

## Chapter - I

The “Subalterns” are the people from the under-privileged lower strata of the society who are given ‘no’ place in the cultural and the historical constructs of the society. These people are exploited and misbehaved by the upper classes or the ruling classes. They are deprived of all their fundamental rights – which being humans, they should have. They are deprived of the right of taking their own decisions, and even the right to protest against the exploitation and the ill-treatment meted out to them. All of their efforts to raise their voice outside the accepted rules made by society for them are neglected and are not supported.

“Subaltern is a term that commonly refers to persons who are socially, politically, and geographically outside of the hegemonic power structure.”<sup>1</sup> They are treated as mere “things”, having no emotions, which others use for their own self-interests. They hardly have any control over their lives, and all their decisions are influenced by others. The people of the upper strata or the tormenters always try to control their lives. All through their life, they work for others, but they themselves get nothing. They work for others and make their lives comfortable. But, they themselves spend their whole life in poverty, and lead a miserable life because of the exploitation by the upper classes. These people are the victims of the social structure and the social conventions. They are compelled to follow these social conventions which are made by others for them. Boaventura de Sousa Santos “uses the term subaltern to denote marginalised and oppressed people(s) specifically struggling against hegemonic globalization.”<sup>2</sup>

The term “subaltern” has a long history. Originally, the term “subaltern” belongs to the military terminology. It was first used, outside the military field by the Italian Marxist Antonio Gramsci, who used the term as a synonym of “proletariat”, and to signify the deprived or the marginalized sections of the European, especially the Italian society. Then the term “subaltern” was used by a group of historians, headed by Ranjit Guha, the Subaltern Studies Group (1982). Dipesh Chakrabarty quotes Ranjit Guha’s words from introduction of one of the volumes of *Subaltern Studies* that the group is “indeed opposed to much of the prevailing academic practice in historiography...for its failure to acknowledge the subaltern as the maker of their own destiny. This critique lies at the very heart of our project” (472).

The Subaltern Studies series was started as “an intervention in South Asian

historiography”, and soon it turned into a “vigorous postcolonial critique.”<sup>3</sup> Now the term subaltern is a term used in many social sciences such as, history, anthropology, sociology, and literature. The aim of the *subaltern studies* group was to re-analyze the history from the point of view of the marginalized and exploited sections of the society, whom they call subalterns, and for this purpose they published *Subaltern Studies: Writings on Indian History and Society*, a series of publications in Indian History. This publication “initially concentrated on the study of peasant and tribal insurgency in South Asia. Their main thesis was that colonial, nationalist, and Marxist historiography of this region had ignored the importance of such insurgencies.”<sup>4</sup>

Pramod K. Nayar describes the work of the *subaltern studies* group as “an ongoing attempt to retrieve histories that have been silenced/erased by both colonial and nationalist powers. This is the subaltern studies project in India, which seeks to write the history of the subaltern as against / alternative (to) the history of the upper classes / castes, a ‘history from below’ ” (167). Dipesh Chakrabarty, in his essay “A Small History of Subaltern Studies”, says that “the declared aim of the *Subaltern Studies* was to produce historical analyses in which the subaltern groups were viewed as the subjects of their own history” (472).

The *Subaltern Studies* group concentrated, not only on the suppression of these people, but also on the possible ways in which these people can resent their oppression or “as the maker of their own destiny” (Chakrabarty 472). The group tried to highlight the contribution of the subaltern classes in the field of history. Pramod K. Nayar says that the Subaltern Studies “attempts to write a historiography that is different from the colonial one. The theories of nationalism, identity and ethnicity come in for special scrutiny here”(212). The group aimed at perceiving “history from below”, and he further elaborates the point that the group attempts to write “the history of those common people (tribals, lower classes/castes and women) that have been silenced in accepted histories of the nationalist movement” (Nayar 213).

The Subaltern Studies Group aimed at producing a new version of history in which the history was perceived from the point of view of the people who belonged to the suppressed classes of the society. The group did not approve the customary practice in history to judge history only by the actions and perceptions of the ruling or the upper class. The group aimed at writing the history of Modern India i.e. the history of the struggle for freedom in India which excluded the contribution of the people from the lower strata of the society. But, the Subaltern Studies Group

attempted to re-write the whole history of Modern India from the point of view of those people who belonged to the lower castes and the lower classes, and made contribution in restoring freedom to India.

The group paid special attention to those people who also played an important role in history, but whose contribution is neglected. Their version of history was different from that of the conventional one. They wanted to give a place in the national history to these neglected classes. In the *Subaltern Studies* series, they aimed at exploring more about the contribution which the subaltern classes made in making history. The group tried to give the subaltern classes a definite identity and a definite place in the history.

It was Gayatri Chakravorty Spivak who used the term “subaltern” in the literary field in her most quoted essay “Can the Subaltern Speak?” (1988). She was also a member of the Subaltern Studies Group for some time. She used the term for the “analysis of the Third World and more particularly, to India” (Bart-Moore 452) and to address the colonized women who are doubly exploited by both the colonialism and the patriarchy. To make clear the position of the women in a colonized male dominated society, she gives the example of the custom of being “sati” after the death of the husband in the Indian society and the suicide of a widow Bhubaneswari Bhaduri in Calcutta in 1926. She says that “subaltern” is not “just a classy word for oppressed, for Other, for somebody who's not getting a piece of the pie.”<sup>5</sup>

She says that only by belonging to the working class or to some minority group, no one deserves to be called subaltern. She says that “In postcolonial terms, everything that has limited or no access to the cultural imperialism is subaltern,”<sup>6</sup> and she further calls the subaltern “a space of difference.”<sup>7</sup> Those weak and powerless classes which are oppressed and exploited by the powerful classes of the society are called subaltern. These people are given a fixed role and place in the cultural, social and political fields, and these people are supposed to play only the roles which are assigned to them by the dominant powers of the society. It is also decided by the dominant groups of the society that what way these people would express themselves. There are some set rules for these people to act and communicate in the society which are made not by themselves, but the ruling classes of the society.

To give any class the status of subaltern, we should concentrate on different means by

which these classes are exploited. These classes always try to resist the exploitation and ill-treatment meted out to them by the ruling classes, so we can easily see a sense of resistance in the discourse of these classes. These classes always try to throw away all the restrictions and the limitations imposed on them by the society, as Spivak says in her essay “A Critique of Postcolonial Reason” that “Simply by being a postcolonial or the member of an ethnic minority, we are not ‘subaltern’. That word is reserved for the sheer heterogeneity of decolonized space.”(Nayar 192)

She says that the working class is oppressed but not the subaltern. She concluded in the essay that these people can never speak for themselves, as they are given “no space” in the society in which they can speak. These people have no medium through which they can express themselves, so their voice remains unheard and unnoticed. But in this essay, Spivak herself is speaking on the behalf of these people and thus draws the attention of the people towards these exploited people. She herself mouths the voice of these voiceless people. Bart Moore-Gilbert says in his essay “Spivak and Bhabha” that Spivak is “herself constituting and speaking for, or in place of, the subaltern—the very maneuver for which she criticizes so much western discourse”(464).

She brings the “dark continent” (to borrow the term of Freud for the female conscious) of the experience of these suppressed people in to the light through this essay. Walder highlights Spivak’s intention in the words:

She worried fruitfully about the problem of representing some of the most marginalized people — rural Indian women subject to sati — although her critics argue that she ended up not allowing them any voice at all, since that voice is on her terms always meditated, if only by her own attention to it. (Walder 81)

The subaltern classes have to express themselves within the accepted and the set rules of the patriarchy and the colonialism, but their every effort to speak outside these rules are neglected. In this essay, Spivak’s main concern is:

The degree to which the (post)colonial subaltern, in particular, enjoys agency, an issue which she characteristically explores in terms of whether subaltern can speak for themselves, or whether they are condemned only to be known, represented, and spoken for

in a distorted fashion by others, particularly by those who exploit them. (Bart-Moore 452)

She makes clear that the term “subaltern” can be applied to those people who are denied any place in the society and who are exploited by the powerful of the society, and not only to the working class. Since these people cannot speak for themselves, so these people have to be spoken for or to be represented by others. In the essay “Can the Subaltern Speak?,” the term ‘subaltern’ includes the farmers, peasants, labourers, the tribals and workers and women in subaltern class. But, in the later essays of Spivak, “it is extended to encompass a range of disadvantaged constituencies within the west, from women as a whole to the class of migrant which Spivak describes as ‘urban home-workers’.” (Moore-Gilbert 452)

She says in the foreword to *A Companion to Postcolonial Studies* that her famous essay “Can the Subaltern Speak?” “... is not really about colonialism at all. It is about agency: institutionally validated action” (XX). Spivak quotes her own words from one of her later essays, “Theses on the Subaltern” (1999) in her foreword to *A Companion to Postcolonial Studies*:

And no, the subaltern ‘is’ not the absolute other. (Nothing) (is) the absolute other? The ‘subaltern’ describes ‘the bottom layers of society constituted by specific modes of exclusion from markets, political-legal representation, and the possibility of full membership in dominant social strata.’ (XX)

Here, she makes clear that the subaltern is the lowest strata of the society, which is excluded from any kind of access to the social, economic, political or cultural life of the society. These classes are also denied any chance of participating in the governing system of the society as these classes are considered fit to be governed only. These classes share the ruler/subject or the colonizer/colonized relationship with the dominating or the upper classes of the society.

M. H. Abrahms says in his *A Glossary of Literary Terms* that “the Subaltern has become a standard way to designate the colonial subject that has been constructed by colonial people who employ this discourse” (237). But, these classes do not accept their ill-treatment and oppression by the colonizers, and always try to raise their voice against the upper classes. The Subaltern is the group, which is denied of any voice to protest against their ill-treatment, and these people “can

speak through their actions as a way to protest against mainstream development and create their own visions for development. Subaltern groups are creating social movements which contest and disassemble Western claims to power.”<sup>8</sup> And by challenging the authority of the colonizers, these classes create a space for themselves which is different from that created by the discourse of the colonizers. Spivak calls the subaltern a “sheer heterogeneity of decolonized space” (Nayar 192). M.H. Abrahms says that it is a “a recurrent topic of debate is how, and to what extent, a subaltern subject, writing in a European language, can manage to serve as an agent of resistance against, rather than of compliance with, the very discourse that has created its subordinate identity.”(237)

The colonizers never want to lose their power over the colonized people, and to secure their position as the colonizer, they try to make the colonized people believe in their inferiority and weakness. The colonizers exploit the colonized people, but at the same time they do not want them to revolt. So in the discourse of the colonizers, the colonized or the subject class is represented as ‘weak’ and ‘inferior’ to the colonizer class, and these people are made to believe that they are unable to govern and the rule of the colonizers is for their good. In the discourse of the colonizers, the colonized are presented with some fixed and stereotype ideas.

The image of these people is presented the way the colonizers want. Their image is fixed in the discourse of the ruling class as illiterate, and inferior “other”. Edward Said says in *Orientalism* that the colonizers, to maintain their authority and power over the colonized people, constructs the natives or the colonized as inferiors or weak. He defines Orientalism as “a manner of regularised (or Orientalised) writing, vision, and study dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient. The Orient is taught, researched, administered, and pronounced in certain discrete way.” (Nayar 185)

Edward Said gives example of many writers who all have presented the "East" as being both ‘other’ and ‘inferior’.<sup>9</sup> The image of the Orient is constructed as ‘the dark other’, having no individuality, and no personal characteristics. The ruling class does not want to lose their authority over the subject class. For this purpose they present them in a certain way. Religion and economic condition play an important role in making the subject class believe in their inability to rule. Said emphasizes in *Orientalism* the need to study the European discourse by which the image of the subaltern is fixed by the colonizers, because:

Without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage – and even produce – the Orient politically, sociologically, militarily, ideologically, scientifically and imaginatively during the post – Enlightenment period. (Walder 70)

Said concentrates on the representation of the Asia and Middle East in the European discourse. He also points out that “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground itself” (Walder 70). By representing the colonized people as weak and the other, the colonizer tries to present himself as superior and powerful than the colonized. He further adds in his argument that the “long tradition of romanticized images of Asia and the Middle East in Western culture had served as an implicit justification for European and the American colonial and imperial ambitions.”<sup>10</sup>

In the book, Said describes "Orientalism" as a “constellation of false assumptions underlying Western attitudes toward the Middle East”<sup>11</sup> and it is marked by as Keith Windschuttle calls “subtle and persistent Eurocentric prejudice against Arabo-Islamic peoples and their culture.”<sup>12</sup> Edward Said’s work on Orientalism deals with the ways in which the orient countries and the orient people were represented by the European discourse as inferior to the European people. The Oriatalist is the one who studies the art and culture of the Orient countries. This work by Edward Said “explains the way in which Orientalism produced the foundation and the justification for the domination of the ‘other’ through colonialism.”<sup>13</sup>

Said argues that the European people have in their minds prejudice against the Orient people, and they make an imaginary image of these people as “savage and monstrous” before exploring these countries and knowing about these people. Edward Said makes it clear in this work:

The idea of difference and strangeness of the Orient continued to be perpetuated through media and discourse creating an “us” and “them” binary through which Europeans defined themselves by defining the differences of the Orient. This laid the foundation for

colonialism by presenting the Orient as backward and irrational and therefore in need of help to become modern in the European sense. The discourse of Orientalism is Eurocentric and does not seek to include the voices of the Orientals themselves.<sup>14</sup>

In this work, Said considers the issue of cultural difference also. He "...suggests that all cultures have a view of other cultures that may be exotic and harmless to some extent, but it is not this view that he argues against and when this view is taken by a militarily and economically dominant culture against another it can lead to disastrous results."<sup>15</sup>

Frantz Fanon is a well-known postcolonial thinker and the writer of revolutionary books *The Wretched of the Earth* (French: *Les Damnés de la Terre*, first published in 1961, translated in 1963), *A Dying Colonialism* (1965), and *Black Skins, White Masks* (1967). *The Wretched of the Earth* was written during the Algerian struggle against the colonial rule. In this book, Fanon tries to find out the psychological effect of the colonial rule on the colonized people. In this work, he tries to explore "the psychological effect of colonization on the psyche of a nation as well as its broader implications for building a movement for decolonization."<sup>16</sup> In this work, Fanon insists upon using arms by the colonized against the colonizers to secure freedom from the colonial rule.

For Fanon in *The Wretched of the Earth*, the colonizer's presence in Algeria is based sheerly on military strength. Any resistance to this strength must also be of a violent nature because it is the only 'language' the colonizer speaks. The relevance of language and the reformation of discourse pervades much of his work, which is why it is so interdisciplinary, spanning psychiatric concerns to encompass politics, sociology, anthropology, linguistics and literature.<sup>17</sup>

The work focuses on the psychological aspect of the colonialism and its effects on the colonized people. He stresses on using violence against the colonizer. The first chapter of the book 'Concerning Violence' "...is a caustic indictment of colonialism and its legacy. It discusses violence as a means of liberation and a catharsis to subjugation. It also details the violence of colonialism as a process itself."<sup>18</sup>



Fanon uses the term lumpenproletariat which, in the Marxist theories means “the lowest, most degraded stratum of the proletariat, especially criminals, vagrants, and the unemployed, who lacked class consciousness.”<sup>19</sup> But, Fanon used the term to address the rural population of the colonized regions who are not directly involved in any kind of industrial production, such as, poor peasants. He assumes that “only this group, unlike the industrial proletariat, has sufficient independence from the colonists to successfully make a revolution against them.”<sup>20</sup> According to him, all the revolutionary groups should use the force inherent in these poor peasants living in rural areas, in the revolt against the colonial power, as it would give the revolt the needed force. Fanon expresses his faith in the power of the common people.

In the book, “Fanon goes into great detail explaining that revolutionary groups should look to the lumpenproletariat for the force needed to expel colonists.”<sup>21</sup> Fanon rightly says in his works:

Colonialism drives the colonised to madness by rejecting any individuality—claims of the native. The native is annihilated, ‘objectified’, and is made into something less than human, a nothingness. This was achieved by the emphasis on psychic difference, where the native’s psyche was repeatedly represented, savaged, and ‘treated’ as inferior. (Nayar 172)

Walder calls this work of Fanon an important work in postcolonial thinking as in it Fanon “...wrote from the perspective of a colonial subject in the thick of an independence struggle, addressing other colonial subjects” and also because “...he placed the cultural (including literary) aspect of colonial and post-colonial history at the centre of his discussion” (Walder 57). According to Walder, this work of Fanon, “...has spoken more directly, profoundly and lastingly than any other single anti-colonial work on behalf of and to the colonized” (Walder 57). Fanon is concerned about the psychological effects of the colonial rule over the colonized in *Black Skins, White Masks*, when he writes that “the soul of colonised...have created an inferiority complex” because of the “death and burial of its local cultural originality” (Nayar 172). In this book:

Fanon uses psychoanalysis and psychoanalytical theory to explain the feelings of dependency and inadequacy that Black people experience in a White world. He speaks of the divided self-

perception of the Black Subject who has lost his native cultural originality and embraced the culture of the mother country. As a result of the inferiority complex engendered in the mind of the Black Subject, he will try to appropriate and imitate the cultural code of the colonizer.<sup>22</sup>

Fanon concentrated on the psychological aspect of the system of the colonialism. He focuses upon the effect of the colonialism upon the colonized people. To get freedom, he insisted upon the need of an armed revolt against the colonizer.

Here, Fanon's writings intercede to promote the construction of a politically conscious, unified revolutionary self, standing in unmitigated antagonism to the oppressor, occupying a combative subject position from which the wretched of the earth are enabled to mobilize an armed struggle against colonial power. (Parry 15)

According to him, in the European discourse the native people are presented as the Other, totally opposite to the European. In the discourse of the colonizer, "the black man is the Other for the white man. This Other is totally an alien, beyond his European self" (Nayar 172). The white man becomes a symbol of power for the black man, and the black man suffers from the inferiority complex. The black man "puts on 'white masks', Fanon's symbol for both imitation and schizophrenia in the native." (Nayar 172)

Fanon discusses the psychological effects of the colonial rule over the colonized people in detail in his writings. Fanon also considers the questions of language and religion while analyzing the effects of colonial rule over the colonized people's psyche. He says that the Churches in the colonized countries symbolize the power of the colonizer. These are the churches of the white people. "The Church in the colony is the White people's church. This church 'does not call the native to God's ways but to the ways of the white man, the master, the oppressor'" (Nayar 173). Fanon not only concentrated on the psychological effects of the colonial rule over the colonized people, but also considers the issues of language, culture and religion in the oppressive system of colonialism. All these factors also play an important role in fixing the image of the colonizer as superior, and the image of the colonized as inferior to the colonizer.

The Subaltern groups are not bound to any specific time period or any specific society. The Subalternism can be found anywhere, in any field of life, and in any time period. Any group of people which is exploited or deprived of their rights, whether social, political, cultural or economic, can be termed as a subaltern group, such as, in any male dominated society the female is the subaltern group, and so the workers in any capitalist society. Every class which has no control over its own fate and is governed by other class in the same way in which colonized people are governed by the colonizer is the subaltern class.

It is not the case that in the post-colonial era, there are no more colonized classes and no more any colonizer classes. Every society is constituted of some rich and powerful and some poor and exploited people. And, the poor are always at the lowest position in the society. They are ruled by the rich classes and they are compelled to follow the orders of the rich. The rich people in the society occupy the position of the colonizer and the poor are the colonized. Any group which is not treated in the same way in which the others are being treated because of their economic condition, race, sex and caste (in India, specifically) is at the subaltern position in the society.

The problem of identity also comes to question in the study of the subaltern groups. The question of identity is of great importance for the subaltern groups. These people are presented by the powerful in a certain pre-decided manner, which helps the powerful to maintain their power over these weak classes. These deprived groups are given a fixed identity by the powerful people of the society. These classes have to struggle against the “subaltern identity” assigned to them by the colonizers. These people are labeled as “weak”, “inferior” and “other” by the colonizer, and thus these people are given a fixed identity. These oppressed and deprived groups resist their subaltern identity. Fanon’s works also concentrate on the problem of this struggle against the fixed identity given to the colonized classes. “The problem Fanon addresses is the constitution of a self-identity where native difference is validated and which empowers the native to rebel” (Parry 15). We can see a sense of struggle in the discourse of the subaltern classes. But, the voice of these people remains unheard and unnoticed.

In this research project, the focus would be on the analyses of the characters which belong to the “subaltern” classes, in E.M Forster’s novel *A Passage to India* (API, 1924) and Premchand’s novel *Godan: A Novel of Peasant India* (GD, a translated work), from the subaltern point of view. Both the novels give a vivid description of the life which people of the lower strata

or the subaltern classes lead under the exploitation and the ill-treatment of the upper strata or the ruling class of the society. Both the novels depict the social and the political conditions in the India of pre-independence era when it was under the colonial rule of the English people, and the Indian and the English people share the relationship of the colonized and the colonizer.

To translate one literary work from one language into other language is not a new area of interest. It is in the practice since the people from different languages, cultures, and regions started coming into contact with each-other. The history of translation from one language into other is as old as the history of the humanity. But in the field of literature, the translation studies started gaining recognition in the twentieth century. *Godan: A Novel of Peasant India* is a well-known novel written originally in Hindi, and later translated into English. There are so many works of Indian writers which are available in English also. "The terrain covered by translations of Indian literature into English is both extensive and thickly sown, making it very difficult to provide even an exhaustive listing of languages, genres, and texts that have been mapped by translations over the last two hundred years." (Sattar 411)

Edwin Gentzler quotes Roman Jakobson who divided the translations into three fields: first, intralingual translation i.e., "a rewording of signs in one language with signs from the same language"; second, interlingual translation i.e., "the interpretation of the signs of one language with signs from other language (translation 'proper')"; and third, intersemiotic translation i.e., "the transfer ('transmutation') of the signs in one language to non-verbal sign system (from language into art or music)." (Gentzler 1) Thus, the translation study is a very vast and an important area. Edwin Gentzler quotes the words of Paul Engle from the Foreword to *Writing from the World II*:

All this world shrink together like an aging orange and all peoples in all cultures move closer together (however reluctantly and suspiciously) it may be that the crucial sentence for our remaining years on earth may be very simply:

TRANSLATE OR DIE.

The lives of every creature on the earth may one day depend on the instant and accurate translation of one word. (Gentzler 7)

*Godan* is the novel which deals with the condition of life which the poor and weak people living in the rural areas, are forced to live. Hori is the protagonist of this novel who lives in a small feudal village. The Zamindar is considered as the semi-god in the village, and the master of the fate of the villagers. Hori is a poor peasant who does the tilling of the land of the Zamindar, and gives rent in return and also does the forced labour for him. All through his life he struggles hard to be able to feed his family.

In this novel, apart from the Zamindar, the pandits of the village, the money-lenders of the village the police officers and the revenue clerks are the people who control the life of the poor peasants. All these people are the ruling people in any village. These people never miss any chance to take benefit of the helplessness of these poor and innocent people. Through the character of Hori, the plight of the peasants is depicted in the novel. Hori is a victim of this exploitative system of the society. He tries his level hard to survive, and to repay the debts. But, the difficulties increase with the interest of the debt in his life. The amount of the interest is bigger than the amount of the debt.

In this novel, set in a small village Belari, Premchand has shown hardships and miseries of the peasants who live, and die also under the burden of the debt. These poor peasants are the subaltern people in this village, who are deprived of even the basic necessities of life. Women's condition is also not satisfactory in this village. They are often beaten by their husbands, and treated as the mere object of physical satisfaction. This novel also throws light on the condition of the factory workers who "worked like beasts of burden, unmindful of rebukes and abuses; they even put up with occasional beatings." (287)

In *A Passage to India*, E.M Forster narrates a story which has characters from both the classes the colonizer, i.e., the English and the colonized, i.e., the Indians. This novel is focused on the kinds of relationship which these two classes share with each-other. This novel depicts the ill-treatment which the colonized people or the native Indian people were compelled to bear in the pre-independence India. There are many racial biases against the Indians in the minds of the English people which make them misbehave with the Indians. The Indians are ill-treated by the English because they belong to a certain race, so the Indians in the novel are the exploited people, and at the subaltern position. Racial biases and cultural misunderstanding are the prominent themes of the novel.

Though some of them were rich and hold a good position in the society. Some of them were also working for the English government, thus they are a part of the government machinery. But, their condition is also not different from the other Indians. They were exploited by their superiors and were not considered equal to their English counterparts. In this novel, the protagonist Aziz is a well-to-do doctor, and works at a government hospital, but he is constantly ill-treated by his superior the Civil Surgeon of the city, Major Callendar. In this novel, we can clearly see the conditions of life which the Indians were leading under the English colonial rule. Forster was himself an Englishman. But, in this novel he depicts the hardships and miseries which the Indian people were facing under the British rule. This novel truly shows different cultural, social, and racial biases against the Indians.

**End Notes**

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