

Cultural Realism: A Critical Study of Shashi Tharoor's *Riots*

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Abstract -The current work is about the impression of Indianness in the books of Shashi Tharoor. Tharoor has added another flavour having both a scholarly custom connected with Indian lives, of utilizing a language and artistic structure that interface anybody to the writing. There is the unmistakable nature of Indianness in the entirety of his works, be its topic, investigations of considerations and thoughts of Indianness. The vast majority of his abstract manifestations are fixated on Indian subjects and they are set apart with the expression Indo-nostalgic. Here, I have made a straightforward work to reflect Indianness including the previously mentioned three books. History, legislative issues, religion and social contentions has forever been a hot issue from ages and is very much portrayed by the journalists as their ethical obligations. Shashi Tharoor's *Mob* is an intelligent person, all around created and genuinely charged novel. The book owes the authentic occasion of affection disdain relationship of two significant networks (Hindu and Muslim) of India. The paper features the risk of 'solidarity in variety' and how the ideological groups for their shared advantages turn the basic issues in public uproars. The paper in the setting of such a difficult issue likewise centres around the East-West experience through two sweethearts and the social clashes between two countries and two religions.

Keywords: Culture, Realism, Tharoor, Riots, Society

INTRODUCTION

Indian English literature published after 1960, particularly Indian romanticism is not incorporated. It is now capable of writing about our own requirements, achievements, aspirations, and even failures. With brutal honesty, contemporary Indian English literature examines Indian society, culture, and religion. English has achieved excellence in creative writing as well as being a medium of communication for Indians today.

Shashi Tharoor stated in one of his interviews, 'India is not, as people keep calling it, an underdeveloped country, but rather, in the context of its history and cultural heritage, a highly developed one,' that they have altered the country's image. Shashi Tharoor, a

name or class to honor Indians on a global scale—we could rule in every state, whether it was science and technology or just a language that the British were proud of—was Shashi Tharoor. His knowledge of English literature and accent are flawless. Due to his admirable dialect, most people refer to him as the "Oxford dictionary." He is a well-known politician, author, and former international diplomat from India. Shashi Tharoor is a well-known international speaker who has written a number of books and is a voice for globalization, freedom of the press, human rights, literacy, Indian culture, and India's current and potential influence on global politics.

The novel *Riot* by Shashi Tharoor is thought-provoking, well-written, and emotionally charged. The historical event of a love-hate relationship between two major Indian communities—Hindu and Muslim—is the source of the book. In addition, this novel is concerned about the widening gap that exists between Muslims and Hindus. Shashi Tharoor plays an investigative journalist in the novel as history. Tharoor portrays a pathetic image of the motherland, which is struggling to reclaim its identity while the world is moving toward globalization¹. *Riot* is based on a real-life incident. In 1989, Hindu extremists who planned to build a temple on that particular site targeted the Babri Masjid Mosque. It is interesting to note that the Congress Party was in charge of India at the time, but the Bharatiya Janata Dal was in charge and was responsible for its overthrow. The incident marked a turning point in India's political history.

Cultural Realism:

It has been witnessed what is actually referred to as the 'Cultural Realism' over the past three decades. While the economic is either marginalized or subsumed under the cultural umbrella, culture, which was once viewed as a secondary derivative of the 'economic base,' has now come to take centre stage in sociological thought (Ray and Sayer, 1999). Marxism's international decline and the rise of postmodernism, as well as an increased interest in

identity, recognition, and diversity debates, have been linked to the growing focus on culture.

Poetry, report writing, letters, newspaper articles, radio scripts, interview transcripts, and journal extracts are the narrative techniques used in this novel. The story of American student Priscilla Hart, a Christian idealist, who travels to India to volunteer for a women's healthcare program is at the heart of the book. The story takes place in 1989 in Zailgarh, a dusty town in Uttar Pradesh. There, Hindu-Muslim riots break out over a Ram Shila Poojan, and Hart becomes a victim of them. Priscilla is working in the small town of Zailgarh when she meets Lakshman, an attractive married government official. Both of them feel an immediate affinity, and a secret, stifling love affair continues. Despite their conflicted feelings for one another, neither one wishes to end their relationship. A newspaper reporter and Priscilla's parents go to Zailgarh to try to figure out what happened to her. We learn about the Muslim-Hindu conflict in northern India through Priscilla's co-workers, government officials, and police interviews. Eight people in this small town are killed when the conflict escalates into a riot. Other people were Indians, except for Priscilla Hartrest. The relationship between Hindus and Muslims, as well as how they fought for India's independence in the past, prior to independence, is further explored in the novel. A poisoned seed turned into a full-fledged poisonous tree right after independence due to Partition, witnessing this pleasant harmonious relationship. In spite of Uttar Pradesh's grim depiction of Zailgarh, a small town, and some grim subjects, Tharoor is optimistic about this book. Despite Tharoor's focus on the threats to unity, he still believes that India's Unity in Diversity will survive. The problem of communalism is religious, cultural, and political at the same time. It has proven to be a major social threat that has led to conflicts in the region and hate campaigns.

The novel by Tharoor delves into the root of the problem before delving into the various repercussions that communal riots have had on India over the past fifty years. This novel has literary, historical, social, and political elements that make it truly an Indian English novel. It gives us a comprehensive understanding of India and its communal issues. From ancient times to the present, many writers have always had an obsession with exploring India. Poverty, inequality, and corruption upset some writers. While others are afraid of politicians. On the other hand, a number of authors

were worried about the effects of colonization or partition, and others were busy writing about the problems of the lower classes. The writers have also been drawn to the complexity of diverse cultures and traditions. Today's writers are more concerned with political upheaval, highlighting its dirtiness and other serious issues related to the government and communal riots motivated by politics. They try to do something new by removing the layers of history and ongoing social systems, rather than becoming standard documentaries. Their thematic concern is close to the living nerve. In India, a communal riot is seen as an attack on the image of a secular, peaceful India with peaceful communities. When a community is targeted for rioting on purpose, it becomes more visible and distinct in a society where it was previously ignored. These occasional outbursts clearly indicate that the society is experiencing problems in some way.

Culture, c in Riot:

In his book *Riot*, Shashi Tharoor portrays a United Nations official as the task of investigating and explaining this wrong, which manifests itself as 'collective demonise,' has been assigned to *A Love Story*. Through the tragic love story, he also reveals the encounter between East and West. This study examines Shashi Tharoor's use of postmodern elements in his novels. The background of the *Taj* for riot also evokes images of the Moghul dynasty's rule in India, while the cover page, which depicts a real riot, informs the reader of the negative effects of hatred. Tharoor's use of myths, retelling mythological tales, and social fragmentation are supported by the study. All of Shashi Tharoor's fictions use mythological imagery in some way. This study also looks into Tharoor's narrative technique. Although Tharoor's literary output is limited, it is remarkable for its seriousness of purpose and substance. He views writing as a process of self-discovery. By reflecting on the diversity and syncretism of Indian culture, he has strengthened the country's cultural identity and improved our comprehension of its vast heritage. A literature review of the major critical works on Shashi Tharoor is presented in this study. Shashi Tharoor's critics consist of a small number of people. The dissertation's major controlling concepts are presented in this thesis. It also provides a literature review and explains how the current research differs from other critics' assessments of critical works on Shashi Tharoor's works. This study fills the void left

by the lack of a comprehensive examination of myth to meanings, myth to history, myth to milieu, and mythical ethics to ethos. In light of the lack of critical studies and evaluations, this dissertation attempts to thoroughly investigate Shashi Tharoor's portrayal of Indian history, folklore, myths, and social milieu and ethos.

Tharoor involves a metaphorical mode wherein the old epic turns into an organizing gadget to make exceptionally individual variant of Indian history. The whole story is directed by the octogenarian Member storyteller from his falling memory to Ganapathi. This adds an unmistakable tone of orality to the book. In this cycle, the current examination is an endeavour to frame the postmodern subtleties of Shashi Tharoor's made up works and hence, it likewise gives a definite, hypothetical investigation of the ideas of postmodernism in the prologue to the basic assessment of Tharoor's books. The spot of Shashi Tharoor's books in the development of fiction as humanistic talk taking it from the just spellbinding to the reluctantly analytic to the conclusively ironical is featured. This is the establishment on which the postulation is organized. The current review is profoundly basic and is the need of great importance. This theory comprises of five parts. In this study investigates a works has been made to examine and investigate specific parts of history, legend and dream which comprise the repetitive topics in the greater part of his works. Shashi Tharoor is a creator engrossed with history and fantasy. The peruses can find the overflow of fanciful and authentic components in his books. Other than it, legislative issues have likewise been the primary focal point of his books as it can't be separated from the historical backdrop of a specific time. The principal section is Presentation. It gives anecdotal subtleties and imaginative accomplishments of Shashi Tharoor. Further, it features the reason for the review. It presents a concise conversation of thoughts communicated in the centre parts. This part likewise supplies the proposal proclamations and impediment of the review. It follows the development of the humanistic novel and the spot and job of Shashi Tharoor in the class. Tharoor has utilized parody, incongruity, cartoon and parody as his weapons. Presentation gives definite data about the creator Shashi Tharoor and his works. A youngster virtuoso who had created his most memorable piece of fiction as a brief tale, at the guiltless age of six and has since been ceaselessly causal to the narrative of Indian

English writing, with astounding brightness, Shashi Tharoor, a notable creator of both fiction and true to life, he has effectively made a comparable specialty for himself in the contemporary universe of English writing. Tharoor disentangles the puzzling past and the muddled present of Indian through his compositions, with an end goal to get a brief look at the land that is important to him the most. To investigate the actual idea of history, legend and dream in the Indian writing in English, the Part centres on crafted by the less popular authors of 20th century years. The review has avoided the commended triplet of Indian English fiction Raja Rao, Mulk Raj Anand and R.K.Narayan. This section is a concise prologue to practically all the less popular essayists of post pilgrim India, their fundamental works and subjects taken up by them. The majority of the essayists have zeroed in on the main problems of postcolonial India Tharoor has ridiculed the legendary characters of The Mahabharata as well as quite a large number occasions of the incredible epic. The novel contains solid parts of parody on the cutting-edge political framework that is without any trace of moral and moral qualities. Tharoor returns to the legendary past of India what's more, expects it to be an ideal instrument to structure the present political framework. Parody and spoof are seen all through the book. He has ridiculed the legends of Indian autonomy who are generally taken in high regard.

A Critical Study:

The novel is an epic yet the treatment given to a significant number of the characters and occasions make it to a greater degree a counterfeit courageous epic. The original promoters the idea of dharma extremely sure. The Mahabharata is a conflict not between people but rather between gatherings. The conflict represents a contention among great and malevolence. Tharoor demonstrates that the battle among great and evil isn't the battle of The Mahabharata time however the battle of each and every age. This Section uncovered a few hid realities about Gandhi and Nehru. These two characters have been the direct focuses of Tharoor's parody. As opposed to the assumptions, he has pampered impressive applause on Jinnah. Not at all like other Indian history specialists, he didn't believe Jinnah to be the one moving soul behind Pakistan. He has appointed Gandhi and Nehru an equivalent obligation regarding the parcel. The novel covers the historical backdrop of around ninety years. It starts

from pilgrim period and finishes to the post pilgrim time. The part gives a vaudeville treatment to the battle of Indian freedom. All the characters of the Indian freedom development are talked about minutely. Tharoor has fictionalized specific episodes and occasions from the Indian history. He has made sense of different developments like common defiance and non-participation exhaustively. He has likewise mocked quite a large number occasions like the Dandi Walk and yearning strike. The novel additionally portrays the occasions and episodes of parcel. It uncovers how parcel partitioned the extraordinary land. Opportunity came to India yet it gave pleasure to nobody as the nation was isolated. The segment was finished for the sake of religion. Tharoor uncovered how both the networks' Hindus and Muslims endured a great deal as an outcome of segment. This part offers a definite depiction of the development of two significant ideological groups of India: the congress and Muslim Association. It shows the development of these two public gatherings. There is no question that the struggle between these two gatherings turned into the reason for segment later on. It likewise outlines the standard of the Congress party after freedom. The part additionally centres around the crisis forced by Indira Gandhi. The organizations of a vote-based system were gone after under the initiative of Indira Gandhi.

CONCLUSION

This part presents a knowledge into how the country conquered this emergency. At the point when the Congress lost the power, Indira Gandhi was brought to the court for her purportedly bad practices. So, the novel, examined in the section is by all accounts a verifiable story however the legendary string goes for it. It is a mind-boggling mix of history, Legend and dream. History creates a superb outcome on readers, when it is blended in with folklore and dream. The rise and energetic welcome in the west of an age of the postmodernist scholars Salman Rushdie, Amitav Ghosh, Vikram Seth, Rohinton Mistry, Shashi Tharoor, Arundhati Roy, Manju Kapoor to refer to a couple has raised Indian novel writing in English to another levels. The journalists of the past ages delighted in much ubiquity at home however found it at first challenging to contact the unfamiliar readership. Be that as it may, these more youthful essayists broke each sort of hindrance and gotten a prepared acknowledgment in abroad as

essayists of extraordinary ethicalness as a result of their extraordinary visionary power and novel potential. A dream is a psychological image of the outcome one needs to accomplish an image so clear and solid that it helps make that image genuine. A dream's not a dubious wish or dream or trust. It's a image of the genuine consequences of genuine work. It comes from the future and illuminates as well as empowers bite the dust present. Visioning has been the most incredible asset of inventive writing. A dream rouses activity and contemplations. A strong vision pulls in thoughts, individuals and different assets. It makes the energy and will to get change going.

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