing*, which was edited by Salman Rushdie (ibid.) or several Golden Jubilee issues of renowned newspapers and magazines such as *The New Yorker* (ibid.). These are all markers of the popularity of India on the literary market (ibid.), and mark India as a product of consumerism. It could be thus argued that the success of this type of literature, of the mystification and exotic representation of ever the same pattern of insights to India, has led to a reinforcement of stereotypes of ‘the Indian culture’ by Western readership.

Critics such as Huggan see Indian literature as “largely a fiction of the Western press, a metropolitan media creation” (ibid.), which is “made available to a relatively informed, if not necessarily discerning, consumer public”, to whom Huggan attributes “voyeuristic tendencies” (ibid.) and whom he describes as “prepared to suspend disbelief in a cultural ‘essence’ that has been so artfully distilled” (ibid.). These practices, among others, mark India as an international marketing tool (ibid.).

The breakthrough of Indian literature in the West took place in 1981, when *Midnight’s Children* won the Booker Prize; its then unknown author, Salman Rushdie, has, since then, developed into a “cosmopolitan celebrity” (ibid.). Then, over a decade later, Roy’s *The God of Small Things* won the Booker Prize in 1997 (in Huggan 2001: 130), which, according to scholar R.K. Mongia, increased the presence of IWE in the mainstream even more. These events triggered off a “Roy phenomenon . . . the recent media-invented tradition of ‘Indo-chic’” (in ibid.). This tradition of ‘indo-chic’ (ibid.).
describes the Western popularity of hybrid writers and their Indian literature in English. Moreover, there seems to be an especially distinct demand of the Western public for postcolonial (Indian) middlebrow literature (Dwivedi and Lau 2014: 8). Thus, Lau and Dwivedi claim that carrying the diasporic “tag” represents “the gateway to success” (ibid.).

In order for diasporic writers to “conform to the norms set by the dominant global ideology”, it is vital to be able to serve with a right “depiction of the home country (or country of origin) through the diasporic lens” (Nabar 2014: 20). Diasporic writing is defined as the following: the “interpretation of the so-called Third World to the First, by ‘representatives’ of the first category presently located in the second” (ibid.). Diasporic authors are now internationally acclaimed mediators and are ascribed the power to negotiate and communicate between the first and the third world, while presenting India accordingly to the ideals and stereotypes of the more powerful (namely the first world), even while contradicting with the actual reality (ibid.). Consequently, “in trade and commerce, where the commodities marketed are tangible products more easily categorized in materialistic terms, the equations or the power structures are clearer to define and dispute” (ibid.).

Furthermore, the Booker Prize is claimed to play a supportive role in this process. This is due to the prize’s cultural importance as legitimizer of ‘qualitative’ marginal literature on the Western literary market, its tendency to award marginal literature (especially Indian Writing in English), and, predominantly, its strong impact on sales in the literary world. On this subject, Majumdar states the following: the “institutional recognition of Indian writers in English (IWrE) in the West is at its pinnacle, built around illustrious awards [predominantly the Booker], lucrative publishing contracts and an increasing readership” (2014: 63). Despite Majumdar’s claim being rather extreme, it is likely that due to the success of hybrid Indian literature in English “terms like margin and center” (ibid.) have been redefined, and that the Booker Prize might be responding to the demand of the global market. Just as, according to Nabar, diasporic writers might have “manipulated details to present what is clearly marketable” (ibid.) as the “market . . . has no place for alternative realities” (ibid.), it might be possible for the Booker to also (subconsciously) follow the trend, due to the sheer ubiquity of Indian Writing in English on the literary market. This phenomenon could be thus defined as a
general, and rather natural, response to the expectations of the power of the Western market.

Apart from the issue of the possible Western-centric content of hybrid literature, there are further aspects laying the ground for exoticist portrayal in literature, such as “the exclusive class and often geographical distance between the writer and her subject matter” (Majumdar 2014: 65). Furthermore, another crucial aspect is, according to Majumdar, the “lack of empathy between artist and subject” (ibid.). In more detail, diasporic authors do not have the small distance to the subject and the large difference to the audience as ideal scenario regarding postcolonial literature, but a large distance to the subject and very little distance to the (Western) audience (ibid.). According to Majumdar, this issue’s result is the following: Upper or middle class, educated writers (frequently living in the West) write for a middle class, educated audience, also predominately living in the West (ibid.). As only 5%, the so-called ‘urban elite’, speak English in India (Majumdar 68), it is Indian literature written in English for the West.

The most drastic result of re-Orientalism in hybrid Indian literature is the “erasure of the diversity of India” (Kapiah in Nabar 2014: 21), as well as the fact that “the ‘othering’ of India by Indian diaspora writers . . .creates a magical space, mysterious, colourful and unreal” (Nabar 2014: 25); in other words, the standardized and almost mandatory inclusion of ‘props’ such as “mysterious eastern” women, “Tumeric” and “Lotus Root” (Nabar 25). Thus, Majumdar claims that, through the Western lens, India has become a nation of “yoga and chai” (Majumdar 66).

As previously discussed, the Booker Prize has a tendency to award postcolonial, and especially, Indian Literature in English. The category of Indian Writing in English which is predominantly awarded the Booker is the so-called hybrid literature (and can be defined as key element of the Booker), possibly as it frequently includes the two cultural perspectives (the English culture and the colonized nation) of interest for the prize and the Western readership. Moreover, since the majority of hybrid writers that are present on the Western book market are situated in the West, one could argue that Booker’s target authorship are Western metropolitan hybrid authors. Hybrid literature’s (supposed) target readership is commonly described as “unfamiliar metropolitan audience” (Huggan 2001: 24) living in the West. Hence, it is claimed that due to the target audience’s demand for the exotic and their set expectations concerning the East’s representations, hybrid writers supply the Western market with stereotypical, exotic
literature. Thus, a contradiction between the postcolonial ideal and the actual reality comes to place: writers wish to strike back against the (former) center while they also write for the Western market; they wish to write from the margins, yet they assimilate to the mainstream (ibid.).

According to Shapiro, it is highly possible that the rather uninformed audience confuses the portrayal of India in hybrid fiction with reality. However, one must also try “to recognize the place of literary imagination in literature, preferring to regard literature of an example of ‘narrative discourse’” (2000: 42). Hence, one could argue that the problem lies, apart from strategic marketing etc., in uninformedness (and subsequent stereotyping) of the Western readership.

Thus, the exoticism occurring in hybrid literature can be defined as a combination of colonialism, capitalism, globalization, and “choices made by writers” (ibid.). The phrase ‘choices made by writers’ is not meant to define the group of hybrid writers as evil manipulators; however, it is important to point out that postcolonial literature (which aims to free itself from the Western authority) must, at least, co-exist with Wester-centric capitalist forces which aim at selling the exotic.

Altogether, one can argue that exotic literature has become a product of consumption in the West during the age of (late) capitalism, and that there are distinct hints towards the Booker Prize’s tendency to award exotic (hybrid) literature. Moreover, the Western market has been found to be especially fond of India, which has also repeatedly been brought in connection with the Booker Prize. This literary award shows a long history of prizing (hybrid) Indian literature in English, of whom the most significant concerning sales and success being Rushdie in 1981, Roy in 1997, and Adiga in 2008. The question arises as to whether these novels are products of re-Orientalist writing, and, consequently, whether exoticism can actually be detected in those works; if so, are the same patterns and techniques used to portray the exotic in all three novels? Or, after all, are the novels’ subjects, discourses and portrayals methods of ‘writing back to the center’, fulfilling the ideals of postcolonialism? If, however, re-Orientalist depictions of the exotic can be detected, can then the Booker Prize be claimed to not only reinforce the exotic book trend but to have even triggered the rise of Indian literature in English and the rise of exoticism as market mechanism until today? In order to find answers to these questions, this thesis will analyze Rushdie’s *Midnight’s Children*,

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Roy’s *The God of Small Things*, and Adiga’s *The White Tiger*, three decades of Booker-winning Indian Writing in English, in regard to methods of exoticism and re-Orientalism.

3. The Magical Reality as the Classic Exotic in Rushdie’s *Midnight’s Children*

Inarguably, Rushdie is one of the most well-known postcolonial authors, and supposedly one of the most famous authors of the 20th century. He enjoys celebrity status in the Western literary world, where he is praised for his postcolonial writing in which he is giving the voiceless a voice (Reeds 2013: 212). Nevertheless, Rushdie is not only celebrated but also criticized; especially in recent times, he has frequently been subject to controversy and criticism. Apart from the major controversy caused by the publication of *Satanic Verses*, the criticism important for this thesis’ analysis is related to the following comment made by Rushdie: “The only contemporary Indian literature of worth was being written in English” (in Mufti 2014: 154). This statement left a number of critics, authors and scholars enraged. Nabar, for instance, called it “an embarrassing ignorance of Indian literature” (ibid.). More than showing mere ignorance or lack of knowledge, this statement reveals Rushdie’s western-centric thinking, possibly caused by his Western education and place of residence. His Western point of view on Indian literature could also shed light on a certain lack of familiarity with the Indian culture. His unfamiliarity with India together with the unbelievable success of *Midnight’s Children* could then be a possible reason for Rushdie frequently being a target of criticism by scholars who examine exoticism and re-Orientalism. For instance, postcolonial scholar Ahmad states the following: “The connection to the Western consumption of ‘Third World literature’ can be drawn with, for instance, “Rushdie in India and Britain” (in Huggan 2001: 53). More specifically on the subject *Midnight’s Children*, Eakin argues that “the assimilation of Rushdie’s novel to the Euro-American literary mainstream has robbed it of much of its oppositional (anti-imperial) power” and further defines it as “a latter-day ‘exotic novel’: experimental in design, but still part of the familiar fabric of the ‘mysterious East’” (Huggan 1997: 423).

Rushdie makes the impression of being aware of the risk regarding the canonization of the exotic novel, stating that this genre, “like travel writing and guide
books . . . depicts a cultural other that [metropolitan readers] want to believe in and experience, with little regard for its factual basis" (ibid.), and further explains how hybrid authors alter facts to suit the readers’ preferences (ibid.). Regarding this claim, Rushdie’s statement could therefore serve as a possible indication for the practice of re-Orientalism in his own works, and sheds light on possibly exoticism in *Midnight’s Children*. The question which will be therefore answered in this chapter is whether the assumptions about a relation between Rushdie’s novel and exoticism and re-Orientalism are true.

Based on Jameson’s definition of exoticism as the “aestheticization of the real” (Jameson in Huggan 2001: 18), the narrative style of a novel can serve as a marker of the general focus and aim of a novel. In the case of *Midnight’s Children*, the text quickly shows certain exoticist tendencies. These can be, for instance, seen in the following passage: “These techniques, which are also attitudes of mind, I have lifted – or perhaps absorbed – from the most formidable of the midnight children, my rival, my fellow-changeling, the supposed son of Wee Willie Winkie: Shiva-of-the-knees” (Rushdie 2006: 303). This examples illustrates how Rushdie’s choice of sentences structure (a large number of clauses in a sentences), poetic choice of vocabulary (‘formidable’) and newly invented words (‘Shiva-of-the-knees’) result in an alien (but arguably attractive) narrative style. Moreover, the use of extraordinary vocabulary and sentence structure in the illustrated passage exudes an alien, mystic atmosphere, and shows similarities to the language used in Eastern tales. The style in the following passage shows similar characteristics: “Shiva, the god of destruction, who is also most potent of deities; Shiva, greatest of dancers; who rides on a bull; whom no force can resist . . . the boy Shiva, he told us, had to fight for survival from his earliest days” (ibid.). The mystic style applied moreover strongly reminds of stereotypical Eastern tales; it therefore not only facilitates the Western reader to create a precise image of the described exotic settings but also in itself drags the reader into a world filled with secrets and mysteries.

Concerning the writing style used in the novel, there is another vital attribute which can be brought in connection to possible exoticist representations, namely the wide field of register employed within the narration, which ranges from colloquial ‘Hinglish’ (a mixture of Hindi vernacular and English – a marker of hybridity) to an almost poetic narration. For including ‘Hinglish’ in the novel, Rushdie is frequently accredited the use of counter-discursive strategies, namely giving the voiceless a voice.
This is also due to the fact that ‘Hinglish’, which is usually spoken by middle-class Indians, is, in *Midnight’s Children*, ascribed to an illiterate low class woman (Mufti 2014: 166). Rushdie’s supporters claim that he has employed language “in such a way that it made it very personal to Indians” (Mehta in Mufti 2014: 166) However, Rushdie’s Hinglish could also be considered a flaw in authenticity of the Indian culture and a sign for re-Orientalism, as the complicated cast and class system is portrayed in a simplified manner. Also according to Majumdar, it is not to be ignored that “Rushdie’s pushing of the language against its proper margins is pleasurable only because he himself is a master of that language” (Majumdar 2014: 76), which leads back to re-Orientalism. In more detail, Rushdie’s Hinglish could be an indication for the novel’s target audience, the metropolitan Western readership (interested in the East), as, in order to understand Rushdie’s challenging of English, the reader has to master English as well.

The second aspect which indicates possible re-Orientalist tendencies in *Midnight’s Children* is the frequent inclusion of Eastern tales and the approach to the topic of religion in the novel, as can be seen in the following passage: “I return to sheets of paper . . . just as Scheherazade, depending for her very survival on leaving Prince Shahryar eaten up by curiosity, used to do night after night!” (Rushdie 2006: 24). Through the inclusion of one of the most famous tales of *The Arabian Nights*, the prototype image of the Orient is brought in connection with the novel. Moreover, through the comparison of the protagonist with Scheherazade, the protagonist is associated with an exotic figure. Additionally, by including tales strongly reminiscent of passages of the Bible or the Quran, such as “The clasp of his bag is digging into his chest, inflicting upon it a bruise so severe and mysterious that it will not fade until after his death, on the hill of Sankara Acharya or Takht-e-Sulaiman” (ibid.), the Orient is extremely present. This mystified religion enhances the novel’s exotic atmosphere, and attributes to the novel’s “talismanic status” (Huggan 2001: 53-4). Additionally, *The Arabian Nights* also serve as an exotic reference to the novel’s title. “I must work fast, faster than Scheherazade . . . can I count on having even a thousand nights and a night” (Rushdie 2006: 1). The famous 1001 Nights (in which Scheherazade has to tell 1001 tales in order to delay her prosecution) are brought in connection to the 1001 midnight’s children. Hence, with the inclusion of ‘mystic’ numbers such as 1001, a direct connection between the Orient and India is established. The inclusion of oriental tales in connection to Indian stereotypes can be defined as a clear sign for exoticism, as the
mystery coming with the tales is still within the realm of the familiar through
intertextuality (cf. Huggan 2001). In other words, since one of the most famous Eastern
tales is included into the novel, the reader is confronted with the familiar within the
context of the exotic, thus being "experimental in design, but still part of the familiar
fabric of the 'mysterious East’" (Huggan 1997:423), which is a marker of exoticism.

Furthermore, the possible use of 'exotic props' could represent another marker
for exoticism in the novel. By props, terms such as 'pickles' or 'turmeric' are meant, as
they symbolize stereotypes of the East, and could thus indicate re-Orientalism. In
passages such as the following, “you still pickle water-snakes in brandy to give you
virility, Taiji?" (Rushdie 2006: 19), one can see that they are present. Those passages
therefore provide the Western reader with an “imagined access to the cultural other”
(Huggan 2001: 53-4). Another passage illustrating this case is the following: “Mary
Pereira took the time to prepare, for the benefit of their visitors, some of the finest and
most delicate mango pickles, lime chutneys and cucumber kasaundies in the world”
(Rushdie 2006: 190). In this passage, one can clearly see how the presence of exoticism
is enhanced by the inclusion of characteristically (or, rather, stereotypical) Indian
objects; those objects, the chutneys or spices, are transferred to represent an entire
culture and are almost expected by the Western readership to appear in representation
of India. Hence, these passages perfectly meet the ratio between the exotic and the
familiar, showing the transformation of “people and places into exchangeable objects”
(Huggan 2001: 53-4), which defines the exotic.

Possibly, one of the most striking aspects of exoticism and re-Orientalism in
Midnight's Children is the ever re-occurring creation of exotic imagery. In several
passages throughout the novel, the reader is lead into a foreign, alien world through the
creation of a strong exotic imagery. Among those passages is the following one:
“Somebody is making a passionate speech. Hawkers move through the crowd selling
channa and sweetmeats. The air is filled with dust” (Rushdie 2006: 40). The precise
description of the almost stereotypical setting certainly reinforces the presence of the
exotic.

Another example for the creation of exotic images is the following quote: “Picture
Singh returns the cobra to its basket” (Rushdie 2006: 356). In this passage, one can,
again, see how India as “a land of bazaars, full of bright colours and perfumes, and
people with picturesque wandering minstrels and snake charmers” (Basu in Majumdar
is drawn. A similar imagery is depicted in the following quote: “The spire of the Golden Temple gleamed in the sun” (Rushdie 2006: 36). It can once more be seen that “most of the familiar semiotic markers of Orientalism are there – snakecharmers, genies, fakirs” and that those items, used to create exotic landscapes, are “culturally ‘othered’ artifacts” (“Huggan 1994: 27-8) which serve as an indicator for exoticism.

One more example of the novel’s exotic imagery is illustrated below:

A small room, on the far side of the roof. Light streams through the door as Amina enters . . . to find, inside, a man the same age as her husband, a heavy man with several chins, wearing white stained trousers and a red check shirt and no shoes, munching aniseed and drinking from a bottle of Vimto, sitting cross-legged in a room on whose walls are pictures of Vishnu in each of his avatars . . . There is no furniture. (Rushdie 2006:109)

The entire passage conveys a mysterious image, strongly referring to Eastern tales and perfectly responding to the demand of the “Euro-American reader who might turn to Indian fiction for evidence of the ‘wondrous East’” (in Huggan 1997; 423). Huggan calls “the process by which those mythologies are constructed” – the creation of exotic imagery – a “seductive process” (ibid.), further stating that “the commercial success of Midnight’s Children owes much to the canniness with which its author displays this . . . process. Rushdie’s novel exhibits - and hawks - the wares of Western literary exoticism” (ibid. ). Thus, by creating the exotic, Rushdie very likely transforms his novel into an exotic product for the West.

The subsequently examined feature of *Midnight’s Children* will be the novel’s genre, magical realism. This genre is defined as a long existent term in literature and visual art, and started to attract more attention of scholars from the 1970s onwards (cf. Reeds 41-2, 44-5). The genre frequently occurs in Latin American literature, but was also employed by writers such as Günter Grass. Magical realism has been defined as “A literary or artistic genre in which realistic narrative and naturalistic technique are combined with surreal elements of dream of fantasy” (Oxford English Dictionary). Moreover, it represents two conflicting views “divided along cultural lines: ‘one based on an ‘enlightened’ and rational view of reality, and the other on the acceptance of the supernatural as part of reality” (Chanady in Reeds 2013: 67). However, it is important to note that “the supernatural does not disconnect the reader”, as supernatural phenomena “are presented in a matter-of-fact manner by the magical realist” (Chanady in Reeds 68). Magical realism is not only a useful tool to illustrate temporal states of hybridity, but
“magical realism, as a socially symbolic contract, carries a residuum of resistance
towards the imperial center” (Slemon in Reeds 69). Such as Reeds, Slemon also detects
magical realism’s “rebellious potential”, and defines it as a method to ‘signify resistance
to monumental theories of literary practice’” (in Reeds 69). Nowadays, Rushdie is often
regarded as magical realism’s most significant representative (Reeds 178), with
*Midnight’s Children* being its most famous example.

The analysis of magical realism in *Midnight’s Children* will comprise the main
part of this chapter's analysis, as it is very likely to be the most important aspect
conveying exoticist tendencies in the novel. Scholars such as Kortenaar and Joyce,
describe the genre of magical realism as a supporting tool for postcolonial literature,
defining magical realism as “particularly well suited to the handling of materials from
the Third World, where colonialism has resulted in the juxtaposition of cultural
frameworks with different origins . . . [it] is the literary expression of cultural hybridity”
(Kortenaar 2002: 766), stating that “postcolonial magic realists create new narratives of
a national imaginary” (Joyce 2016; 149). Reeds is another scholar who argues in favour
of Rushdie’s magical realism, describing the genre as a very useful way to portray the
state of temporal hybridity of post-independent India” (Reeds 2013; 212). By some,
Rushdie’s magical realism is even regarded as a method of postcolonial counter-
discourse, reflecting Bhabha’s theory of cultural difference. It is argued that Saleem, by
using “neo-fantastic magic, . . . connects himself to history” (ibid.), re-interprets it, and
thus becomes an enunciator in the Third Space (Bhabha 1996: 207-8). Altogether, one
can see that a certain consensus regarding the functions of magical realism exists. Due to
the unique combination of reality and magic, it is by many regarded as a useful tool to
portray concepts (such as hybridity) which do not belong to the mainstream and are
culturally rather complex. Even though these scholars are right in defining magical
realism as a potentially useful method to portray hybridity, there are nevertheless
several aspects in the novel which indicate that magical realism is used to achieve a
different, contrary, aim. As argued by Huggan, it can serve as a connection to exoticism:

Magical realism, it could be argued, has itself become a commodified-increasingly
formulaic-aesthetic by which the histories of diverse cultures are effectively
levelled out, whilst the charge of trivialization suggests an ideological aversion to
the manipulation of history for the purposes of commercial gain. In both cases, the
implication is that Midnight’s Children has been successful because its author has
catered, or even pandered, to the exoticist predilections of his Western reading
public. (Huggan 1997: 423-4)
If Huggan is right in defining magical realism as a tool to trivialize cultures and therefore as exoticist tool, does this connection between magical realism and exoticism also apply to *Midnight's Children*? If so, are there other methods of realizing this connection in the novel, apart from, as Huggan claims, trivializing the Indian culture?

Therefore, it will now be analyzed whether the exotic is created by magical realism in *Midnight's Children*. In more detail, 'exotic' aspects are defined as the following: Firstly, they could be unknown objects of any kind which evoke fascination and possibly fear among the Western readership. For instance, religious mysticism could be defined as such a form of the exotic, as the religion of a foreign nation might seem completely exotic to outsiders and might cause curiosity and fascination among them. Secondly, 'characteristics', stereotypical presentations of the East (i.e. images, characters, stories, etc.), that have been ascribed to the East and which can be defined as familiar to the Western audience, are depicted. These familiar (simplified) characteristics are then presented within an unknown (strange, alien, foreign) context or depicted in an (to the Western audience) unfamiliar way.

First of all, the most straightforward connection between magical realism and the portrayal of the exotic and re-Orientalism is the relation between Rushdie's writing style and exoticism. The following quote serves as a fitting example for Rushdie’s ‘magical’ writing style: “A nine-year-old boy named Saleem Sinai acquired a miraculous gift” (Rushdie 2006: 237). Apart from the way the sentence is phrased, which, once more, reminds of phrasings known from myths and tales (e.g. the phrase ‘a nine-year old boy named’), a certain tension is created through the insertion of ‘familiar’ phrasing, as the audience might expect to encounter a myth, tale, or something equally fascinating. Additionally, the choice of vocabulary, such as ‘miraculous gift’ shows how mystery is brought about and how the presence of magic is introduced.

Another example for the special way of phrasing is the following passage: “I was obliged to limit my visits to the midnight children to our private, silent hour – I communed with them every midnight, and only at midnight, during that hour which is reserved for miracles, which is somehow outside time” (Rushdie 2006: 294). In contrast to the previous one, it is in these examples rather the sentence structure (i.e. rather long sentences in which certain phrases are repeated) which is striking and contributes to these poetic sentences. Poetic phrasings such as the example above can be found throughout *Midnight’s Children*, and the entire novel can be defined as very poetic.
addition, descriptions such as ‘time reserved for miracles’, or ‘outside time’, reinforce the presence of mystery in the passage. Moreover, the passage in which Saleem describes the magical powers of his nose is also phrased in a ‘magical’ way. In the novel, Saleem states that “nose will give you knowledge . . . my nasal inheritance, gave me the powers of sniffing-out-the-truth, of smelling-what-was-in-the-air, of following trails; but not the only power an invader needs – the strength to conquer my foes” (Rushdie 2006: 427). Firstly, the phrase, ‘nose will give you knowledge’, is stylistically similar to the way prophecies are commonly phrased, which again creates a mysterious atmosphere in the novel. Secondly, the entire passage is phrased in a rather uncommon way – the sentence is rather long, and contains an extraordinarily large number of hyphens; these are used to create new compounds. Also, strictly speaking, certain parts are phrased in a grammatically incorrect manner, possibly, together with the inclusion phrasings reminding of tales, adding a foreign touch in order to intensify the exotic aura. Thus, it can be concluded that the first aspect showing the relation between magical realism and exoticism is the special narrative style, which presents supernatural occurrences in a stereotypically Eastern, manner.

Since magical realism can also be defined as a subgenre of realism/naturalism, the depiction of ‘reality’ is one of the core aspects of the literary technique. Therefore, realism and its relation to the problem of authenticity in exoticism and re-Orientalism will be analyzed. By examining this relation, an attempt will be made to find whether the realism/naturalism depicted in the novel contributes to the process of re-Orientalism.

The novel is filled with harsh depictions of the economic and political state of India and its history, and tragic incidents in the Sinai family. These realist/naturalist depictions of happenings in India’s history and of its economic and political situation add to the novel’s alleged authenticity. This very likely leads to a confusion of fiction and reality on part of certain Western readers, which is also discussed by Rushdie, who makes the following comment in an interview about the breakthrough of Midnight’s Children:

Ironically, the book's success – its Booker Prize, etc.-initially distorted the way in which it was read. Many readers wanted it to be history, even the guide-book, which it was never meant to be . . . These variously disappointed readers were judging the book not as a novel, but as some sort of inadequate reference book or encyclopedia. (Rushdie Huggan 1997: 422-3)
The issue described by Rushdie evolves around the readers' misinterpretations of hybrid literature and could be interpreted as a side effect or result of exoticism. This need of the authentic can be described as the “spirit of the age”, of the late 20th and 21st century, where “the ubiquitous ‘aestheticization of the real’” (Jameson in Huggan 2001: 18), the demand of authentic exotic, takes place. The access to exotic experiences is then given “through the consumption of literary works by much travelled writers who are perceived as having come from, or as having a connection to, ‘exotic’ places” (Huggan 2001: 53). And, as previously discussed, the legitimization-process of institutions (literary prices such as the Booker), in which authenticity plays a part, are likely connected to the mainstreaming of the exotic, as Salman Rushdie also noticed. This fact explains why Midnight’s Children received “a perhaps unwanted authority and an imprimatur of the ‘authenticity’” (Huggan 1997: 423). Eakin states that Rushdie is aware of "the risk inherent in the canonization of the exotic novel: like travel writing and guide books, it depicts a cultural other that [metropolitan readers] want to believe in and experience, with little regard for its factual basis" (Eakin in ibid.). This writing meets the need of the group of Western readers who seek for their own interpretation of the history of the mysterious India (ibid.). Hence, it is frequently the case that facts concerning history or other subjects are “disregarded”, and others are altered or newly invented in order to suit the demand of the Western readership (ibid.). This could be even taken so far as to argue that, as Huggan does: “the implication is that Midnight’s Children has been successful because its author has catered, or even pandered, to the exoticist predilections of his Western reading public” (ibid.). This claim, however, cannot be proven in any manner. Regardless of this issue, it has been found that magical realism can be defined as the portrayal of ‘reality’ through a magical lens. Hence, it is an ideal technique to portray the exotic, (i.e. "semiotic circuit that oscillates between the opposite poles of strangeness and familiarity" (Huggan 2001: 13)), as both the ‘reality’ and the exotic are provided through this technique.

Magical realism as a literary technique in Midnight’s Children does not only involve the realist connection to the Western reader’s demand of authenticity, but also the naturalist portrayal of India’s ‘roughness’. In other words, the novel depicts India as a rather unhygienic, underdeveloped, and even slightly ridiculous nation. This kind of portrayal perfectly corresponds with the previously analyzed practice of re-Orientalism, in which hybrid writers are claimed to depict their ‘home’ countries in a rather
simplified or/and negative manner, possibly in order to evoke the feeling of superiority on part of the West. In *Midnight’s Children*, passages such as the following are illustrations of this claim: “Despite the many vital uses to which his abilities could have been put by his impoverished, underdeveloped country, he chose to conceal his talents, frittering them away on inconsequential voyeurism and petty cheating” (Rushdie 2006: 237). Apart from the depiction of India as underdeveloped, the protagonist’s ‘pretty cheating’ and voyeurism (especially as it evolves around his mother) lead to the issue that “it is easy to tell England from India in Midnight’s Children, but difficult to distinguish where India stops and Orientalism begins” (Kortenaar 2002: 767). There are additional scenes in the novel which certainly include a re-Orientalist notion, such as the one in which Adam’s tuberculosis is cured through breastfeeding (Rushdie 2006: 624). The fact that Adam’s illness is cured though breast milk represents a strikingly strong reference to re-Orientalism, as the orient, through the Orientalist lens, has always been depicted as feminine and nurturing. Additionally, though the inclusion of magical powers, the exotic aspect is again reinforced. Another strikingly re-Oriental quote is the following: “The labour of Parvati-Laylah lasted for thirteen days” (Rushdie 2006: 624). This scene conveys a similar connection to the feminine Orient; also, once more, a magical aspect (the labour which lasts thirteen days) is added to strengthen the scene’s exotic impact.

One of the key aspects of magical realism is exaggeration. The combined use of exaggeration and the supernatural is a rather unique technique, which includes the conversion of “metaphors into a literal reality” by bringing “a phrase or metaphor to a literal level” (Reeds 2013: 203). In *Midnight’s Children*, this technique is applied as well, in this case with the purpose of “creating the neo-fantastic” (ibid.). The following quote serves as an example: “Like me, my mother was good at seeing ghosts” (Rushdie 2006: 115). Phrases such as the foregoing one, which could be interpreted in a non-literal manner, are converted into reality. The following passage serves as another fitting example: “All over India, I stumbled across good Indian businessmen . . . who had become or were becoming very, very pale indeed!” (Rushdie 2006: 248). Not only does this quote illustrate an example of how phrases are converted into reality, it is also connected to the previously analyzed re-Orientalist aspects in the novel, which becomes evident in the more detailed description of the characters’ turning pale in the novel. “I swear that it was after Narlikar’s death and the arrival of the women that he began,
literally, to fade . . . gradually his skin paled, his hair lost its colour, until within a few months he had become entirely white except for the darkness of his eyes . . . his transformation into a white man” (Rushdie 2006: 247). Both passages illustrate how certain characters, who undergo a cultural transformation, literally change their skin colour. The re-Orientalist aspect then evolves around the fact that an Indian character, by acquiring power, literally transforms into a white man. Thus, it could be argued that the magical realist technique of realizing metaphors is used to depict of the East in a re-Orientalist manner, namely as subordinate to the white race.

Apart from realism and naturalism, as further aspect used to identify exoticism and re-Orientalism in the technique of magical realism is the connection to the exotic setting, which, as previously described, was found to be one of Rushdie’s tools to portray the exotic; The connection between magical realism and descriptions of settings results in the creation of not only exotic but magically exotic settings, which can be seen in the following passage:

Silent cousins – monkeys on leashes, ceasing their chatter – cobras coiled in baskets – and the circling fortune-teller, finding history speaking through his lips. (Was that how?) Beginning, ‘A son . . . such a son!’ And then it comes, ‘A son, Sahiba, who will never be older than his motherland – neither older nor younger.’ And now, real fear amongst snake-charmer mongoose-dancer bone-setter and peepshow-wallah, because they have never heard Ramram like this, as he continues, singsong, high-pitched: ‘There will be two heads – but you shall see only one – there will be knees and a nose, a nose and knees.’ Nose and knees and knees and nose . . . listen carefully, Padma; the fellow got nothing wrong! (Rushdie 2006: 114)

Firstly, as already found in the previous example, the writing style (reminding of myths and tales), which is again present, is possibly used in order to achieve a certain, re-Orientalist, aim. Since it could be argued that “the novel finds its inspiration in Hinduism and folk religion” (Kortenaar 2002: 767) the aspect of the supernatural is a substantial indication for the presence “of Indian magic and superstition” (Ibid.). As prophecies are frequently brought in connection to the mystified East, this writing style is used as means of creating a certain image in the passage; the same applies to the inclusion of supernatural elements (e.g. ‘two heads’). Additionally, through the presence of exotic objects such as snakecharmers, it can be argued that the stereotypical depiction of the Orient is again reinforced. As a result, the passage altogether opens the door to a world of magic, of mystery and thus to an ideal form of the exotic.
Generally, exotic symbols and objects of any kind have been found to frequently occur in the novel. Those symbols together with magical elements, however, cause an even stronger exotic effect. The following scene from the novel serves as example of the combination of exotic symbols and magical elements:

My grandfather, knowing I would die anyway, administered the cobra poison. The family stood and watched while poison spread through the child’s body . . . and six hours later, my temperature had returned to normal. After that, my growth-rate lost its phenomenal aspects; but something was given in exchange for what was lost: life, and an early awareness of the ambiguity of snake. (Rushdie 2006: 205)

This passage clearly illustrates how the magical elements reinforce the exoticized imagery which has already been built up through the presence of cobra poisons, snakes, and mysterious evil. The use of supernatural elements in the novel could be argued to evoke even more curiosity among the Western readership than the ‘mere’ inclusion of Indian tales and myths or exotic elements such as spices or snakes. Hence, by including both Indian stereotypes and magical elements, the exotic is presented in the most sensational way.

In the following passage, one can see how in addition to the exotic symbols and supernatural occurrences (which are combined in order to achieve the most exotic atmosphere), a special kind of writing style is included to put even more emphasis on the exotic:

‘Newspaper praises him, two mothers raise him! Bicyclists love him – but, crowds will shove him! Sisters will weep; cobra will creep . . .’ Ramram, circling fasterfaster, while four cousins murmur, ‘What is this, baba?’ and, ‘Deo, Shiva, guard us!’ While Ramram, ‘Washing will hide him – voices will guide him! Friends mutilate him – blood will betray him!’ And Amina Sinai, ‘What does he mean? I don’t understand – Lifafa Das – what has got into him?’ But, inexorably, whirling egg-eyed around her statue-still presence, goes Ramram Seth: ’Spittoons will brain him – doctors will drain him – jungle will claim him – wizards reclaim him! Soldiers will try him – tyrants will fry him. (Rushdie 2006: 114)

This passage shows that the inclusion of a stereotypical Eastern element, arguably the prototype of the exotic, namely a mysterious prophecy, embodies both the exotic and the supernatural, is an efficient way of creating an exotic atmosphere. In addition, the presentation of the exotic atmosphere is presented through a specific, exotically poetic, writing style. This special style is employed since a prophecy is included in the passage, and is comprised of a large number of rhymes and ambiguous phrasings. Hence, the
prophecy (which can be defined as stereotypically Eastern object) creates suspense, and adds the supernatural aspect. Altogether, the connection of three aspects, namely the writing style, stereotypical objects, and magical elements, provides an ideal basis for a depiction of exoticized India. Consequently, Rushdie’s way of depicting India can be defined as a re-Orientalist depiction, as he constructs a reality of South Asia which is written “oversimplistically, stereotypically, and often sensationally”, likely to target an audience with “little or no knowledge of South Asian customs or cultures” (Lau and Dwivedi 2014: 117), which therefore rely on stereotypical images of the East.

Moreover, this simplification and the reinforcement of Eastern stereotypes can also be found in the following quote: “Padma’s eyes stare at me in bewilderment. I, shrugging, merely reiterate; Vanished, just like that. Disappeared. Dematerialized. Like a djinn: poof, like so” (Rushdie 2006: 531). Besides prophesies, djinns can also be defined as possibly one of the strongest references to stereotypical portrayals of the orient. Therefore, it could be argued that through the comparison of an Indian character to a figure from Oriental tales, re-Orientalist tendencies can be detected. In addition to the classical re-Orientalist depiction, the use of supernatural elements once more reinforces the sensation and thus the exotic in this passage; consequently, it can be claimed that the aim is to create a stereotypical, oriental, exotic depiction. On this subject, Connell argues that “magic realism . . . reinforces Western stereotypes of the mystique of the East as a place of exotic behaviour and irrational beliefs” (in Joyce 2016: 149). This claim has been proven to apply to Rushdie’s use of magical realism in the novel, especially regarding the presence of tales and religious mysticism which Rushdie brings in connection to prophecies and other magical elements.

Another example of the inclusion of religious mysticism is the following quote from the novel: “one night, she extracted from her shabby garments a lock of hero’s hair, and began to speak sonorous words. . . she summoned him to her. Parvati called to Shiva; believe don’t believe, but Shiva came” (Rushdie 2006: 568). The mere integration of religious elements in the novel would not serve as basis for the exotic. However, in this passage, a direct link between religion and tales where the supernatural occurs is established; more specifically, through the integration of goddess Shiva (the Eastern religion which is exotic to the West) into the novel, a specific exotic is created, which is especially tailored to India.
The following passage shows how magic is used to create mystery and to illustrate the Other, the exotic: “The corpses of the ladies of the night were all strangled to death; there were bruises on their necks, bruises too large to be thumbprints, but wholly consistent with the marks which would be left by a pair of giant, preternaturally powerful knees” (Rushdie 2006: 310). Additionally, one can see how evilness and death are combined with magic to create maximum suspense and sensation. Moreover, “magic, which in the colonial novel often functions as the sign of the otherness of non-Western society and civilization” (D’haen in Joyce 2002: 150), together with evilness, horror and death results in a re-Orientalist presentation of India in the novel. In more detail, the Orient is brought in connection to evilness, which results in a presentation of the East in a foreign, alien, and unpredictable manner, enhancing their exotic appeal. Moreover, the female death (which is a common theme in literature) is employed to achieve an even greater fascination among the readership. Altogether, one can once again see the combination of the elements similar to tales, the narration style, and the supernatural (the giant) portray a mystified India.

A vital feature of magical realism in regard to exoticism and re-Orientalism is the fact that “the supernatural does not disconnect the reader”, as supernatural phenomena “are presented in a matter-of-fact manner by the magical realist” (Chanady in Reeds 2013: 68), presenting magic as ‘natural’ occurrence. The passage illustrated below serves as an example for this phenomenon, as the supernatural is embedded in a technical context:

By sunrise, I had discovered that the voices could be controlled – I was a radio receiver, and could turn the volume down or up; I could select individual voices; I could even, by an effort of will, switch off my newly-discovered inner ear. It was astonishing how soon fear left me; by morning, I was thinking, ‘Man, this is better than All-India Radio, man; better than Radio Ceylon!’ (Rushdie 2006: 126)

Magical realism can be defined as ideal tool to portray the exotic, as exoticism, which is defined as “semiotic circuit that oscillates between the opposite poles of strangeness and familiarity” (Huggan 2001: 13), and magical realism, in which supernatural elements are depicted in a realist manner. In this passage, the readers find themselves between strangeness and familiarity, between reality and magic, due to the reference to All-India Radio (which depicts reality), and the reference to supernatural powers (strangeness). Hence, Saleem’s supernatural powers are given technical features, such as ‘volume’ or the ‘selection’ of different voices (similar to the selection of different channels).
The depiction of strangeness in a familiar context can also be detected in the following example:

As my mental facility increased, I found that it was possible not only to pick up the children’s transmissions; not only to broadcast my own messages; but also (since I seem to be stuck with this radio metaphor) to act as a sort of national network, so that by opening my transformed mind to all the children I could turn it into a kind of forum in which they could talk to one another, through me. (Rushdie 2006: 314)

In this case, the familiar aspect, which provides a connection to reality and the familiar for the readers, is present through the use of technical terms (such as broadcasting or picking up transmissions), whereas the magical powers fulfill the strangeness-aspect. Both aspects together then result in exoticism. The same applies to the following quote: “What I did: when she went on ‘shopping trips’, I lodged myself in her thoughts” (Rushdie 2006: 302).

Thus far, it has been found that through the magical aspect, the exotic portrayed in the novel is even more appealing to the cosmopolitan reader (i.e. a reader who is interested in different cultures, worldviews, ideas etc.), which mirrors the history of orientalization of the East. However, the strange, the unfamiliar is depicted in a way that is still familiar enough to fulfill exoticist characteristics. The realism and the presence of famous tales in the novel serve as a reference to the known and thus, the novel precisely meets the previously defined requirements for the exotic. The exotic, this “particular mode of aesthetic perception—one which renders people, objects and places strange even as it domesticates them, and which effectively manufactures otherness even as it claims to surrender to its immanent mystery” (Huggan 2001: 13), is thus presented in the most appealing way.

Apart from different kinds of exoticist portrayals, various forms of re-Orientalism can be identified in the novel. In addition to the re-Orientalist portrayal of naturalist elements in Midnight’s Children another way of re-Orientalism will be discussed, namely the simplification of the Indian culture, for which Rushdie has earned criticism on part of Indian scholars (Huggan 1993: 28). Rushdie, who stands for a select minority, (the privileged hybrid educated and resident in the West), represents “a diverse majority” (Lau and Dwivedi 2014: 111), which defines re-Orientalism and leads to a possible trivialization of the Indian culture on Rushdie’s part. In the novel, this simplification is realized, for instance, through the character Thai, who can be defined as
the stereotypical representative of India, namely an old, magical, and backward place which refuses the modern practices of the West. On this subject, a quote by the novel's protagonist exists: “the hegemony of superstition, mumbo-jumbo and all things magical would never be broken in India “ (Rushdie 2006: 74). This comment is a very interesting one, as it can be defined as a meta-comment on the existing magic and exoticism in the novel. It once more sheds light on Rushdie’s awareness of the matter of re-Orientalism and exoticism in Midnight’s Children.

Altogether, Rushdie's magical realism can be defined as embodiment of the “stereotypical polarity between Indian spirituality and European worldliness” (Clark in Kortenaar 2002: 766) and can be thus defined as the ideal tool to depict the foreign, the exotic in a familiar manner. It portrays exotic landscapes and magically exotic occurrences, but is yet “not so foreign that it can’t be assimilated to a European tradition of literary excellence” (Huggan 1993: 29), which is precisely what constitutes the exotic. Furthermore has the depiction of the exotic Other, which shows a long history in the West, been reinvented (and reinforced) by including supernatural elements. Yet, the vital aspect of 'authenticity' is still preserved in the novel, as a wide range of oriental tales is present; additionally, through the employed realism, the Western reader is most likely under the impression of encountering authentic India (and Pakistan). By publishing this new form of exotic literature in 1980, Rushdie marked the first step in the mainstreaming of hybrid literature in this form.

So though Midnight's Children, and novels like it, continue to "write back to the center," challenging the imperial (commercial and institutional) processes that govern their own production, their capacity to resist is also a function of their complicity. For every aspiring writer at the "periphery," there is a publisher at the "center," eager to seize upon their work as a source of marketable "otherness." Ask the Booker brothers, retailers of the postcolonial exotic. (Huggan 1993:29)

Moreover, being a highly popular western-educated writer living in Great Britain and the US, Rushdie could be defined as one of the pioneers in depicting India and Pakistan in a re-Orientalist manner. In other words, Rushdie, despite of appearing to be the voice of the margin, is actually located in the center, and could be hence defined as the new middleman between center and margin, who, however, being located and obedient to the center, portrays India in an exoticist manner rather than giving ‘a voice’ to the margin. Through the combination of all above-mentioned aspects of the novel, Rushdie, being a western-educated writer, seems to perfectly meet the expectations of the Western audience.
Concerning *Midnight’s Children’s* relation to the Booker Prize, it is the only novel in the history of the Booker which has been awarded three different prizes. Due to the Booker's affinity to Rushdie and *Midnight’s Children* as well as the novel’s recognized exoticism, it could be argued that the Booker Prize reinforces, or at least mirrors, the popularity of the exoticist genre in the 21st century. Since the Booker has a legitimating role in the Western literary marked, awarding the same novel three times is more than marking it as qualitative; Booker’s relation to Midnight’s Children serves as a clear hint to certain marketing procedures and a response to the demand of Western readership. *Midnight’s Children* is pioneer and contributor to exoticism, and, in relation to the history of Booker-awarded works, the ‘classic’ exotic.

2. The Exotic God of New English – Roy’s Innovative Exoticism

Since Arundhati Roy’s *The God of Small Things* won the Booker, Western critics, journalists, and scholars have celebrated her for creating a postcolonial masterpiece which represents a new form of resistance against the former colonial power. Today, Roy, with *The God of Small Things*, is widely celebrated as one of the most important (feminist) postcolonial writers of the millennium.

One of the novel’s aspects which is frequently praised by critics is the special use of language in the novel, which is argued to have revolutionized the language of the Indian hybrid. Since “linguistic idiosyncrasies in narrations . . . signal . . . cultural hybridity, its status as a postcolonial text, and its poetic and ideological impact” (Tickell 2007: 94), many critics argued that the language-play employed in the novel is an exceptionally suitable tool for the portrayal of Indian hybridity. Roy’s unique narrative style is furthermore defined as “undermining the dominance of accepted norms of English grammar” (Torres 2011: 192). For creating the new voice of Indian hybridity by breaking with the hegemony of the English language (i.e. the language of the colonizer), Roy is defined as an author practicing postcolonial techniques of counter discourse; in other words, she is claimed to employ strategies such as abrogation and appropriation, illustrating the power of hybrids who re-define their identity in the Third Space (cf. Bhabha 1995).
However, regarding the novel’s reception in India, a striking difference to the West is noticeable. From the international perspective, Roy is a highly controversial character. While the West ascribes her “a quasi mythical celebrity status” (Huggan 2001: 144), Roy is frequently identified as inauthentic and degrading in India (Lau and Dwivedi 2014: 30) and “dragged through the courts of India” (ibid.).

In general, one could argue that Roy has developed a certain image, which, according to McGirk, goes along with “her marketably exotic looks” (in Huggan 2001: 77). He further states that, after the publication of the novel and then again after the Booker Prize ceremony, Roy’s face appeared everywhere, together with the slogan “goddess of small things” (ibid.). Apart from her bohemian appearance in the media (Jaggi in ibid.), Roy is generally, according to Huggan, “highly skilled at self-promotion” (ibid.), as she, for instance, “proved good interview-value, with a life-story containing almost as many carefully leaked secrets as her book” (Jaggi in ibid.). Moreover, as Roy’s autobiographical stories are adorned with myths and tales (ibid.), she might play a certain part in the targeted marketing of exoticism in the media (ibid.), possibly advertising the novel and herself as a product of the exotic.

Concerning Roy’s background, she was, in contrast to Rushdie (and the majority of Indian hybrid writers), born and educated in India (Prasad 2009: 124). Therefore, according to Majumdar, a possible reason for Roy’s exotization of her own person (2014: 75), is the so-called “anxiety of authenticity” (ibid.). However, this exotization is still a process of re-Orientalization, in which Roy through her self-representation, (and possibly also through The God of Small Things), gives the Western readership access to exotic experiences. This access, would be provided as a response to the demand of the Western market, and conducted “through the consumption of literary works by much travelled writers who are perceived as having come from, or as having a connection to, ‘exotic’ places” (Huggan 2001: 53). According to Huggan, writers such as Rushdie or Roy are both representatives and representations of the exotic (ibid.), but are still, in contrast to ‘average’ Indian writers, mobile. Hence, a certain inequality of Anglo-Indian and Indian writer concerning their mobility (connected to social class and power and the ability to represent India in the West) exists; this, according to Huggan, results in the fact that hybrid writers such as Rushdie and Roy, are, regardless of their background, cosmopolitan (much travelled) Westerners.
As found in chapter two, even though exotic products are produced for mass consumption (and therefore belong to the mainstream), the literature of the margin must nevertheless remain exotic (ibid.). As chapter three has shown, the beginning of the 1980s marked the time of hybrid literature entering the mainstream, supported by the Booker Prize. In the 1990s, then, Arundhati Roy could be described as the new face of hybrid literature. The entering of Rushdie’s *Midnight’s Children* into mainstream has, over time, lead to a decrease in the novel’s exotic value (since Rushdie’s exoticism had been part of the mainstream literature for too long). With that in mind, in order to preserve the exotic appeal of the hybrid novel post Rushdie, its exoticism must probably be depicted in a different way.

Therefore, this chapter will examine Arundhati Roy’s *The God of Small Things* in regard to possible exotic representations. In more detail, it will be predominantly examined (besides different strategies of exoticism detected in the previous chapter) whether the innovative language used in the novel can be actually defined as a strategy of postcolonial counter discourse (as it is argued by many), or rather, as connected to exoticism (due to Roy’s strategic exotic media-representation). Therefore, by focusing on Roy’s language, different passages of the novel will be analyzed regarding the two contrary claims. By examining how her special language is employed, how it is altered, and in which situations it is used, the purpose of Roy’s linguistic alterations will be found. Regarding the structure, this analysis will be divided into three parts. Firstly, it will be briefly explored to what extent exotic elements (such as characters or other elements) are present in the novel. Moreover, it will be also examined whether ‘the West’ (in more detail, the connection to the former British colonizer) is present, as this might represent a further feature of the exotic. The second part will cover the search for possible exotic stereotypes (as defined in the previous chapter); hence, the possible presence of exotic imagery or widely used ‘exotic props’ will be discussed. Thirdly, the main part of this chapter will, as previously explained, explore the aim of Roy’s new English.

Regarding the presence of exotic elements, the firstly analyzed aspects are characters who could reinforce exotic representations. The most striking examples of characters fulfilling exotic stereotypes are Ammu and Velutha. Apart from Velutha’s outer appearance and behavior, which is described as rather exotic, it is predominantly his forbidden love affair with Ammu which adds a strong exotic ambience to the novel.
Firstly, it is due to the fact that eroticism is defined as crucial part of the exotic, since “fetishism plays a crucial role in colonialist fantasy structures, which draw on the relationship between the exotic and the erotic to set up narratives of desire for, and partial containment of, the culturally ‘othered’ body” (Bhabha in Huggan 2001: 17). The “culturally othered body” (ibid.), in this case, is Velutha’s, which is described as exceptionally dark, lean, and ‘untouchable’ (cf. Roy 2009). The second connection between the exotic and the erotic is the general existence of a forbidden sexual relation between Ammu and a man in the Indian setting, as it is extramarital and crosses different casts. Moreover, the mystery about the outcast Velutha as well as his mysterious punishment after the affair’s exposure could be claimed to enhance the presence of the exotic¹: “The idealistic protagonist of Roy’s novel . . . his perfectly sinuous physique, his pleasure in his toil . . . and finally his brutal, sacrificial death in police custody transform him into a romanticized, martyred protagonist” (Anwer 2014: 308). Velutha’s tragedy, often regarded as (postcolonial) critique to the Indian cast-system (see Torres), is revealed as a new form of exoticism (Huggan 2001: 123). However, topics such as injustice in any form, horrific deaths, and destroyed love (especially concerning the feminist aspect) can be interpreted as forms of “ironic self-consciousness” (ibid.), which pretends to criticize unjust circumstances while actually responding to the Western reader’s wish to identify with the ‘underprivileged’ (hybrid or Indian) characters, and is defined as one of the new forms of exoticism in hybrid literature.

Additionally, there are further characters who, due to their appearance or actions, indicate the presence of exoticism and re-Orientalism in the novel, namely Baby Kochamma and Chacko. Apart from their indirect link to exoticism (through ironic self-consciousness – the exoticized critique of society), it is predominantly their portrayal as the ‘silent colonized’ and their subordination to English, presenting the East inferior to the West, which indicates a link to re-Orientalism. Even though it could be argued that irony plays a part in the presentation of the character (which is already defined as a new form of exoticism as well), it is due to the mere presence those two characters that the subordination to the English language and the cultural superiority of the colonizer are represented in the novel, regardless of whether they are presented from a critical point of view or not. Furthermore, Chacko and Baby Kochamma provide the Western reader

¹ In this case, the foreign, the unknown, which evokes fascination among the reader
with a certain aspect of Englishness, as they themselves can be defined as English elements in a broader sense. Therefore, the exotic tool of the ‘domesticated foreign’ is employed in the novel; since the exotic is created along with enough elements that are familiar and predictable to the Western readership (see ibid.).

Regarding the presence of the former colonizer (and therefore the West) in the novel, another passage is important, namely the one in which lines from Shakespeare’s *The Tempest* (Roy 2009: 59) are recited. Through this passage, the Western reader once more stumbles across a familiar object within the alien, exotic imagery. Thus, the presence of a Shakespearean passage provides the reader with “predictable lines” (Huggan 2001: 14), in an unpredictable context, which constitutes the exotic.

The final passages which (indirectly) revolve around the West or the former colonizer are the remarks made by the Orangedrink Lemondrink Man after sexually abusing Estha: “‘Porketmunny?’, the Orangedrink Lemondrink Man said with his teeth still watching. ‘First English songs and now porketmunny! Where do you live? On the moon?’” (Roy 2009: 102), further stating that “you are a lucky rich boy with porketmunny and a grandmother’s factory to inherit. You should thank God that you have no worries. Now finish your drink’” (ibid.). One could argue that Orangedrink Lemondrink Man’s statement and the sexual abuse of Estha are manifestations of his anger towards the cultural authority, since he associates Estha with the colonizer; his acts could be thus interpreted as a critique of the West and a collective response of anger representing entire community who has been exploited. However, in order to criticize the cultural authority of the colonizer, the inclusion of the sexual abuse would not have been necessary. Therefore, in regard to exoticism, it is likely that this scene is a form of re-Orientalist representation of India by Roy. The fulfillment of the stereotype of the sexualized, erotic Orient, presented from a negative angle, results in a presentation of India as scandalous, inferior and primitive in the novel. Roy therefore includes this passage in order for the Western reader to experience “fear and fascination for what comes from beyond their limits” (Santaolalla 2000: 9), with the exotic. Consequently, despite the fact that Roy is Indian, her re-Orientalist depiction of the East as inferior therefore represents “a transfer of power from one dominant group to another” (Appiah in Lau and Dwivedi 2014: 4), showing that the depiction of the Orient is now in the hands of the powerful Indian (who is de facto the educated hybrid), instead of the West.
Concerning exoticized presentations and exotic elements in the novel’s plot and setting, the first passage that will be analyzed is a description of the landscape and climate of Ayemenem, the main setting of the novel.

May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. (Roy 2009: 1)

Through the way the setting is depicted, the reader receives the image of India as an exotic, paradise-like place. The precise descriptions of the long, hot days, the ‘fruity air’, and the landscape which is filled with different exotic fruits such as mangoes and bursting ‘jackfruits’ conjure up stereotypically exotic pictures. These images can be, according to Rajan, defined as “package pictures” (2014: 84), which are transmitted in order for the Western reader to encounter stereotypical portrayals of India.

The second examined passage is also a description; in this case, however, it is a description of one of the novel’s characters, namely of Ammu’s behavior while spending time with her love affair, Velutha. “She wore flowers in her hair and carried magic secrets in her eyes. She spoke to no one. She spent hours on the riverbank . . . She smoked cigarettes and had midnight swims” (Roy 2009: 45). One of the outcomes of re-Orientalism in hybrid Indian literature is the “erasure of the diversity of India” (Kapia in Nabar 2014: 21) and “the ‘othering’ of India by Indian diaspora writers . . . [which] creates a magical space, mysterious, colourful and unreal” (Nabar 2014: 25); in other words, it is the standardized and almost mandatory inclusion of ‘props’ such as “mysterious eastern” women, “tumeric” and “Lotus Root” (ibid.). This way of ‘othering’ and simplifying is visible in the novel’s passage above. Moreover, an exotic imagery is also created, predominantly by the employed vocabulary and the way phrases are constructed (e.g. ‘magic secrets in her eyes’), as they support the Western readership’s fascination with the East. Hence, the mystery and magic, as already found in Midnight’s Children, is in this novel again employed to enhance and support the exotic aspect. Moreover, the entire picture evoked through the inclusion of ‘silence’, ‘flowers’, and ‘midnight swims’ creates a romanticized mystery. The description of Ammu’s transformation into a mystic, unpredictable, and erotic figure, reflects exoticism as well as a depiction of the Other from a re-Orientalist perspective.

In all the previously analyzed examples, one can see that descriptions of landscapes, climate, and characters create exotic images. Therefore, since the Western
reader wishes to experience the authentically exotic other, “people and places” are transformed “into exchangeable objects” (Huggan 2001: 53-4), in order to create an “imagined access to the cultural other” (ibid.). Thus, it can be argued that Roy, just like Rushdie, uses exotic imagery as a tool to portray the exotic.

Apart from the portrayal of exotic imagery and the description of exotic, orientalized characters, the inclusion of ‘exotic props’ is another way of enhancing the presence of the exotic in The God of Small Things. The following quote, in which the pickle factory called “Paradise Pickles Preserves” is described, is an example of the inclusion of such props: “They used to make pickles, squashes, jams, curry powder and canned pineapples” (Roy 2009: 30). This frequent occurrence of including pickles and curries in hybrid novels has been examined by scholars. For instance, Kapur’s review entitled “Why Are So Many Indian Books About Pickles?” (see Lau and Dwivedi 2014) discusses this phenomenon (ibid.), where this phenomenon is defined as another form of response to the demand of the Western audience, who expects stereotypically Indian objects in an Indian setting. Thus, the inclusion of props such as pickles is not only a response of the Western demand of the exotic but also a certain ‘predictable content’ within an unpredictable setting, which is required in exoticist representations.

In the novel, another passage revolving around the pickle factory can be found:

At first he had wanted to call it Zeus Pickles & Preserves, but that idea was vetoed because everybody said that Zeus was too obscure and had no local relevance, whereas paradise did. (Comrade Pillai’s suggestion—Parashu-ram Pickles—was vetoed for the opposite reason: too much local relevance.). (Roy 2009: 58)

Certainly, a reference to re-Orientalism can be identified in this passage; more precisely, it could be defined as a comment on re-Orientalism, namely the process of creating an appealing, stereotypical name in order to improve the marketing of the pickle company. This passage depicts how the pickle factory, by using an exotic name, meets the expectations of the Western and therefore improves the export sales of the products. The method employed by Roy characterized as ‘strategic exoticism’, or ‘meta-exoticism’, in which an exotic product is “laying bare the grounds of its own material production” (Huggan 2001:147) by “examining the procedures that lead to its economical success” (ibid.). Strategic exoticism is a common technique employed by hybrid writers, and is often argued to be a mechanism of postcolonial resistance due to the present irony and
cynicism. Nevertheless, this technique is strikingly similar to the previously analyzed “ironic self-consciousness”, which depicts injustice as a new aspect of exoticism (ibid.), as it, in a work, strategically sheds light on unequal procedures in order to enhance the appeal of that work.

As previously discussed, the most important aspect in Roy’s The God of Small Things is the special language employed; among Roy’s portrayed idiosyncrasies is the unusual use “of italics and upper case letters, subject-less sentences, faulty spellings, topicalization, deviation from normal word order, single word sentences . . . and a variety of other techniques” (Chaudhury 2013: 32). As the displayed departures from Standard English in Roy’s novel are widely claimed to be counter-discursive strategies even though it has thus far shown exoticist and re-Orientalist tendencies, this chapter will examine the ‘New English’ regarding both contrary claims.

To start off, the following statement by scholar Anshuman Prasad might serve as an interesting indication for the relation between Roy’s innovative language and the exotic:

“Whatever newness we get in this novel, smells the fragrance of Indianess. She turns and twists language to conform to the feeling. Consequently, we can enjoy broken sentences, illogical statements, unrestricted sprinkling of italics bizarre phrases, ungrammatical construction, unconventional rhythm etc”. (2009: 134)

Even through Prasad praises the novel in this statement, he nevertheless describes the novel’s language-related innovations as ‘smelling of Indianness’. It is arguably rather peculiar that the twists, illogical statements, or broken sentences are associated with the Indian culture, and indicates that Roy, through her new English, discovered a new way of portraying India in a simplified and stereotypical manner. Consequently, in order to find whether a relation between language use and exoticism exists, several passages in which different variations of English appear (with context) will be analyzed.

The first analyzed aspect of language variation is ‘language play’, where different aspects of English (e.g. sound) are transformed in a child-like, playful way. In the novel, there are several words and phrases which are spelled in an alien manner, as they are, from the hybrid characters’ point of view, spelled the way they sound (or according to their emphasis). This play with the sound of English can be seen in expressions such as “LayTer” (Roy 2009: 146), or “thang god” (ibid.). These examples portray characters who, despite speaking English, use it in a modified manner. Therefore, the language
included is innovative, yet not too alien and still easily comprehensible to the English-speaking reader. Consequently, a relation between the language innovation and exoticism is established, as “the exotic functions dialectically as a symbolic system, domesticating the foreign, the culturally different and the extraordinary so that the ‘phenomena to which they . . . apply begin to be structured in a way which makes them comprehensible and possibly predictable, if predictably defiant of total familiarity” (Foster Huggan 2001 13-4). In other words, even though the twins’ language is an exotic variation, and thus remains the language of the West.

In the novel, there are parts covering Rahel’s and Estha’s childhood; these parts include a different kind of departure from Standard English, namely the twins’ reading or pronouncing English words and sentences backwards. The first passage where the act of reading backwards occurs, deals with issues related to the police in Ayemenem. The first letters of the words that are read backwards (Obedience, Politeness, Intelligence, Loyalty, Courtesy, Efficiency) form an acronym for the word POLICE.

’ssenetiloP,’ he said ‘ssenetiloP, ecneidebO,’
ytlayoL, ecnegilletnI’, Rahel said.
’ysetrouC.’
’ycneciffE.’
(Roy 2009: 313)

In regard to counter-discursive strategies of postcolonial literature, reading English words and sentences backwards could be defined as abrogation, namely the “rejection to the metropolitan power over the means of communication” (Ashcroft et al. 2002: 37). Additionally, the fact that the adjectives the police uses to characterize themselves are the opposite of their actual behavior (e.g. in their dealing with Ammu’s case), adds an ironic effect to the situation. This ironic effect could be defined as a form of social criticism to the corruption and injustice in India. Also, since the act of reading words backwards can have the effect of abolishing a word’s meaning, this passage could indicate that issues or contradictions concerning those modified adjectives exist.

Nevertheless, from the point of view of possible exotic portrayal, these adjectives spelled backwards, can be defined as classic examples of English being altered (which brings about the exotic aspect) but still remaining familiar enough to be understood (Foster in Huggan 2001: 13-4). Yet, it could also be interpreted as a new form of exoticism, a form that has already been detected in the novel, namely “ironic self-consciousness” (ibid.). This new exoticism is, once more, disguised as a form of
postcolonial criticism in the novel. Moreover, as Re-Orientalism frequently involves a certain degradation of the East, it could be argued that the way the police of Ayemenem is portrayed is a re-Orientalist representation of the ‘authentic’, angry, lower-class Indian male, resulting in a re-Orientalist (i.e. stereotyped and degrading) portrayal of the Indian officials.

A different variation of the novel’s play with the sound of English is illustrated in the example below. The word ‘Nictitating’ is written several times, always with one of the word’s letters deleted.

Nictitating
ictitating
ctitating
itating
tating
ating
ting
ing
(Roy 2009: 189)

One the one hand, this example could be interpreted as a technique to undermine the hegemonic power of English, as the triangle shape of the line of words could be described as a way of shifting the focus from meaning of the word to the (lyrical) image it represents, underlining the poetic language frequently used by Roy. On the other hand, it is exactly this poetic language which predominantly creates the exotic imagery. Roy’s poetic language enhances the presence of the strange, alien and unfamiliar; moreover, it adds a ‘magical’ touch to the novel (which was established as technique of the exoticist portrayal by Rushdie’s and which is possibly expected by the Western audience) (cf. Huggan 2001: 57). Therefore, from the point of view of creating a magical narrative through language to enhance the exotic in the Indian novel, Roy can be brought in connection to Rushdie’s *Midnight’s Children*. However, Roy presents the exotic in a modified manner, thus marking a departure from Rushdie and creating a new way of exoticism with exotic language.

Nevertheless, the possibility that certain passages (which strongly indicate language alteration as counter-discourse) illustrating Roy’s New English, give the margin (and the hybrid) a space to articulate, cannot be disregarded; this means that methods of abrogation und appropriation could be present in the novel. The following passage illustrates this claim: “Baby Kochamma’s neckmole licked its chops and . . .
changed colors like a chameleon. Der-green, der-blueblack, der-mustardyellow” (Roy 2009: 147). On the one hand, this passage could illustrate the creation of new words through child-like creativity, and that the rules of the English language are challenged, as words are remodeled and new ones are created (by, for instance, putting together words that already exist in Standard English). This process could be therefore defined as appropriation, namely the act of adding to “a language that is not one’s own the spirit that is one’s own” (Ashcroft et al. 2002: 38). However, in respect of all examined aspects, the altered language in this passage is still more likely to aim at portraying the exotic than serving as counter-discursive method. This can firstly be seen through the way English is altered – as already seen in the previous example, all alterations employed in this passage are within the realm of the familiar and understandable, which appears to be a frequent technique employed by Roy. Secondly, the exotic is also portrayed through the imagery of the chameleon, which is used as exotic ‘prop’, providing the reader with a stereotypical image of India. Prasad is right in claiming that the language used in the novel “seems like a new journey into . . . [Indian’s] stream of consciousness” (Prasad 2009: 137), as it is aimed to provide the West with a fixed images of India. Consequently, Roy’s new exoticism manifests itself not only in the language but the subsequently caused imagination. Roy’s “‘New English’ with its own individual language ‘norms’, along with the many ‘exotic’ cultural-bound items . . . presents a genuine challenge for the [reader’s] capacity of understanding, and for his or her creative powers” (Torres 2011: 197). Hence, the language in the novel creates a place of imagination through which the (Western) reader can take a journey into an exotic world, which is still within predictable lines through the inclusion of certain stereotypes, keeping the East familiar to the West. Moreover, by including Baby Kochamma, who (besides Chacko) is the character who completely subordinates herself to both the English language and culture, one could argue that they possibly represent the mandatory obedient colonized, who are included in the novel in order to fulfill, at least to a small extent, the depiction of the Western culture as the dominant one. Thus, altogether, there are more aspects indicating exoticist tendencies in Roy’s innovative language, which means that the ‘new English’ is aimed to enhance or create the exotic instead of representing a counter-discursive method.

In addition to the previously analyzed examples, there is another form of alteration of which Roy makes frequent use, namely unusual capitalizations. In the
illustration below, sentences are taken from the novel in order to demonstrate how nouns, adjectives and verbs are written in capital letters within sentences.

“A place to Think in” (Roy 2009: 193)  
“Rahel’s fingers were Yellow Green Blue Red Yellow” (ibid.)  
“Because Anything can Happen to Anyone”  
“A Twin Revolution with a Puff”  
“That Estha be Returned”  
“It was strictly against the Rules”  
“Only the Small Things are never said”  
“The Unmixable Mix” (ibid.)

These departures from Standard English rank among the ‘slightest’ alterations in the novel, but still achieve a great effect upon the reader, as one single unconventional capitalization has the capacity of changing the entire ‘appearance’ of an English sentence. Apart from the effect of emphasis of the capitalized words, they also transform an ordinary English sentence into an exotic once, even though merely one letter has been slightly changed. Hence, these slight alterations can be defined as “systematic assimilation of cultural difference, ascribing familiar meanings and associations to unfamiliar things” (Foster in Huggan 2001: 14). Thus, such changes, while making entire phrases appear alien, do not transform English words in a too extreme manner, and the phrases remain familiar enough to be predictable.

In the novel, Roy does not only alter the English language according to her needs but also extends it by introducing new compounds. From the counter-discursive point of view, Roy’s newly invented words such as “Thimble-drinker” (Roy 2009: 141), “Pink-skinned dolls” (301), “Coffin-cartwheeler” (251), or “CocaColaFantaicreamrosemilk” (301) could be argued to portray Roy’s act of appropriation of the dominance of the English language. By creating new meaning and extending the language of the former colonizer, she could be argued to enunciate from the Third Space (cf. Bhabha 1995), and therefore diminish the power of the former colonizer. However, the question that arises at this point is why Roy, if she aims to diminish the power of the colonizer, her innovative language is then not altered in a more extreme manner. Consequently, since the majority of altered words and sentences are merely slightly changed, it is more likely for Roy to portray English in India in an exotic manner, addressing the Western audience. Furthermore, examples of the ‘new hybrid language’ and the language play introduced in the novel show that only very few words are likely to be unfamiliar to the Western reader. Therefore, the novel’s new English still provides access to the Western
readers—it is alien yet familiar. Consequently, the slight alterations from Standard English "might be described as a kind of semiotic circuit that oscillates between the opposite poles of strangeness and familiarity (Huggan 2001: 13), which constitutes exoticism. In the above-illustrated passage, for instance, the familiar aspect is provided by including words such as ‘Coca Cola’ or ‘Fanta’ (products of the West), and, at the same time, exotic terms such as Rosemilk, precisely mirroring the claims of exoticist theory. Thus, since Roy was in need of creating a new form of the exotic (since Rushdie’s classic exoticism had entered the mainstream in the 1990s), she introduced ‘the English of hybridity’ as a new form of attraction for the Western readership.

Another form of language-alteration employed by Roy revolves around the syntax of English; in several passages, the grammatical rules of syntax are bent or broken. In the examples below, different innovations of sentence-construction are displayed. “Scurrying hurrying buying selling luggage trundling porter paying children shitting people spitting coming going begging bargaining reservation-checking” (Roy 2009: 300). Or, in the following examples, entire sentences are constructed without the use of verbs: “Naked but for his nail varnish” (290), or “An Emperial Entomologist’s nose-within-a-nose” (143). These examples illustrate how Roy, by using solely verbs and nouns, creates strong images. Therefore, these alterations are included due to two reasons: Firstly, in order to introduce a new form of exotic departure from Standard English; and secondly, by illustrating strong, contrasting image, to depict the existing injustice and hybridity of an entire nation. On this subject, one could argue that Roy leads the readers into a hybrid world in order to make the West understand temporal hybridity. However, as it has been previously found that hybridity an exceptionally marketable subject on the Western book market, it could also be another way of making the novel more appealing for the West, since Roy has been generally praised for her creation of “playful reactions on the sound or construction of words, in order to offer the reader the perspective of “characters that are not wholly comfortable in the realm of English” (Torres 2011: 195). Since hybridity reflects marginality, and exoticism is found “in the sympathetic identification with supposedly marginal cultural groups” (Huggan 2001: 17), the marginal group of the Indian hybrid can be thus defined as yet another form of exoticism in The God of Small Things. Altogether, the sum of Roy’s strategies examined form a collective “control mechanism of cultural translation which relays the other inexorably back again to the same” (Bongie and Wasserman in Huggan 2001: 14).
Apart from the use of innovative words to create the exotic, silence is used in a similar form in the novel, which can be seen in the following passage revolving around Estha:

Once his quietness arrived, it stayed and spread in Estha . . . it sent its stealthy, suckered tentacles inching along the insides of his skull, hovering the knolls and dells of his memory, dislodging old sentences, whisking them off the tip of his tongue . . . Unspeakable. Numb. And to an observer, therefore, perhaps barely there. (Roy 2009: 11)

As much as language has proven to be a tool of creating exoticism, silence can evoke an equally exotic aura. A character who does not speak gives a foreign, alien and mystic impression. Through the way Estha’s silence is described in the novel, using expression such as “suckered tentacles”, or “dislodging old sentences, whisking them up” (ibid.), an even more exotic atmosphere is created. Since language can be seen as a mirror of a character’s attitude and level of power, “silence functions as a language for Estha” (Stockdale 2008: 9). It reflects his differentness and submissiveness. Additionally, from the perspective of re-Orientalism, it can be defined as a depiction of the disempowered Oriental, as the Other cannot speak for himself but has to be spoken for.

Thus far, it has been found that the majority of alterations are rather subtle ones which merely enhance the novel’s exotic aspect, as they cause no difficulties for the Western reader to understand the altered terms and sentences. There are, however, passages in the novel which are written in Malayalam. These passages, which are predominantly songs and nursery rhymes, will now be analyzed, in order to find whether they are included in order to achieve certain effects; in more detail, it will be explored if the passages can be defined as strategies of postcolonial counter-discourse which diminish the dominance of English, or if they too function as exotic tools.

Po pera-pera-pera-perakka
(Mr guugga-gug-gug-guava.)
Ende parambil thooralley,
(Don’t shit here in my compound.)
Chetende parambil thooriko,
(You can shit next door in my brother’s compound.)
Pa pera-pera-pera-perakka.
(Mr guugga-gug-gug-guava.)
(Roy 2009: 216)

Enda da korangacha, chandi ithra thenjadu?
(Hey Mr Monkey man, why is your bum so red?)
Pandyill thooron poyappol nerakkamuthiri nerangi njan,
(I went for a shit to Madra, and scraped it till it bled.)
(Roy 2009: 196)

One could argue that Roy, by including Malayalam passages in the novel, portrays the “hybridized world”, in order to, as Tiffin claims, provide insights to the “cultural construction of meaning” (2003: 98). Nevertheless, the inclusion of these passages could also be a way of providing exotic objects disguised as ‘ethnic insides’, with which the Western reader is able to ‘sympathetically identify’ (cf. Huggan 2001: 17). If these passages portrayed the Indian culture in an authentic way or even aimed at empowering the language of the former colonized, English translations would be unnecessary. Nevertheless, since translations are provided, the Malayalam passages are completely accessible to the Western reader. On this subject, Lau points out that “greater self-representation may have been achieved by the East”, but sees the problem in the fact that the “East is often as Western-centric as the West” and that Eastern literature often “addresses the West, not the East” (Lau and Dwivedi 2014: 4), which can be seen in these examples from the novel. Consequently, due to the provided English translations, Roy’s work can be “characterised, not by remoteness but by proximity” (Huggan 2001: 15) to the Western readership, which serves as another indication for exoticism in The God of Small Things. Moreover, by choosing this type of, arguably rather obscene, Indian nursery rhymes (e.g. I went for a shit to Madra, and scraped it till it bled ’), together with the English translations, shows that Roy has deliberately chosen to portray the ‘authentic’ Indian culture as primitive at least from the Western perspective. Consequently, Roy’s depiction of the Indian culture is rather degrading, and can be hence defined as re-Orientalist act. Thus, not only does the novel’s poetic, innovative language enforce the exotic, but also its Malayalam songs and nursery rhymes.

The sum of all departures from Standard English employed by Roy shows that “the [novel’s] focus is not only on what you are describing, but how you’re describing it” (Dharwadker 2012; 4). Although Dharwadker makes this statement from a supportive point of view, she points out that by using “phrases such as ‘dissolute bluebottles’, ‘fatly baffled’, and ‘immodest green’ . . . along with coinages like ‘dustgreen’ and ‘mossgreen’”, Roy creates a unique, magical world (ibid.), and summons up a “special landscape” (ibid.). However, since Roy, just like Rushdie, is only capable of this sort of creation since she masters the English language, Roy strategically creates an exoticized, mystical world. Furthermore, Roy, being a master of the English language, possibly alters certain parts of
English on purpose in order to illustrate alleged methods of abrogation and appropriation while effectively creating an exoticist product.

The last aspect of the novel which will be analyzed is the disguised power of the English culture portrayed through language. The scene revolving around the children’s book *The Adventures of Susie Squirrel* shows that English is not only imposed on the twins by the ‘colonizer’ (Miss Mitten), but to a large extent by their aunt, Baby Kochamma, who constantly tries to prevent the twins from speaking English any differently than according to its lexical and grammatical norms. On the one hand, the presence of such characters could be defined as a critique to the imposition of the former colonizer. On the other hand, it needs to be pointed out that by those characters portraying their feeling of superiority, the silent dominance of English is still present. Through the mere presence of the ‘colonizer’ (and through the illustration of the colonizer’s attitude towards the Indian culture), the bond to the (former) center is created, or, at least, kept alive. As Célestin argues, not only is the West “becoming increasingly the reader of the products of its own colonialism” (in Huggan 2001: 15), but it is “consuming these products in an economic climate in which . . . the colonialisms of the past are perhaps less significant than . . . the present” (Ahmad in ibid.). Indeed, in *The God of Small Things*, Indian writing in English is “Indianized” (and subsequently marketed as an exotic product) through the inclusion of certain formations and departures from the English language, but it still is a book predominantly written in Standard English, the language of both the former colonizer and the Western book market.

Thus, based on the analyzed aspects regarding the question whether *The God of Small Things* can be defined as a counter-discourse work or rather as product of exoticism, it has been found that indications for exoticism and re-Orientalism clearly prevail. Altogether, it has been found that *The God of Small Things* is a well-managed presentation of Indianness in Roy, which is connected to the artificial, re-Orientalist “production of otherness” (Huggan 2001: 13). In the novel, the Indian culture is frequently depicted “oversimplistically, stereotypically, and often sensationally”, possibly targeting an audience with “little or no knowledge of South Asian customs or cultures” (Lau and Dwivedi 2015: 117). Furthermore, as the literature of the margin must remain exotic (Huggan 2001: 51) in order to be sold in large numbers, it can be argued that Roy has invented a new form of exoticist portrayal. The mere exotic
depiction of landscapes and people in a mythical way (as it was done by Rushdie in the 1980s), was, a decade later, not sufficiently exotic. In the 1990s, there was need for a new strategy in order to attract the attention of the literary prizes (such as the Booker) and, subsequently, of the Western readership. Thus, it can be argued that, Roy’s literature, “under the tag of post-, or anti-colonial” writing, “was undertaken generally to emphasize otherness and exoticity rather than to make a political statement” (Mukherjee in Majumdar 2014: 71). Consequently, as the Booker praises Roy’s strategies of postcolonial writing which have found to actually be strategies of exoticism, “the Booker might work to contain cultural (self-)critique by endorsing the commodification of a glamorised cultural difference” (Huggan 2001: 110). The new form of exoticism through the invention of ‘new English’ perfectly meets the requirements of exoticism – it is innovatively different, yet ‘domesticated’ enough to be predictable. Due to Roy’s altered English, the novel’s presumable consumers, the “metropolitan readers” are, as in other exoticist works, able to “exercise fantasies of unrestricted movement and free will” (Ahmad in Huggan 1997: 418) within the realm of the familiar. Moreover, aspects such as Roy’s background or the inclusion of Malayalam passages also satisfy the reader’s need for experiencing (exotic) authenticity. Eventually, since in the novel, the former colonizer (the former center) is represented by characters expressing a certain degrading (thus re-Orientalist) view on India while praising the English culture and language, it can be concluded that the novel revolves around the ‘new center’, namely, once again, the West.

Thus, it has been found that Roy’s exoticism is in many ways similar to Rushdie’s (such as the inclusion of exotic imagery and exotic props). However, through her ‘new English’, Roy discovers a new way of portraying the exotic in a way that raises a new interest among the Western readership ‘post Rushdie’, and thus marks the re-Orientalism of the 1990s Indian Writing in English, legitimized and marketed by the Booker Prize.
5. Exotic Darkness in *The White Tiger*

Aravind Adiga’s Indian bildungsroman *The White Tiger* portrays modern India from an exotically dark perspective. By the Booker jury, this form of dark portrayal was described as “a compelling portrait of modern India” (Mendes 2010: 283), further characterizing the novel as “an intensely original book about an India that is new to many of us”, calling it “in many ways perfect” (in Mendes 2010: 276). Adiga’s novel was moreover defined as “the anti-Rushdie, cleansing florid exotica from the fiction of India” (Mendes 2010: 282), creating a clear cut from Rushdie’s exoticism. *The White Tiger* was even entitled “the Charles Dickens of the call-centre generation” (Mendes 2010: 281), for depicting a protagonist who mirrors India’s recent rise in more powerful economic ranks. From 1990s onwards (the beginnings of India neoliberal policies), India has undergone a continuous development and has attracted the attention of the market in the West and its multinational companies (Lau and Dwivedi 2014: 82). India experienced big changes due to international investment such as the rise of mass media and the internationalization of Bollywood (Lau and Dwivedi 2014: 82). Moreover, the novel covers the social and economic division in India, especially the existing regional differences; it depicts “the richer and better-developed regions of India today, such as parts of Kerala, Tamil Nadu, Karnataka, Maharashtra and West Bengal states, “the “coastal areas which have long had economic and cultural contact with the outside world”, and especially focuses on “the poorest and least well-developed states in India today (such as Bihar and Uttar Pradesh) [which] are indeed the rural areas of the Hindu heartland” (Goh 2011: 336-7).

*The White Tiger*’s genre, the Indian bildungsroman, the Indian version of the ‘rags-to-riches’ narrative, has developed into one of the most popular forms of diasporic fiction of the 21st century. In general, rags-to-riches-bildungsromans (cf. Brouillette 2011: 40) such as Mohsin Hamid’s *How to get Filthy Rich in Rising Asia*, which could also be defined as “condition-of-India novel[s]” (Moseley in Detmers 2011: 536), have gained immense popularity on the Western book market.

Adiga has earned praises by many literary critics for the way depicts modern India in the novel, He is said to have, for instance, “offered pictures of the country that, instead of suffering from nationalistic illusions, choose to focus in the darker side of the neoliberal turn . . . the suffering of the indigent majority and the failure of the postcolonial state” (Majumdar 2014: 73). Hence, Adiga’s way of presenting India in an,
allegedly (from the Western perspective), ‘realist’ manner has been well-received. This might be due to the fact that the currently most popular genre of Indian writing in English is realism, and realist (authentic) representations of the current state of India are in high demand (Lau and Dwivedi 2011: 22). As today, after a long history of the representation of the East by the West, the East is eventually in the position of representing itself, authentic and realistic representations seem to be of high importance. This is due to the fact that the audience of Indian Writing in English holds the notion that social realism in hybrid literature should authentically portray and even educate, which also explains the why this kind of writing is “too often regarded by audiences in India and abroad as containing truth claims” (Lau and Dwivedi 2011: 24). Hence, the reason for the popularity of *The White Tiger* seems to be grounded in the fact that the novel fulfills both the educational aspect (being a bildungsroman) and the authentic, realist depiction of India for the West.

Concerning the depiction of ‘reality’ in his novel, Adiga states the following: “I wanted to depict someone from India’s underclass—which is perhaps 400 million strong—and which has largely missed out on the economic boom, and which remains invisible in most films and books coming out of India” (in Choudhury 2014: 150). However, concerning Adiga’s background and his acclaimed authentic depiction of India’s underclass, a contradiction comes to place. The question which several critics have pointed out is to what extent Adiga, who is “a highly-educated author (who studied English literature at Columbia and Oxford universities and who is a former correspondent in India for Time magazine) [is] to grasp the experience of the Indian underclass” (Mendes 2010: 286). Consequently, this problem of (probably widely misinterpreted) authenticity sheds light on a possible connection between Adiga’s writing and re-Orientalism, the practice of ‘stereotyping’ and marketing the exotic by hybrid authors.

The claim of the novel’s re-Orientalist tendencies is supported by the fact that while the novel was praised by the West, it has earned remarkable criticism for its inauthenticity by the Indian audience (Brouillette 45). Furthermore, even Western scholars pointed out that issues concerning the novel’s authenticity exist. Khan, for instance, states that “we find that apart from its sheer dark pictures of India, the novel lacks in its authenticity, complete and absolute truth as well as artistic mode and stylistic feature. A close examination of the form of the novel reveals a lack of
consistency” (in Detmers 2011: 536).

The novel’s alleged lack of authenticity might also be related to the way India’s economy is represented, as, in the literary world, the term ‘New India’ has “gained unrivalled currency” (Bhattacharya in Detmers 2011: 537). From the 1990s onwards, due to the nation’s marketing as place of economic miracles (Oza in Detmers 2011: 537). On this subject, Subrahmanyan argues that Adiga strategically chose Delhi, “the booming city of Bangalore in South India”, as it “is associated in clichés with the country’s recent economic transformations” (in Detmers 2011: 538). Thus, in the novel as well as in reality, New India and the new booming cities are arguably more “imaginative representations’ of a certain image of India” (McLeod in Detmers 2011: 538).

Altogether, there are several factors, such as possible inauthenticy, indicating re-Orientalist representations in The White Tiger. Hence, in the subsequent analysis, it will be found whether exoticist (as defined in chapter 3) portrayals are evident in the novel, despite its reputation as an authentic ‘anti-Rushdie’ novel. A special focus will be set on the examination of how the exotic is portrayed in this new genre, the Indian bildungsroman.

In order to detect whether exoticist representations of India exist, several different aspects of the novel will be explored. Firstly, as previously described, one of the novel’s most striking characteristics is the, from the Western point of view, ‘realist’ depiction of the current state of India. As is the realist depictions in the novel are, however, frequently distinct and rather harsh and can be therefore defined as naturalist depictions, it will now be analyzed whether the depiction naturalism in the novel is used as a way to portray the exotic.

In contrast to the occasional sarcasm and dark portrayal of plot and setting in both Midnight’s Children and The God of Small Things, in The White Tiger, dark narration, and depiction of negativity seems to represent the novel’s center. Furthermore, in Adiga’s work, several passages indicate that dark imagery is used in a new, innovative manner. The reader is introduced to a gloomy setting right from the start: “And our nation, though it has no drinking water, electricity, sewage system, public transportation, sense of hygiene, discipline, courtesy, or punctuality, does have entrepreneurs” (Adiga 2009: 2). This passage depicts a third world country falling short of various necessities a functioning society possesses, which could hint at a portrayal of
India as inferior. Moreover, the way Indian people are described – as lacking discipline and courtesy – is another indication for a re-Orientalist portrayal in the novel, as this way of presenting the East was the classic depiction of the oriental Other in Orientalism. Moreover, there are several further depictions of India as dark, horrific and underdeveloped, such as the following passage: “Electricity poles – defunct. Water tap – broken. Children – too lean and short for their age, and with oversized heads from which vivid eyes shine, like the guilty conscience of the government of India” (Adiga 2009: 16). Thus example shows that, apart from India’s portrayal as malfunctioning country, the (Western) reader is faced with precise and vivid descriptions of malnourished children. These descriptions, one could argue, serve to evoke the feeling of sympathy on part of the Western reader. Moreover, as exoticism involves “the sympathetic identification with supposedly marginal cultural groups” (Huggan 2011: 17), the portrayal of ‘dark India’ in such a way could be therefore defined as a new form of exoticism.

The following passage serves as another indicator for Adiga’s aim to evoke sympathy in the novel:

Things are different in the Darkness. There, every morning, tens of thousands of young men sit in the tea shops, reading the newspaper, or lie on a charpoy humming a tune, or sit in their rooms talking to a photo of a film actress. They have no job to do today. They know they won’t get any job today. They've given up the fight. (Adiga 2009: 45)

Supposedly, these descriptions of young Indian men are aimed at evoking the feeling of hopelessness, and, once again, illustrate how sympathy with marginal groups can be evoked in a skillful and subtle manner. By using short sentences and repeatedly employing the same opening word (use of stylistic device anaphora), Adiga achieves a strong effect on the readership and directs the focus on the image of the poor, young men. On this subject, Anwer, praising Adiga’s dark portrayal of India, argues that his “representation jeopardises the myth of ’India Inc.’ – the glamorous nation of manicured parks, coiffured businesses and the prettified charmed circle of glitterati” (2014: 306). However, one has to take into account that the act of jeopardizing India’s glamour, at the same time, creates a mystical and scandalous depiction of exotic India through a dark lens, which could thus be classified as exoticist act. Regarding the matter of re-Orientalism, it can be further argued that not only is India depicted as a terrible place,
but its people are also depicted in a degrading manner. For instance, the narrative frequently draws a parallel between Indian people and animals:

See, men and women in Bangalore live like the animals in a forest do. Sleep in the day and then work all night, until two, three, four, five o’clock... There is no night bus system in Bangalore, train system like in Mumbai. The girls would not be safe on buses or trains anyway. The men of this city, frankly speaking, are animals. (Adiga 2009: 255)

Due to such depictions, the Western reader has the chance to, as Shivani argues, “safely dip...[their] toes into the exotic mystical waters of the East” (in Mendes 2010: 278), experiencing exotic danger and scandal in a safe environment and therefore enjoying it even more. It might consequently represent a possible way for the West to indulge into adventures, which are expected to take place in the East. By comparing Indian characters to animals, Adiga not only portrays Indian people belonging to a low class as ‘poor pigs’ living in animal-like circumstances (causing sympathetic identification of the West and hence exoticism), but also creates a degrading depiction of Indian people. Thus, Adiga’s way of portraying Indian men as beasts could be argued to possibly evoke the feeling of superiority on part of the West, and represents a form of re-Orientalism which will be discussed in more detail later on.

In the following passage, in which Balram explains one of the novel’s central symbols, the ‘Rooster Coop’, the comparison of low-class (and cast) Indian people to animals can once again be identified:

Stuffed tightly into wire-mesh cages, packed as tightly as worms in a belly, pecking each other and shitting on each other, jostling just for breathing space; the whole cage giving off a horrible stench – the stench of terrified, feathered flesh. On the wooden desk above this coop sits a grinning young butcher, showing off the flesh and organs of a recently chopped-up chicken, still oleaginous with a coating of dark blood. The roosters in the coop smell the blood from above. They see the organs of their brothers lying around them. They know they’re next. Yet they do not rebel. (Adiga 2009: 147)

This example, in which shocking images are depicted in an explicit way, shows a clear development away from the ‘romantisation’ (cf. Majumdar 2014: 74) (which, in some parts, is still present in Rushdie’s and Roy’s works) of India has taken place. At the same time, “the depiction of poverty in these novels becomes packaged as yet another item of interest to the Western market” (Majumdar 2014: 74), accompanied by the degrading
portrayal of the Indian population. This novel has therefore been identified as a form of “slum tourism” (Korte in Majumdar 2014: 74) by various voices, a – to the Western reader – safe form of providing ‘authentic’ insights into the East’s awful side. The imagery expected by the Western reader used to be a mysterious and stereotypically exotic one, in which pickles, magic, and mangoes were depicted (such as in Midnight’s Children). In the 21st century, however, a new form of exoticism has emerged. This new form, which seems to have developed into India’s new stereotype, depicts a new, dark imagery in which new exotic props such as poverty and sewage have to be present. Hence, in The White Tiger, the new ‘authentic’ India (which Western readers want to experience), formerly presented through magic or language, is now presented through a dark lens. What used to be magic is now darkness. The simplified image of the East, which the West now expects, is the depiction of the East as a place where inhuman conditions prevail. The following passage once more illustrates how the depiction of re-occurring images has lead to a new sort of stereotype of the East in the West: “These people were building homes for the rich, but they lived in tents covered with blue tarpaulin sheets, and partitioned into lanes by lines of sewage” (Adiga 2009: 222). Throughout the novel, these images (of, for instance, sewage), are repeatedly constructed. Therefore, one can see how Adiga creates (or includes) new forms of stereotypes with the constant emphasis on sewage and human excrements as a form of scandalous anomalous portrayal of the Indian society for the (Western) readership. Sewage as a new stereotypical image of India, which is already partly present in Roy’s The God of Small Things, is now, in The White Tiger, taken to an extreme level. In Adiga’s novel, the main focus is set on the depiction of disgusting and shocking images. In the following passage, it can again be detected: “Here I had to stop, because five feet ahead of me a row of men squatted on the ground in a nearly perfect straight line. They were defecating. I was at the slum” (Adiga 2009: 222). By describing how a group of men relieve themselves next to each other on the street, Adiga creates an image which certainly has a strong effect on the Western reader and is likely to evoke feelings such as disgust or shock. Through this rather extreme description of Indian people, one can see that a number of hybrid authors of the 21st century such as Adiga still “serve up the East as spectacle” (Lau in Brouillette 2011: 41). Where the spectacle of myths and magic was portrayed in classic exoticism, it is the slum that serves as stereotypical picture of ‘modern India’. All in all, Adiga’s portrayal of India in the novel can be clearly defined
dark exoticism, as he, by portraying India in a dark, simplified manner, responds to the demand of the Western readership of the 21st century, advertising horrific Asia as an exotic good. In addition, Adiga practices re-Orientalism, as he, similar to numerous other diasporic authors (resident in the West) who claim to be authentic, constructs a reality of South Asians which is written “stereotypically, . . . sensationally”, and often in a degrading way, targeting an audience which is little or uninformed about the Indian culture or customs (Lau and Dwivedi 2015: 117).

Even though Adiga’s main focus lies on the dark portrayal of India, there are passages in which the classic exotic, as found in Midnight’s Children and partly in The God of Small Things, can be detected as well. For instance, the classic exotic can be detected in the description of the novel’s setting, which is done in a romanticized and rather stereotypical manner: “I am talking of a place in India, at least a third of the country, a fertile place, full of rice fields and wheat fields and ponds in the middle of those fields choked with lotuses and water lilies, and water buffaloes wading through the ponds and chewing on the lotuses and lilies” (Adiga 2009 11). It is, however, likely that this romanticized (and rather stereotypically classic exotic) description is included in order to create a contrasting image, and thus reinforce the effect the dominantly portrayed dark side of India.

Nevertheless, the novel’s focus clearly lies on the portrayal of images such as the following: "The roosters in the coop smell the blood from above. They see the organs of their brothers lying around them . . . The very same thing is done with human beings in India“ (Adiga 2009: 147). Firstly, one can see how Adiga again establishes a connection between Indian people and animals, which, as previously found, contributes to the re-Orientalist presentation of India in the novel. Secondly, this passage serves as another example of the variety of techniques (such as the use of sewage, or the portrayal of Indian men as beasts) Adiga employs to illustrate the darkness of India; in this case, he makes use of organs and blood as a form of portrayal of the new exoticism. The human body is described and portrayed in an, to the Western audience, alien way (except war literature etc.). By explicitly depicting deformations of human bodies and bodily fluids, a relation between the (Eastern) human body and the animal body is established.

In the following passages focusing on India’s darkness, the river Ganges is described, namely as being “full of faces, straw, soggy parts of human bodies, buffalo carrion, and seven different kinds of industrial acids” (Adiga 2009: 15)". This quote
illustrates that Adiga’s dark depiction is taken to a rather extreme level, as, for instance, human body parts are described in detail. Therefore, one could argue that Adiga possibly attempts to evoke horrific images as scandal and shock in order to turn India into a place which evokes a new form of curiosity among the Western readership. Somak Ghoshal also argues that the novel “turns out to be the ideal rough guide to Dark India: a series of extensive footnotes for the benefit of Western readers” (in Mendes 2010: 276). Consequently, as exoticism is an instrument of substitution which “replaces the impress of power with the blandishments of curiosity” (Said in Huggan 2011: 15), Adiga’s extreme portrayal of the dark exotic could thus serve as a marketing tool by which India is “made available to a relatively informed, if not necessarily discerning, consumer public”, who show “voyeuristic tendencies” (Huggan 2011: 120).

The final passage that will be analyzed in regard to the portrayal of the imagery does not focus on horror but rather on depression, as it evolves around the dark fate of numerous people in Indian cities. “They’d have to go to Delhi, or Calcutta, or Mumbai, to live under some concrete bridge, begging for their food, and without a hope for the future. That’s not much better than being dead” (Adiga 2009: 270). In this example, one can see that Adiga, instead of making use of the classic exoticism, the “aestheticization of the real” (Jameson in Huggan 2011: 18), employs a strategic ‘uglification of the real’ through the depiction of the depressing living conditions of Indian people. This depiction serves as another indication towards a stereotyping oversimplification of the portrayed subject in the novel, which constitutes re-Orientalism. Majumdar defines those depictions in the novel as “the critique of exoticism” (2014: 73) due to the allegedly portrayed irony and darkness; however, due to the analyzed aspects, one can argue that it is rather a reinvention of exoticism. Through Adiga’s depiction of the dark East, the Western audience can feel superior, and can experience scandal without having to identify with it. As the former depiction of romantic India has lost its exotic appeal (having been used in mainstream literature for too long), the dark and horrible can be defined as the new promising strategy, the innovative marketing tool for exoticism, which is attractive for the West.

The next aspect of the *The White Tiger* which will be analyzed in regard to exoticist discourses is its genre. Generally, the novel can be defined as a rags-to-riches story combined with a special type of bildungsroman. Passages in which the novel’s genre is especially reflected are now explored in more detail.
The first passage which points to the novel’s genre is the general description of the development Balram has experienced: “See, I am in the Light now, but I was born and raised in Darkness” (Adiga 2009: 11). Firstly, one can see that a connection to the dark portrayal of India exists, as it is the description of Balram's escape from the 'Darkness' into the 'Light', namely the escape from a servant's life into that of a master. Generally, as a bildungsroman entails a lesson learned by the protagonist, the type of Balram’s development needs to be further analyzed, since his development could be related to exoticism or re-Orientalism in the novel. The following passage serves as indication for this claim: “The rest of today's narrative will deal mainly with the sorrowful tale of how I was corrupted from a sweet, innocent village fool into a citified fellow full of debauchery, depravity, and wickedness” (Adiga 2009: 167). This passage illustrates that the bildungsroman is presented in a dark way, namely as a transformation into evil and the loss of morals. Moreover, it sheds light on the existent relation between the dark portrayal of India (the new exotic), and the development of Balram in the course of the novel: both Balram's development and the portrayal of India can be defined as are dark, cynical, and negative. In more detail, in the course of the novel, Balram gradually develops into a more powerful and ‘successful’, but at the same time, more unscrupulous being. The following passage depicts Balram at a rather early stage of his development:

HOW DOES THE ENTERPRISING DRIVER EARN A LITTLE EXTRA CASH? . . . I cheated my employer. I siphoned his petrol; I took his car to a corrupt mechanic who billed him for work that was not necessary; and three times, while driving back to Buckingham B, I picked up a paying customer. (Adiga 2009: 195)

In this passage, one can see that Balram, by conducting minor illegalities, becomes gradually more independent and powerful; having discovered the strategy to escape the horrific state of the darkness, he starts his dark' development by overcharging his master. In the course of the novel, Balram develops more and more into moral-less being – becoming reckless represents Balram’s gateway to success. Hence, in regards to re-Orientalism and exoticism, a clear relation to the genre ‘dark bildungsroman’ of the novel is detectable. By the re-Orientalist depiction of Balram's gradual loss of consciousness, “the subaltern is romanticized and idealized, but also viewed as demonic and abject” (Nandi in Lau and Dwivedi 2014: 43). Balram is idealized through the depiction of his progress to power and success, and, at the same time, presented as
demonic through his loss of morals. An example for the loss of Balram’s morals can be found in the following passage, in which he explains his actions:

Why not? Am I not a part of all that is changing this country? Haven’t I succeeded in the struggle that every poor man here should be making – the struggle not to take the lashes your father took, not to end up in a mound of indistinguishable bodies that will rot in the black mud of Mother Ganga? True, there was the matter of murder – which is a wrong thing to do, no question about it. It has darkened my soul. All the skin-whitening creams sold in the markets of India won’t clean my hands again. (Adiga 2009: 273)

By illustrating Balram’s psychopathic tendencies, Adiga presents his protagonist as the dangerous, mysterious, and demonic subaltern, thus practicing re-Orientalism. It could be moreover argued that, at the same time, Adiga attempts to evoke the feeling of sympathy (sympathetic identification) on part of the readership, as he depicts a protagonist who is ready to do anything necessary to escape his dark fate. “A face-to-face confrontation with the raw egotistical and megalomaniacal psycho-biology of a beast-man like Balram – the white tiger – is enough to send panic waves through the cocooned upper-class reader” (Anwer 2014; 308). Consequently, Adiga creates an excitingly yet horrifically dark atmosphere through Balram’s development.

Moreover, Adiga portrays his character as entirely emotionless regarding, for instance, his family: “One day, I know, Dharam . . . will ask me, Couldn’t you have spared my mother? . . . And then I’ll have to come up with an answer – or kill him, I suppose. But that question is still a few years away. Till then we’ll have dinner together, every evening, Dharam, last of my family, and me (Adiga 2009 272). Hence, one can conclude that Balram is depicted as psychopathic, moral-lacking character. Consequently, the fact that Balram, being the protagonist and narrator, is the novel’s predominant voice describing India, also questions the novel’s authenticity.

In connection to the portrayal of Balram’s evilness, a further issue needs to be pointed out, namely the fact that “Agida, himself is fairly elite in social class terms” (Lau and Dwivedi 2014: 46), and, consequently, does not identify himself with the image of the society he portrays. On this subject, Subrahmanyam criticizes that one cannot “hear Balram Halwai’s voice here, because the author seems to have no access to it”, and further asks, “Whose vocabulary and whose expressions are these?” (in Lochner 2014: 40). Finally, he criticizes that “on page after page, one is brought up short by the jangling dissonance of the language and the falsity of the expressions. This is a posh
English-educated voice trying to talk dirty, without being able to pull it off” (Subrahmanyam in Lochner 2014: 40). The fact that Adiga, despite coming from a wealthy background with posh, international education, tries to make the impression of being familiar with the class he portrays in the novel, possibly results in an unauthentic portrayal of not only the protagonist but the entire society Adiga portrays. Another crucial aspect regarding the issue of unauthentic portrayal is Adiga’s close proximity to the (Western) audience but the large distance to the subject matter (poor India), resulting in a “lack of empathy between artist and subject” (Majumdar 2014: 67). This occurrence is a vital aspect of re-Orientalism, and perfectly corresponds to the trend of hybrid Indian writing, in which “writers with stronger overseas links, with highly transnational careers and thus with a much looser personal connection to India” portray authentic India” (Goh 2011: 331).

Thus, it has been found that the genre of the (postmodern, hybrid) bildungsroman serves as another aspect reinforcing the exotic in the novel. It has moreover been found that Adiga practices re-Orientalism through the depiction of the protagonist’s development from one social class to the other, undermining “the morality of both groups” (Lau and Dwivedi 2014: 46), as both the rich and the poor are portrayed as corrupt. Additionally, due to the way the living conditions of poor people are depicted, Balram’s only way to escape his terrible fate is to kill his master; consequently, it could be argued that Balram’s actions are merely the result of the malfunctioning system of India. Thus, it is not predominantly the protagonist who is portrayed as evil, but the Indian master-servant system (called ‘Rooster Coop’), of which the protagonist is the product or victim.

Nevertheless, the novel predominantly portrays India as the country encountering a recent economic boom, and as the country which is on its way to being an international superpower. The following passages taken from the novel will be examined to find out whether India’s speedy economic growth depicted in the novel is also depicted from a re-Orientalist perspective, and whether these passages could also be defined as exoticist portrayals: “Go to any pub or bar in Bangalore with your ears open and it’s the same thing you hear: can’t get enough call-centre workers, can’t get enough software engineers, can’t get enough sales managers. There are twenty, twenty-five pages of job advertisements in the newspaper every week” (Agida 2009: 45). Looking at this passage, it could be argued that the depiction of ‘new India’, due to its
lately acquired image as the new superpower, is its new form of stereotypical depiction. As Mendes argues, “given that the tiger is a symbol of power and might, the title The White Tiger also alludes to India’s rise as a tiger economy, and thus conflates ideas of exoticism and unstoppable economic growth” (2014: 276). Along with its image of the country experiencing rising economic strength, a connection to the West is drawn in the novel, as can be seen in the following statement by Balram:

Now, Mr Ashok’s thinking was smart. Ten years ago, they say, there was nothing in Gurgaon, just water buffaloes and fat Punjabi farmers. Today it’s the modernest suburb of Delhi. American Express, Microsoft, all the big American companies have offices there. The main road is full of shopping malls – each mall has a cinema inside! So if Pinky Madam missed America, this was the best place to bring her. (Adiga 2009: 101)

In this passage, one can see that the West plays a certain role in the novel as well. In more detail, India’s economic growth is compared to America’s industrial growth in the 20th century. Hence, America is represented as the role model in terms of economic and cultural development, which can also be seen in the following quote: “The way things are changing in India now, this place is going to be like America in ten years. Plus, I like it better here” (Adiga 2009: 77). The West, especially America, is depicted as the goal India aspires to.

Apart from America being an important part, China plays a crucial role in the novel as well. Firstly, the letters written by Balram are addressed to the Chinese Prime Wen Jiabao. Secondly, throughout the novel, China is depicted as having a special relationship to India: “Some politician on the radio was saying that that’s why we Indians are going to beat you: we may not have sewage, drinking water, and Olympic gold medals, but we do have democracy” (Adiga 2009: 80). This passage illustrates that a certain comparison or even competition between India and China exists. Moreover, apart from once again being depicted as underdeveloped country, India seems to be portrayed as inferior to China. China, which is also hailed as potential new superpower, is pointed out to be the nation without democracy. In the following quote, one can see that India’s (democratic) political system is made responsible for its malfunctioning society, as can be seen in Balram’s statement: “We have this fucked-up system called parliamentary democracy. Otherwise, we’d be just like China” (Adiga 2009: 132).

Concerning the depiction of China in the novel, one aspect needs to be pointed out, namely the fact that even though the novel’s letters are addressed to the
representative of China, no return-letters exist in the novel – the entire ‘conversation’ is
directed in one way, namely from India to China. Since Jiabao does not respond, one
could argue that China is given no voice in the novel, while India is represented as the
East’s new voice. Support for this claim can be found in the ‘meta-exotic’ comment
Balram makes: “I read about your history in a book, Exciting Tales of the Exotic East, that
I found on the pavement, back in the days when I was trying to get some enlightenment
by going through the Sunday secondhand book market in Old Delhi” (Adiga 2009: 3).
This passage represents China from a (re-)Orientalist perspective. However, apart from
the ‘classic’ exotic representation, a certain “meta-Orientalism” (rather than “re-
Orientalism”) can be detected in Balram’s statement, as in the novel, the process of re-
Orientalism is explained. Balram, being the ‘Western’ reader of China's exoticism,
expects an authentic yet exciting historical account of China. According to Brouillette,
this phenomenon can be explained as follows: Since a certain self-consciousness about
the impact of re-Orientalism and exoticism by hybrid (but also Indian) writers exists,
“the anxious writer both partakes and critiques Orientalist logic” (2011: 54).
Nevertheless, due to the minor appearance of meta-Exoticism and the thus far detected
predominance of the exotic, it could be argued that this sort of meta-comment is a
variation of the previously analyzed “ironic self-consciousness” (cf. Huggan 2011: 123),
or yet another innovative method of exoticism.

Another aspect of how India is represented in the novel, apart from its image as
superpower, is related to the dark (‘evil’) India together with Balram’s development into
an evil, moral-less being. In more detail, India’s corrupt political, economic and social
system is repeatedly emphasized and portrayed in several ways throughout the novel.
For instance, when introducing India to Jiabao at the beginning of the novel, Balram
makes the following statement about the general situation in India: “One fact about India
is that you can take almost anything you hear about the country from the prime minister
and turn it upside down and then you will have the truth about that thing” (Adiga 2009:
12). Consequently, Balram claims that any sort of representation of India by Indian
people is unauthentic, except for his own truth, his authentic narrative. He further
provides examples of the corruption taking place in, in this case, ‘the Darkness’ (the
poorest, most horrible parts of India), stating that “there is no hospital in Laxmangarh,
although there are three different foundation stones for a hospital, laid by three
different politicians before three different elections” (Adiga 2009: 28). Hence, Adiga
takes India’s dark depiction to a more extreme level as he not only evokes empathy by portraying the poverty in the slums, but also draws an image of India’s political system as a corrupt entity. He furthermore refers to the corruption in the schools, describing the injustice taking place as follows:

There was supposed to be free food at my school – a government programme gave every boy three rotis, yellow daal, and pickles at lunchtime. But we never ever saw rotis, or yellow daal, or pickles, and everyone knew why: the schoolteacher had stolen our lunch money. The teacher had a legitimate excuse to steal the money – he said he hadn’t been paid his salary in six months. (Adiga 2009: 28)

In this description, both the ‘classic’ exotic and the new form, the dark exotic are portrayed. By including classic exotic props such as pickles, Adiga creates the classic exotic, and by depicting how poor people are victims of the Indian system of corruption, he portrays ‘dark India’, and hence the new exoticism. In this passage, he moreover illustrates that people’s evil deeds are once more grounded in their being exploited by the existing corruption in India. Additionally, by including innocent, underprivileged children, Adiga not only evokes the feeling of empathy among the Western readership (sympathetic identification as aspect of exoticism), but also depicts India as evil state. Adiga makes several characters in the novel draw precise pictures of India’s dark society, depicting how, both in the ‘Darkness’ and in more privileged ranks, corruption, scam and exploitation are a common phenomenon. The following quote serves as example: ‘The scam is this, Country-Mouse. Foreign wine is very expensive in Delhi, because it’s taxed. But the embassies get it in for free. They’re supposed to drink their wine, but they sell it on the black market’ (Adiga 2009 106).

Concerning the matter of India’s portrayal as evil, corrupt state, several passages can be found in which America’s politics and business procedures are compared to the ones of India. The following passage serves as fitting example for the way the relation between both countries is depicted throughout the novel: “This is India, not America. There’s always a way out here. I told you, we have someone here who works for us – Ramanathan. He’s a good fixer” (Adiga 2009: 100). Looking at this passage, one could argue that India is portrayed as an underdeveloped, evil version of America. Throughout the novel, the reader repeatedly encounters a depiction of America as the nation where corruption does not exist, and India as its criminal counterpart. “Don’t you have to work on the elections?” “The elections? All wrapped up. It’s a landslide. The minister said so this morning. Elections, my friend, can be managed in India. It’s not like in America”
On this subject, Anwer argues that “the US . . . is an idyllic absent-presence in the novel – an unnamed object of desire to which the horrified middle class inexorably retreats when unable to cope with the catastrophes born of class-collision in the Third World” (2014: 313). Due to the analyzed passage, Answer’s claim can be, to a large extent, confirmed. However, considering that Mr Ashok, Balram’s master and important character in the novel, spent time in America and is portrayed as rather Americanized, one could rather argue that a Western (American) voice in the novel is present. In more detail, regarding especially the way India is depicted (injustice, corruption), the critical and condescending point of view of the West is represented by Mr Ashok. This can be seen in the following passage: “It seems like this is all I get to do in Delhi. Take money out of banks and bribe people. Is this what I came back to India for?” (Adiga 2009: 204). Through the patronizing and condescending way India is described by the West (represented through Mr Ashok), it can be argued that India is, once more, depicted as evil state which is inferior to its Western counterpart.

In regards to the re-Orientalist depiction of India’s government, Balram’s descriptions are of high importance as well. Having eventually arrived in the ‘Light’, Balram describes the procedures taking place in his own company, as well as the pressure and criminality caused by the Indian government’s corruption:

And it was not his fault. Not mine either. Our outsourcing companies are so cheap that they force their taxi operators to promise them an impossible number of runs every night. To meet such schedules, we have to drive recklessly; we have to keep hitting and hurting people on the roads. It’s a problem every taxi operator in this city faces. Don’t blame me. (Adiga 2009: 266)

From this passage, it can be concluded that it is implied that in order to ‘make it’ in India, one has to be a corrupt, moral-less being; if one aspires to succeed (i.e. be spared the horrible fate of a servant), one has to make severe sacrifices. Hence, the portrayal of the dark, primitive, and corrupt India perfectly matches the traditional Orientalist perspective of the degrading of the East by the West. The difference to traditional Orientalism is (apart from the writer) that nowadays, in the timeframe of late capitalism in the West (21st century), the depiction of the rather new, liberal market in the East is used as base of the re-Orientalist portrayal. Thus, this situation “can be seen as a continuation of the same domination and control of the European colonial powers, albeit in different forms and mutations” than during the times of colonialism (Lau and Dwivedi 2014: 83).
In the *The White Tiger*, a certain orientation towards the West, foremost towards America, has been found, especially in regard to India’s economic development; in return, a dismissive and condescending perspective on India by the West is visible. Additionally, several passages in the novel shed light on India’s admiration of the West, not only economically, but also culturally. For instance, Balram describes “the modernist suburb of Delhi” (Adiga 2009: 140) as “the most American part of the city” (Adiga 2009: 140). At the same time, India is defined as inferior and underdeveloped, in passages such as the following: “I'm not talking of any ordinary home cooking, either – he got me to serve her some of that stinking stuff that comes in cardboard boxes and drives all the rich absolutely crazy” (Adiga 2009: 130). In this passage, Balram is portrayed as a primitive, uninformed and ignorant servant. Consequently, one could argue that India is once more depicted as primitive country, and the sum of India’s descriptions in the novel can be defined as re-Orientalist portrayal of the country and the culture.

Nevertheless, the most striking re-Orientalism in the novel is the depicted mimicry of the West by the East: The West is illustrated as the ultimate role model concerning all aspects of life – culture, food, architecture, and economy. To this occurrence, a parallel to the mimicry by the colonized of the colonizer can be drawn. By depicting an India which copies American street names and shopping malls and builds entire neighborhoods accordingly to American models, and by depicting rich Indians who are educated in America, the bond between periphery and center, (periphery being the East, revolving around the center, the West), is re-established in the novel.

Along with the re-Orientalist portrayal of India, the West is depicted in a positive and uncritical way which can be detected in the following passage: He “struggles to survive in the post-independence Indian wilderness”, because he points out that “on the fifteenth of August, 1947 – the day the British left – the cages had been let open; and the animals had attacked and ripped each other apart and jungle law replaced zoo law” (Adiga 2009: 63-4). This passage shows that while India is portrayed in the usual re-Orientalist manner (described as primitive, compared to animals), the British colonialism is depicted in a rather neutral, almost positive manner; this portrayal of the East as inferior to the West could be defined as another exotic marketing tool for the Western readership.

Thus, the following conclusion can be drawn due to the novel’s portrayal of China as the Other and the Indian mimicry of the west (America): India can be defined as the
new middleman between China and America, which is one aspect of the novel’s new re-Orientalism. Consequently, Adiga, with The White Tiger, can be claimed to be part of the group of diasporic authors who are “now globally accepted as middlemen” and are ascribed the power to mediate between the two worlds (the first and the third), marketing India accordingly to the rules defined by the privileged living in the West.

Due to the novel’s re-Orientalist portrayal and the Booker repeatedly praising Adiga’s “anxiety of Indianness” (Booker Prize Foundation in Mendes 2010: 289), Kripta argues that Adiga “crafted his novel in a manner that it could not but impress the Man Booker judges who see India as a seething mass of unwashed hordes which worship pagan gods, are trapped in caste-based prejudices, indulge in abominable practices like untouchability, and are not worthy of being considered as an emerging power, never mind economic growth and knowledge excellence” (in Mendes 2010: 284). Indeed, it has been found that India is portrayed as a form of underdeveloped version of America, and the Booker Prize defines The White Tiger as the picture of “the new India” (Man Booker Prize in Brouillette 2010: 42), which could be argued to shed light on a certain preference on part of the Booker judges to pick novels demonstrating re-Orientalist portrayals of the East in different exoticist manners to the Western audience which "relies heavily on a previous contestation of discourses, facilitated by authors such as Rushdie, surrounding India and its allure as exotic other" (Mendes 2010: 289). The new exotic, the portrayal of the booming nation in a sensational, dark, criminal manner and the admiration and orientation towards the West. Thus, it could be argued to be orientated to fulfill the latest expectations of the Western audience, in order to evoke both fascination and fear among the Western readers. It might be therefore the case that the Booker Prize jury has detected the innovative exoticism of The White Tiger as a promising new form of the exotic in the West.

Altogether, the novel can be defined as a new way of exoticism, as a representation of an underdeveloped copy of the rags-to-riches America, which, in a re-Orientalist manner, portrays India subordinate to the West. India’s portrayed adaption to the development of the Western world could be defined as the new form of exoticism in the 21st century; written for the Western market, the novel (which depicts India’s emerging dark capitalism) could be regarded as response to the Western society in the times of late capitalism of West. This way of portraying India possibly roots in the fact that firstly, it suits the West’s demand for the new exotic, and secondly that Adiga, the
hybrid writer, describes the East from the Western point of view, due to his cultural and geographical distance to India. The novel portrays India as middleman or communicator between China and America, and as the new voice of the East (due to the Indian protagonist, the portrayed economic boom in India and the fact that China has no voice); yet, India is depicted as dark and underdeveloped, and is therefore portrayed as a primitive version of America, as America's 'little, underdeveloped brother'. *The White Tiger* could be therefore defined as the new kind of exotic representation which the Western audience very likely expects, namely the dark, evil exotic depicted through the lens of an exotic maniac; as the entire story takes place in the setting of the emerging economic boom in the 21st century, it remains in the realm of the familiar for the West. The new exoticism adapts to the 21st century and portrays an India which has eventually achieved to be the new America, yet in a more vulgar, corrupt and underdeveloped version.

**Conclusion**

This thesis has found that Rushdie, being a highly popular western-educated writer living in Great Britain and the US, can be defined as one of the pioneers in the field of re-Orientalism in Indian Writing in English. Being mistaken as a voice of the margin by the West, Rushdie, the new middleman between East and West, introduces the 'classic' exoticism with *Midnight's Children*. By creating mysticism (due to, for instance, the reference to Eastern tales) in the novel's narrative style and plot, and the frequent appearance of stereotypically Indian objects, Rushdie develops the base for exoticism in the novel. Then, most importantly, by employing the technique of magical realism, which has turned out to be the ideal method to reinforce already present exotic aspects, Rushdie creates an exotically appealing novel for the West. The technique is a suitable tool for exoticism, since it includes two important aspects: firstly, realism, which serves as connection to reality and authenticity for the Western reader, and, secondly, the supernatural, which reinforces the stereotypically Eastern mysticism, and eventually results in the perfect ratio between the known and the unknown for the Western market. Rushdie’s re-Orientalist and exoticist pioneer work paved the way for hybrid writing as a marketing tool in the West.
Since *Midnight’s Children’s*, the classic exoticist work, is the only novel in the history of the Booker which has received three different prizes, it could be argued that the Booker Prize reinforces, or at least mirrors, the popularity of the exoticist genre in the 20th century. Since the Booker has a legitimating role in the Western literary marked, and Booker’s awarding *Midnight’s Children* three times is more than merely marking the novel as qualitative, this serves as a clear indication for Booker’s premeditated exoticist marketing procedures, responding to the demand for the exotic of the Western readership. Thus, the Booker can be defined as a contributor to exoticism, and *Midnight’s Children* as the pioneer, the ‘classic’ exotic, in the history of Booker-awarded works.

Secondly, it has been found that in *The God of Small Things*, exoticism and re-Orientalism can be identified; in more detail, Roy introduced a new form of exoticist portrayal in the novel. The mere exotic depiction of landscapes and people in a mythical way (as it was done by Rushdie in the 1980s) was not sufficiently exotic in the 1990s. Consequently, there was the need for a new strategy to attract the attention of the literary prizes (such as the Booker) and, subsequently, of the Western readership. Vice versa, the Booker could have identified Roy’s new form of exoticism as promising new market niche, since the invention of ‘new English’ perfectly met the requirements of exoticism – it is innovatively different, yet ‘domesticated’ and, for the English reader, understandable enough to be predictable – and thus awarded the novel. Moreover, aspects such as Roy’s exotic representation, or the inclusion of Malayalam passages, satisfied the reader’s need for experiencing (exotic) authenticity. Eventually, since in the novel, the former colonizer (the center, the West) is represented by characters expressing a certain degrading (thus re-Orientalist) view on India while praising the English culture and language, it can be concluded that the novel revolves around the ‘new center’, namely, once again, the West.

Thus, it has been found that Roy’s exoticism is in many ways similar to Rushdie’s (such as the inclusion of exotic imagery and exotic props). Nevertheless, through her ‘new English’, Roy discovers an innovative way of portraying the exotic while disguising it as a method of counter-discourse, raising new interest among the Western readership ‘post Rushdie’, thus defining the re-Orientalism of the 1990s in Indian Writing in English. Regarding the Booker prize’s role in this process, the Booker can be argued to have a least legitimzed and marketed Roy’s new exoticism. Moreover, it is likely that the Booker identified the novel’s innovatively exotic potential (especially the subsequent
interest of the Western readership) and thus took on the role of the discoverer and distributor of Roy’s innovative exoticism in the 1990s.

Thirdly, in Aravind Adiga’s *The White Tiger*, exoticism and re-Orientalism has been identified as well. Depicting India’s emerging dark capitalism, the novel can be defined as a new way of exoticism, in this case as a representation of an underdeveloped copy of the American rags-to-riches story, which, in a re-Orientalist manner, portrays India in a subordinate and mimicking role to the West. This way of portraying India possibly roots in the fact that firstly, it suits the Western demand for the new exotic (in 21st century Western late capitalism), and secondly that Adiga, the hybrid writer, describes the East from the Western point of view, due to his cultural and geographical distance to India (located in the West). Moreover, the novel portrays India as middleman or communicator between China and America, and as the new voice of the East (due to the Indian protagonist, the portrayed economic boom in India and the fact that China has no voice); yet, throughout the novel, India is depicted as dark and underdeveloped, and partly horrific. *The White Tiger* could be therefore defined as the new kind of exotic, which the Western audience very likely expects, namely the dark, evil, disgusting India, which has already partly started in Rushdie’s and Roy’s work, but which is the central aspect in Adiga, depicted through lens of an exoticised maniac. Like Roy’s *The God of Small Things* in the 1990s, Adiga’s new exoticism in 2008 adapts to the Western demand in the 21st century, portraying a dark India which has eventually achieved to be the new America, but in a more vulgar, corrupt and underdeveloped way.

The Booker Prize can be argued to have awarded Adiga’s novel as a reaction to the latest demand and popularity of the dark exotic in the Western book market. Characterizing *The White Tiger* as an authentic depiction of ‘the New India’, the Booker offers the Western reader an allegedly authentic view into what is actually the latest form of exotic representation, thus marketing and distributing the new form of exoticism in the 21st century.

 Altogether, a transformation of the portrayed exoticism in three decades of Booker-prized IWE novels has been found. The three stages of exoticism identified in this thesis are the following: Firstly, the classic exotic with Rushdie’s magical realism in *Midnight’s Children* (1980s), secondly, the innovative exotic with Roy’s ‘New English’ in *The God of Small Things* (1990s), and thirdly, the dark exotic with Adiga’s *The White Tiger* (21st century). Due to Booker’s awarding (and therefore marketing and
distributing) three consecutive stages of exoticism, the prize's favouring of novels portraying exoticism in a constantly fashionable manner depended on the demand of the Western readership, becomes visible. The Booker can be consequently defined as, in many instances (in Rushdie’s and Roy’s case), forerunner and co-creator and legitimizer in the literary exoticist industry, defining the momentarily popular exoticisms; in Adiga’s case, the Booker can be rather defined as follower and supporter of the portrayed exotic, responding to the trend of dark exoticism in the 21st century.
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