

NARRATIVE TECHNIQUE AND VOICE APPROPRIATION IN SELECTED MODERN INDIAN ENGLISH FICTION

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ABSTRACT

Voice appropriation' or 'cultural appropriation' might be defined as the practice by authors, and novelists who create themes, or 'voices' from cultures not of their own, mostly with first person intimacy and the implied authority of a person of the 'inside'. The dictionary meaning of 'appropriation' is 'using something that belongs to someone else', usually without having the right to do so. 'Narrative technique' and 'voice appropriation' are the two interdependent literary terms which will help writers and and to create readers' fantastic aid to decode fiction. The present study aims to focus on the modern English novels, written by Indian novels written by Indian novelists. It is proposed to study and examine the problem of speaking or writing about other cultures, and on behalf of minority groups of society, considering issues selected to the categories such as 'caste', 'gender', ethnicity', and 'race' in the selected Indian English fiction.

In the process, the narrative technique and tone/voice adopted to represent certain characters would also be taken up. Even when a writer makes an attempt to represent a society /culture or caste not of his own, she should be well prepared to compass a work of art more convincingly and authentically. This one can do, only when one cultivates the right attitude and opinion about whom he is going to represent or write about. Four Novels which are selected are: R.K Narayan. *The Dark Room* (1938, Eyre), Mulk Raj Anand. *Untouchable* (1935), Shashi Deshpande *That Long Silence*, Penguin (paperback 1989), Arundhati Roy *The God of Small Things* (1997)

KEYWORDS: Narrative Technique, Voice Appropriation, Character, Theme, Point of View