

Kamala Markandaya's *Bombay Tiger*: The Representation of Socio-Cultural Life

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Abstract

This paper is an attempt to study the representation of socio-cultural life in Kamala Markandaya's *Bombay Tiger*. Being a leading post-independent Indian novelist, Kamala Markandaya has candidly portrayed Indian social, cultural and political life through her novels. She has rightly reflected these aspects in the work *Bombay Tiger*. Her description of various aspects and dimensions of cultural life is not imaginary and based on some literature, but it is based on carefully observed traditions and depicted cultural values and ideas. Soon

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after the death of Kamala Markandaya her daughter Kim Oliver found a typewritten copy of her novel and it was published posthumously with the title 'Bombay Tiger' in 2008. Charles R. Larson, one of the close friends of Markandaya and Professor of Literature, American University, Washington, DC has written an introduction to novel *Bombay Tiger* (2008) where he writes: Reading *Bombay Tiger* twenty years after Kamala Markandaya began writing the novel is a kind of revelation – especially for what it says about contemporary India” (Larson xii). Although Markandaya lived in abroad she kept in touch with the India. She actively read English newspapers which provided excellent coverage of occurrences in the commonwealth in general and India in particular. It has been rightly said that Kamala Markandaya’s “Sense of India was always extraordinarily vivid, filled with rich vitality, and imaginative in the way of all great writers (and especially novelists) who have been connected to place (Larson xii).

Key Words: Culture, Society, Tradition, Cultural Studies, Patriarchy

Bombay Tiger is a tale of Ganguli who came to Bombay with ambition and became a successful businessman. Larson points out, “Ganguli dominates the novel by his sheer audacity, whether as business mogul, lover, parent or barely domesticated animal on the prowl” (xii). He further adds: In its narrative force, its kaleidoscopic vitality, even its dazzling comic tone, *Bombay Tiger* becomes Markandaya’s sometimes disturbing summation of late – twentieth – century India (xii). In the very beginning of the novel, Markandaya depicts the family of Narahari Rao, a Banker and Financier. His son Seshu is asking for a car to him: “Papa, would you mind terribly if I barrowed the car today?” (Markandaya 3). Seshu promised his friend Rajiv Pandey to meet at airport. Therefore he needs a car. Rao said for what you need a car? Seshu told his father that he wants to meet his friend Rajiv Pandey, a son of Pandit Pandey. Pandit Pandey was a teacher of Narahari Rao. As usual Rao was

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reading newspaper. He said, “One should honour one’s promises that is good rule in life” (BT 4). It evinces his punctuality and disciplined way of life. Seshu has great excitement to meet his England – returned friend Rajiv Pandey. He was not used to with western civilization but the impression of western civilization on the mind of Seshu depicted by Markandaya as: “Seshu had never been abroad but he knew those who had been used to travelling in comfortable civilized conditions” (BT 4-5).

Kamala Markandaya talks about the Western and Eastern Culture through her novels. Her last novel *Bombay Tiger* is no exception to it. Traditionally, it is believed that culture is related to art, celebration, religion, festivals and functions. All these are the integral part of culture. For instance, drama performance we named it cultural event. Marriage practices of different religion such as Hinduism, Buddhism, and Christian are the part of culture. Arising from the social turmoil from the 1960s Cultural Studies has widened the concept of culture. Now Cultural Studies incorporates popular culture, a culture shared by maximum people. Promod K. Nayar has rightly said “Cultural Studies looks at mass or popular culture and everyday life. Popular culture is the culture of masses. It is graffiti, comic books, mass cinema (as opposed to art cinema), popular music (as opposed to classical music), the open spaces of city (as opposed to art galleries), sports... It is the culture of the everyday life of the larger number of people”. (5) Therefore, Culture in Cultural Studies means food habits, music, cinema, sport events, celebrity culture, advertisement, dress code, our daily activity and everyday life. Some anthropologists call culture is a social behavior. For others stone axes and pottery, dance and music, fashion and style create culture, while no material object can be culture to others. Edward Tylor, an anthropologist of the 19th century has famously defined culture in his book *Primitive Time* (1871) as: “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capacities and habits acquired by man as a member of society” (1). According Raymond Williams (1983) culture consists of

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“works and practices of intellectual and especially artistic activity thus culture is the word that describes music, literature, painting and sculpture, theatre and films” (70). In ‘Marxism and Literature’ he says that culture is “a particular way of life whether of a people, a period or a group or humanity in general” (90). In ‘Culture and Society’ he further says that “culture as a whole way of life, material intellectual and spiritual” (xii).

As a part of Indian culture and tradition, Seshu wants to welcome his friend Rajiv Pandey properly. He adds: “After all, Rajiv doesn’t come home every day” (BT 5). The moment he utters these words, his grandfather to who Seshu calls Thatha, insisted him for breakfast as a token of love. Consequently Seshu consumed three Idlis and Waiting for his fourth to be served Rao’s family belongs to southern part of India. Idli is a famous dish of south India. While talking about Rajiv to his grandfather Seshu says: “Yes, Thatha. Rajiv, Pandit Pandey’s son... you may remember him? He went abroad for further studies, now coming home” (BT 5). His views on Indian culture were radical. His opinions about the Indians who go to abroad are quite fundamental. Commenting on Indians who are living in abroad, Rao significantly said: “our young people go abroad, they become so enamoured of what see that they lose their souls for whatever trinkets Western Society dangles in front of them – and I’ve no reason to suppose Rajiv is an exception. But all glitters isn’t gold, is it... like rabbits. For instance, this boy Rajiv, what was doing abroad for eight-nine years” (BT 5).

Seshu tried to convince his father that Rajiv has taken medical training in England and said that medical training is quite difficult. That’s why Rajiv takes many years to complete this training. Rao continued his criticizing on Indians who set up in foreign land: “They forget their country, their manners, their family, their obligations; they don’t want to return home. Now take this boy Rajiv” (BT 5). Commenting on Western culture and society, Rao goes on to say that: “All of it thrown away on wine women... there’s no shortage of loose women, is there? London and New York are simply chockfull” (BT 6). In spite of his father’s

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criticism, Seshu's love for his school friend Rajiv leads him to airport. Finally they met at airport: "Glad to have you back", he said shyly. Glad to be back, returned Rajiv cheerfully" (BT 10). Although there were some doubts in the mind of Seshu regarding the reception of Rajive to his house: "I just hope the family behaves, he said rapidly as they neared the house. And as they turned into the drive and assembly on the varanda came into view" (BT 10). In India, there is a tradition or a culture to welcome the guest. Rao's family is no exception to it: "The head of the clan, to whom Seshu particularly objected, was Thatha, prominently displayed in the very center of the reception committee" (BT 11).

With the course of time everything changes but Rao as a successful businessman preserving roots. It is evident through his dress. He put on a plain shirt and ordinary gold – banded dhoti. He welcomes Rajiv, a son of Rao's teacher Pandit Pandey whom Rao gives due reverence. When one peeps into the history of Indian culture from ancient to modern, one comes to know about that Guru has always been the man of great respect. Indian culture teaches us to give honour to Guru. It is worth to quote from the novel: "Ah, Rajiv, he said hartily, folding his pale, smooth has as in greeting. How well I remember your father, my old teacher and one of our honoured Gurus! We were so happy when Seshu informed us that you... But we are simple people, far from England – returned! You must take us as we are" (BT 12).

Rao's style of living was modest. His old, trusted car showed it. Seshu showed Rajiv his father's room. It was quite simple: "All that simplicity stuff, it's merely pose" (BT 13). Rao talks about the virtues of simple living to Rajiv. In 'Bombay Tiger' kamala Markandaya has portrayed the character of Dr. Rajiv Pandey, the son of Rao's teacher Pandit Pandey. Rajiv is England returned who easily adjust in the Indian culture and atmosphere of Rao's family and does not forget his Indian culture. Kamala Markandaya has avowedly depicted Indian culture and tradition. The social milieu and culture ethos of Indian Life has finely

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pointed by Kamala Markandaya in the 'Bombay Tiger'. Suhaina Bi has rightly said that "this novel carries across the way of life of South Indian people through untranslated words of indigeneous language, cultural fragments and scenes and situation. She translates the values, norms, daily routine, food habits, clothing, celebration of festivals and social relationships etc. of this particular culture. She presents a fair observation of this culture with all of its bright and dark aspects" (145).

Ganguli is the protagonist in *Bombay Tiger*. The story of the novel moves around the successful businessman Ganguli and his daughter Chadralekha. Like Rao, Ganguli came to Bombay from a village on the outskirts of Srirangapatnam, once the capital of sultans and lived life modestly. Both Ganguli and Rao went to the same village school. Pandit Pandey was their teacher. He taught Mathematics, Sanskrit and History. Commenting on the slavery of India during British raj, Pandit Pandey taught the lessons of history by going beyond the textbooks. It is worthy to quote from the novel in this regard:

He taught with precision why and how the subcontinent of India had been overpowered, citing greed and stupidity. 'Their greed', 'our stupidity' fixing his bloodshot eyes on any restive pupil he would let out this blood – curdling threat: A country that forgets its history is condemned to repeat it! Doomed, do you hear? 'Their greed' went down well, but the 'our stupidity' part rankled. It stuck in the national craw (BT 17-18).

The schoolmaster talks about the ideology of Britishers who seek to retain hegemony over the Indians on the one hand and the idealists who motivated by the interests of the natives and who invested their very lives – and their capital – in the empire solely for the natives' benefit. "Beware!" (BT 18), Schoolmaster shouted. His pupils listened him politely, but at least two in the class especially Rao and Ganguli were rapt listeners. And outside the schoolhouse a third boy named Krishna who watched and listened schoolmaster's teaching.

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Krishna was destined to team up with Ganguli: “a boy with a deformed foot and eyes full of longing, whose father could not afford to send him to school but whom the Pandit would sometimes take into the Maths class, holding him by the ear, because the child was a natural with figures” (BT 19). The childhood of the Ganguli and Rao depicted by Kamala Markandaya in the following words:

The two boys complemented each other well, Ganguli the bulldozer to Rao’s shining rapier; they dovetailed their activities, the one applying muscle, and the other fineness, to dominate their fellows and mulct them. Power figured in their scheme of things to come, Ganguli thinking big, Rao miniature and manageably; Ganguli contemptuous and openly scorning Rao’s puny range of ambitions. Even as boys Ganguli despised him and Rao knew it; Ganguli was too big and blunt to bother with hiding his opinion. Both boys nursed ambitions for their lives and the future aired the designed to each other in close sessions. It was Ganguli who first opened his great frank heart to his companion as they sprawled on the bank of the dreaming river. Oh no, not he, Ganguli had no stomach to rot his talents in this stagnant backwater: let no one suppose him content to eke out his life in this mildewed dump. He was like Alexander: the world was the cake he was after. (BT 19-20)

Under the training and teaching of schoolmaster Pandit Pandey both Ganguli and Rao developed their personality. In the beginning of his schooling Ganguli was indolent. But Rao showed his smartness and took prizes in the school for his performance. Pointing to Ganguli, Rao articulates: “I’m cleverer than you” (BT 20). Later on Ganguli became serious and took every prize in the school: “he applied his mind, threw off his languor and exerted himself, came first in every examination, graduated as top scholar, won the coveted gold medal” (BT 20). Rao was the first one to realized opportunity in the big city like Bombay: “He would be the big fish in a big pond, Bombay, before taking on the world, leaving Ganguli behind to

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play the minnow” (BT 20). Rao came to Bombay and became a city financier. The cynical and skeptical attitude of the schoolmaster used to awake him:

When Pandit died Rao had hoped for some let-up. He was a city financier by then, but journeyed down to the village cremation ground and saw for himself his teacher’s ashes being consigned to the river by his teenage son. But these hopes were dashed. Dead or alive Pandit continued his screeching, and Rao heard it, close up his ears as he would. In the end he got used to it as a conscience a penalty no doubt for some misdemeanor in past life (BT 22).

After some months later, Ganguli too came to Bombay. Ganguli arrived with zero, though furnished with the letter of recommendation that Rao had given him. Ganguli was also greatly influenced by his teacher Pandit Pandey. To quote from the novel:

Ganguli was mightily successful: a trenchant, witty, barnstorming, jeering performer. He kept took pride in reversing it in his operations: our greed, their stupidity. He learned that compared with the drive for profit and the need to keep one’s power base, the codes of society, or the rules in a law book, could reduce to a paltry detail. The idea that business was conducted by lilywhites then became laughable, while a close study of technique soon laid bare the bones of How To (BT 22).

Ganguli learned how the Aid and Trade Provision Fund (ATP) rules could be bent and suffered no compunction in applying pressure, in time, when he needed to. It is worthy to quote from the novel: “How to, how to – there was no end to the learning, and he learned much observing the financiers and businessmen who came from the white right civilized west. How to frame slick policies, weighted so outrageously against the poor that they purported to operate purely for their benefit; and how to pick up the most holed and untenable arguments and make hold water convincingly” (BT 23).

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Ganguli used his brilliance to survive in the market. He deserved credit. Ganguli took on the competition from wherever it came, home or abroad, with the same pugnacious rationale: “All this endeared Ganguli to Bombay traders, who perceived the man could take on any comers from around the globe and lick them at their own game. The more earthly of them walloped a thigh in generous tribute and gave him the affectionate nickname Bombay Tiger. Bombayites were fond of their tigers” (BT 24). Truly speaking Ganguli’s ‘rogue – brilliance’ was a product of his eloquent championship of sophisticated market rigging for which he was greatly inspired by Pandit Pandey’s dissections, a good understanding of the acceptable features of power politics for which he was indebted to the Mayor, one chetty and crystal – clear hirsute theory he had embraced with zeal, that market forces rendered the humanities if not redundant, certainly secondary to commercial considerations. Which could be put like this and Ganguli duly did: “If the man at the top starves, believe me the man at the bottom of the pile expires” (BT 24). Krishna is a man from Ganguli’s village. Ganguli appointed him as his accountant and personal aide. According to Krishna,

The boss was simply the way people are today, only more so. A proper today’s man. He often said so, in those early days. Meaning he believed in money – or call it market forces if you like, which when you boil it down, is money, is it not? Money was everything, the only token of a man’s worth, his only bargaining counter, the only yardstick to measure up people. And who was I, a raw youth, to quarrel? Money was the only thing I understand too. Anyhow, facts are facts, like them or lump them (BT 24).

Now, Ganguli got acquaintance with corporate culture of Bombay city. Ganguli had the trick of spotting what a nation’s wealth is and augments it and how a country thrives. According to him the Bombay needs no pearls. He saw what Bombay needed: bricks, steel, cement and glass. He did first bricks – making. Within the year Ganguli’s bricks were going

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into government buildings. He got huge profits in bricks – making business. With the profits Ganguli moved into the construction industry, opening cement works – a sprawling complex located in the pane hillside which earned him the title of cement sardar. Then he entered into the world of steel and later Ganguli set his foot in real estate. In this way he became a dollar millionaire and business tycoon by expanding his company named Ganguli Enterprises. But he followed the ideology of capitalism i.e. profit making motive yet he has deep connection with his roots as his accountant and a personal aide Krishna noted, “Ganguli was more comfortable with his own style” (BT 28).

Although he succeeded as a business tycoon in metropolitan city like Bombay but he had deep attachment to his native village. His wardrobe consisted largely of Dhoti and Kurta. At home he wears native outfits like string Baniyan and Lungi. In this way, “He was following his instincts” (BT 28). Kamala Markandaya has given emphasis on various aspects of Indian culture effectively in her novel *Bombay Tiger*. She has rightly focused on cultural life style of Indian people which is manifested through her themes, characters and dialogues. Ganguli as the protagonist of the novel had deep connection to his sartorial simplicities of his village. In some occasions he wears Achkan and Darbar coat. When one talk about Indian cultural, one come to know about the tradition that people visit to their friends, relatives and familiar persons to maintain social relationships. It has been rightly said that, “Life in India is webbed with lots of duties – social, political, economical, religious and personal. Man is nothing but a puppet in the hands of relationships” (Gupta 2). Jean Jaques Rousseau in his book *The Social Contract* writes – Man is born free, but everywhere he is in chains. Rousseau’s words evince that man is a social being and he has to maintain social relations. When Rao, a childhood friend and class fellow and business rival of Gangulu comes to visit at the Ganguli’s home, Ganguli welcomes Rao with typical South Indian tradition Ganguli serves Rao South Indian food like boiled rice, rasam, sambhar, curd garnished with puppad,

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kasayam, idli, chutney. They take siesta after lunch because they are tired of long hot day. The notable thing about the lunch is that it was served on old – fashioned plantain leaves. To quote from the novel – “Lunch was announced not a moment too soon. It was served, Rao noted, on a polished table a mile long, but neither on silver nor on China plates but on good old – fashioned plantain leaves” (BT 33). Even for maintaining the relationship, people in India respect each other. Rao too sought the permission of Ganguli while leaving his home.

In Indian culture marriage is a socially or ritually recognized union between a man and woman. Ganguli was a successful businessman and rich person. He was able to arrange his marriage by himself but for this most significant decision of his life, he showed his faith on his relatives and requested them to arrange a girl for him: “Orphaned at a time when his parents would have been scouting for a suitable girl, Ganguli had married later than his peers. Relatives arranged the marriage, to which he brought all the winning talents that were bringing him his commercial success” (BT 29). It has been rightly said regarding the marriages in Indian society that:

It is the tradition in Indian society that marriages are arranged either by the parents or elder relatives or by a mediator. These people decide which boy is suitable for which girl. This system of arranged marriages is ambivalent in its effect. In some aspects it is valuable for India is not a country where young girls and boys are allowed to choose their life partners themselves because marriage is a spiritual relationship where physical attraction does not matter. And young people should take the advantage of their elders’ experiences as well. But in other aspects it is a process of subjugation, especially for women. Young boys and girls have to accept their elders’ decisions and marry the person they have never seen before and this acceptance is just to attribute their respect for their elders and social norms. Young people are neglected in taking the most important decision of their lives (Bi 145-146).

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These attributed decisions of the elders on young people sometimes prove wrong and are detrimental to the secure future of the young people. Seshu's parents Mr. Rao and Mrs. Rao took decision of his marriage without taking into consideration his decision. They arranged the marriage of Seshu and Shakuntala but for Seshu this most significant relationship only gave physical pleasure not mental pleasure. Seshu and Shakuntala do not have cordial relation. They fail to create true bond between their relationship Seshu was careless to Shakuntala with whom he "Wedded, bedded, seeded and delivered" (BT 79). On the other hand Shakuntala was also submissive to the ignorance of her husband because in Indian culture wives do not have right to raise a question against their husband.

In Indian culture, Young people take advice from the elders before taking decisions of marriage and other things as well. Experienced old ladies helped the newly married couple if problems arise in their relationships. These ladies give tips to the newly married couple for the successful life – long relationship. In the beginning of his married life Ganguli too ill-treated his wife and intensity consumed her body to prove his masculinity: "On their wedding night, out to prove himself, possessed, still, by brute ambition, he had taken his wife savagely. And continued to do so, throwing the doll of a girl on the bed without wasting time on preliminaries and more or less raping her; he was set on demonstrating something – masculinity, or power, he wasn't sure. Sometimes his violence bewildered him" (BT 29).

His wife also remains silent because the tradition teaches her to remain passive to this beastly treatment: "The girl bore it all remarkably, without a word of protest, going to her family for help only after weeks of enduring her husband" (BT 29). Due to the unbearable pain in her body, Ganguli's wife started crying. At this time the elders are requested to solve the problems made between Ganguli and his wife: "To these ladies the lacerated girl physically lacerated such was his thrust – confessed her woes with maximum embarrassment and incoherence. An uncle was then recruited, a wise and experienced man who perceived a

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temple harlot, in the circumstances, might be the best person; and presently a woman of experience turned up” (BT 29). Later on Ganguli realized the importance of wife in man’s life. How his heart was replete with pure thoughts. He succeeded to maintain and sustain the relationship which is full of spiritual and erotic love.

After three years when Ganguli’s wife died, he went to pieces: “Contemplating the pyre he truly believed the best part of him went up in the flames. He brushed away his tears and wondered grimly who in the world in the absence of a son would light his pyre, the child born to them being a girl” (BT 30). Indian culture and tradition favours joined family instead of nuclear family. It has been appropriately said that “In India family is not a nuclear living of one couple and their children but it is a collective ascription of all the patriarchal blood relatives like grandparents, parents, father’s brothers and unmarried sisters, children both married and unmarried and so on” (Bi 146). Rao’s family is an epitome of joined family. His family incorporates his old parents, married son and daughter-in-law, his young daughter and grandson. It has been rightly said that “Humiliating and disgraceful treatment received from patriarchy is one of the commonest experiences of women in all cultures so far the historiography intimates” (Fulzele 24). The traditional as well as contemporary society gave due importance to woman giving birth to male children because male heir is needed to carry forward the name of the family. The patriarchy gives more importance to the male child and considers female child as the burden of family. Ganguli’s wife died leaving behind a girl child. As a endorser of patriarchy he disappointed for being a father of a girl child. He was aware about the dowry system that was prevalent in the Indian society since the ages. He considered his only child Chandralekha as a burden on his heart. Lekha was nourished by nursemaid in loneliness because Ganguli was reluctant to accept girl child because he wanted a male child to handle his business.

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When Lekha was a small kid, Ganguli took her everywhere with him. He took her round his factories. He could not think of anything more calculated to charm anyone with sense. At that time he thought his daughter, a skinny, cheerful and pretty child, an extraordinary sensible creature. But when Lekha became eleven years old factory workers look at her with different eyes and see her as attractive looking woman growing fast. Ganguli became alert about outside world and paid attention and care to Lekha's chastity. He stopped Lekha's visit to the factory.

Ganguli took a care of what kinds of dresses she should wear. She was restricted to wear long skirts and compelled to use long dupatta which is supposed to veil a girl's bosom: "But she was stubborn – you'd often see her tripping after him in long skirts and one of those long dupatta things that are supposed to veil a girl's bosom, which looked comical – but who was there to see she dressed properly? Servants and maids did their bit, but the child needed mother" (BT 63). In this way Lekha's style of living changed under the dominance of her father: "She would trip along trailing the funny dupatta thing like a streamer behind her, a long gauzy rainbow streamer... Then there'd be kind of a silence, like you get when people are stunned by a lovely picture blooming all of a sudden in front of their eyes" (BT 63). In Indian culture dupatta has the significance of protecting female chastity. It has been said that:

Sexism is perpetuated by system of patriarchy where male – dominated structures and social arrangements elaborate the oppression of women. Patriarchy almost by definition also exhibits androcentrism and meaning that is male centered. Coupled with patriarchy, androcentrism assumes that male norms operate through all social institutions and become the standard ones to which all persons must adhere. An oldest social institution, family is seen as the place where patriarchy originated and eventually reproduced throughout society. A woman's role is constantly defined by her relation to the men in her life (Phate 30-31).

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After stopping her factory outings Ganguli stopped Lekha's schooling. She is confined to the walls of home under the name of the protection of her chastity. But in the name of chastity she is kept away to understand and study "a little about life, a little about men" (BT 64). She could not understand the world and people outside. As a result of this Lekha was seduced by Sebastian, the film director due this seduction Lekha conceived child and died while delivering the seed of seduction. A French existentialist and feminist, Simone De Beauvoir's immensely significant book *The Second Sex* is an attack on men's biological and psychological as well economic discrimination against women. She said that men are able to mystify women as inferior other that gender inequalities are propagated in society. De Beauvoir's foremost vision was that there is no 'essence' of a woman; a woman is constructed as such by men and society. As she positions it: "One is not born a woman but becomes one" (Rushven 267). Promod K. Nayar has rightly pointed out that:

Sex is biological, but the values and meanings associated with the female and male body are socially ascribed. Gender is this system of values and meanings. If sex and biology is nature, then gender is about the social and, therefore, culture. 'Female' and 'Male' refer to the biological (anatomical and physiological) characteristics, while 'Feminine' and 'Masculine' refer to the social values assigned to these (89).

When Lekha was prohibited to go to school and confined to the four walls of the home she was permitted to learn classical music, singing and dance. As Ganguli belongs to southern part of India, these classical dance and music evince the significance of fine arts in South Indian culture. Ganguli made available the teachers to teach Lekha classical music and dance. It has been said that the classical dance in India must be studied in childhood "before the flesh has set before the soul is mishandled" (BT 70). It was a Ganguli who created Lekha's world of living life not Lekha herself. He tried to provide all the materialistic things to Lekha but he was unable to understand what Lekha's natural inclination: "In fact, Ganguli

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would have given Lekha anything, whatever she wanted, without rhyme or reason in the opinion of outsiders, but by his criteria entirely reasonably: Since he could, why shouldn't he give his daughter what she wanted?" (BT 68). Ganguli was accountable for the ruin of Lekha. In *Bombay Tiger*, almost all the female characters such as Ganguli's wife, his daughter Lekha, Rao's wife, Seshu's wife Shakuntala Kothari's wife and others are exploited physically, psychologically and socially, such humiliation, exploitation harassment of women in the patriarchal society is the results of power politics played by male. The power politics and games are experimented by male in family in particular and society in general to make women mute and silent. This power – politics is under the control of men and where women are just puppet and victim of it. It has been pointed out that "Men all over the world looked at women from their point of view. And not only that they have also taught and even forced women to look at themselves from male point of view" (Das 89).

Although Kamala Markandaya lived outside the India but she had deeply rooted in Indian culture too. She has used many words from Indian languages especially Hindi language and South Indian languages in her novels. *Bombay Tiger* is no exception to it. In this novel she has employed many words from Indian culture which are untranslatable. These words are Chalo, Jaldi, Dhoti, Lungi, Sari, Dupatta, Chillar, Banian, Rasam, Paysam, Idli, Sambhar, Ed-dum, Jaldi-Jaldi, Kasayam, Chutney. In this way she negotiates native culture. It has been said that "these un-translated words have power to hold up cultural essence they are derived from and they are signifying the metaphorical interference of identity and totality. These words bring foreignness of language and contextual specificity" (Bi 148). Being a postcolonial writer Kamala Markandaya nativized English language and communicated Indigenous culture through her novels. It has been rightly said that English language that "postcolonial authors indigenize and nativize it that is, appropriate and make their own. A process often called chutneyfication of English; this method we see in writers like Rushdie,

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Derek Walcott and others (Kundu and Nayar 38). Ashcroft et al. are pertinent to say that “the horizons of the culture in which these terms have meaning” (64). Thus, Kamala Markandaya has avowedly portrayed social, cultural and political life in the novel *Bombay Tiger*.

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