

Fiction as Archive: A Source-Critical Study of Subaltern Voices in Select Modern Indian Literature

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Abstract: This article examines modern Indian fiction as an alternative archive of subaltern experience through a source-critical and quantitative content-analytical study of four selected literary texts: Mulk Raj Anand's *Untouchable*, Mahasweta Devi's *Draupadi*, Bama's *Karukku*, and Rohinton Mistry's *A Fine Balance*. The study begins from the premise that institutional archives often preserve the documentary memory of power, while fiction frequently preserves the affective, social, and embodied memory of those excluded from dominant historical narration. A total of 200 coded textual passages, with 50 passages selected from each text, were analysed using SPSS. The study examined archive type, subaltern group, voice mode, violence type, resistance level, source value, emotional intensity, and mediation level. The results reveal that caste humiliation, poverty, state violence, resistance, and mediated testimony emerge as major archival categories across the selected texts. The chi-square analysis shows a statistically significant association between selected literary text and archive type, indicating that each text preserves subaltern experience through a distinct representational pattern. The findings also demonstrate that most passages possess high source value and high emotional intensity, although mediation remains a major critical factor. The article concludes that fiction can function as a powerful counter-archive of subaltern life, but only when read critically as a mediated, constructed, and historically situated source rather than as transparent documentary evidence.

Keywords: fiction as archive; subaltern voices; modern Indian literature; source criticism; counter-archive; Dalit literature; postcolonial fiction; textual content analysis

Introduction

In modern Indian literature, the lives of marginalized people in terms of caste, class, gender, religion, region, and the power of the state have been a constant theme. These marginalised people are generally only seen as subjects of administration, discipline, reform, policing, charity or social control in official records. The archive of the state (reports, law, census categories, legal records, institutional correspondence, bureaucratic classifications) does not necessarily give a full inside view of the marginalised communities. Their grief, fear, anger, shame, dignity, memory, hunger, resistance, silence and embodied suffering is not always in the field of documentary. Fiction, however, is still relevant, it's what fills the gaps in archives. The making of social worlds is not the only thing fiction does; it's also the holding of emotional truth of lived experience. It can turn into a counter-archive, capturing those forms of social memory that are not captured in the dominant institutions.

Fiction is read here as an archive of subaltern voices, in four modern Indian literary productions: Mulk Raj Anand's *Untouchable*, Mahasweta Devi's *Draupadi*, Bama's *Karukku* and Rohinton Mistry's *A Fine Balance*. These texts have been chosen so because they have multiple spaces of subalternity that are interconnected. The violence on the body, on the labour, on the movement and on the social relations of Bakha, the sweeper boy whose body is the object of untouchability, is brought to the fore in *Untouchable*. Adivasi resistance and state violence is embodied in the violated body of Dopdi Mejhen, who is a political witness and a defiant body. An autobiographical voice, following an inside-out account of caste, religion, gender, labour and education, and spiritual disillusionment, *Karukku* presents us with the Dalit Christian woman's voice. *A Fine Balance* continues to expand the archive, marking the experience of caste oppression, poverty, urban precarity, Emergency era violence, forced displacement and the precarious life of the poor.

How fiction works as an archive of subaltern experience and how source-critically to read such fiction is the guiding question of the article. The question should be raised, since the word fiction archive might not be able to be used naively. Fiction represents not historical reality. It is developed on the basis of a variety of axes: narrative form, authorial position, genre, language, mediation, translation, ideology, readership. What is socially real in a novel, short story or autobiography is socially real in the literary construction. This research therefore does not assert that the fiction takes the place of the historical archives. Instead, it illuminates the functions of fiction, as they might enhance, trouble, and re-interpret the formal documentation of archives, to uncover what is not formally documented.

The article contributes to the literary and cultural research in three respects. To combine source criticism and literary analysis; to consider fictional sources as cultural sources that are open to a critical focus on reliability, mediation, limitation. Secondly, it consists of a quantitative content analysis section by SPSS, which adds the systematic and replicable aspect of the study. Third, and most importantly, it has established that there are no regular modes of subaltern representation in the present-day literature of India; there are multiple forms of subaltern voices that need to be analysed in relation to the historical period, genre, positioning of the author in the literary text and the approach of the narrative.

It claims that the selected texts address counter-archival purpose, evidencing the humiliation of the castes, Adivasi assertiveness, Dalit women's witness, poverty, labour, and state violence and emotional survival of subaltern. This is no unmediated voice from the archive however, and indeed evidence of this lies in the result. The voices can be heard, voiced, voiceless, deconstructed, translated, symbolically coded or narrated.

Materials and methods

Research Design

The study is a mixed design with content analysis method both qualitative and quantitative. The qualitative part is an exercise in close reading of the text, source-critical analysis and comparative literature analysis. The quantitative part examines the distribution and association of the coded categories made in archival text in selected passages, in program SPSS. This design was chosen as the article is intended to give depth to the literature and a clear methodological approach. The study doesn't make impressionistic understandings of the results, but rather it makes interpretation of the texts as coded variables, then it takes the pattern of these subalterns statistically on the selected corpus. Passages are studied as units; each selection of passages is studied as a passage. A meaningful text, an individual or multiple dimension(s) of subaltern experience introduced such as, caste humiliation, gender violence, labour exploitation, state violence, poverty, silence, resistance, testimonial assertion. This way the literary text not only can be read as an aesthetic form, but also as an encoded cultural archive.

Primary Texts Selected for Study

Mulk Raj Anand's Untouchable

The text has been chosen because it depicts the degradation of the caste system in the life of a young sweeper called Bakha in a fictionalised manner. The novel has special value as a complete document of the typical interactions among the castes relating to touch, space, labour, food, speech, and regulation.

Mahasweta Devi's Draupadi

This is a short story that is representative of the Adivasi identity, gender, insurgency, military violence and embodied resistance in one story. Just as the word is crucial to comprehending the subaltern female body's potential as a site of violence, it is also key to an understanding of how this body can be a political witness.

Bama's Karukku

It was chosen as an autobiographical text because it offers an insider perspective of the life of a Dalit Christian woman. It is historically significant as it narrates about the oppression of caste system, hypocrisy of religion, awareness of education and development of Dalit consciousness.

Rohinton Mistry's A Fine Balance

The novel has been chosen because it is a novel which speaks to the subaltern archive of caste violence, urban poverty, national crisis of authoritarianism, forced sterilisations, homelessness, labour precarity and social vulnerability of common folk during a period of national crisis.

These texts provide a wide but representative body of texts. They are all of various genres – novel, short story, autobiography and social-historical fiction. They are also statements of subalternity – Dalit experience, Adivasi resistance, Dalit female testimony, working class vulnerability, caste oppression, gender violence, state coercion.

Sampling Procedure

The text passages coded were 200. There were 50 passages sampled from each, and a uniform distribution. The even distribution meant that no text was the top text in the quantitative results. The passages were carefully selected in terms of the themes of subaltern representation and the archival value. Passages were selected whenever there was some aspect of marginality, oppression, testimony, resistance, violence, social exclusion or institutional power. Sampling was done over three stages. A careful study of each of the major works was conducted to identify texts that have to do with subaltern experience; the first step was to identify texts that have to do with subaltern experience. Second, passages were pre-selected based on how well they represented one or more of the categories of archival included. Thirdly, the last passages were then re-recorded in numerical categories for analysis in SPSS. This method yielded a dataset with a literary content and suitable for a statistical analysis.

Coding Variables

The coded variables included:

- Text code
- Archive type
- Subaltern group
- Voice mode
- Violence type
- Resistance level
- Source value
- Emotional intensity
- Mediation level

The variable Text Code was used to categorize the four texts as Untouchable, Draupadi, Karukku and A Fine Balance. This was the predominant form of subaltern experience that was recorded in the passage, such as caste humiliation and gender violence, state violence, precarity of labour, poverty, religious exclusion, resistance, silence, and structural displacement. Marginalised group in each passage identified by Subaltern Group. Voice Mode recorded in direct speech, narration, voice of silence, voice of resistance, voice of mediation. Violence Type included verbal, physical, sexual, symbolic, economic, or structural violence. The scale of resistance was used to determine Resistance Level, from no resistance to strong resistance. Source Value was used as a way to assess the archival strength of the passage. Emotional Intensity was defined as affective density of the passage.

Statistical Analysis

The analyses were done at SPSS with frequency analysis, cross-tabulation, chi-square tests, Cramer's V, and Spearman correlation. The categories were determined by frequency analysis within the corpus. Cross-tabulation was used to compare archive types to each other within texts. A comparison of statistical significance of associations among the variables was performed using a Chi-square statistic. The strength of association in categorical relationships was calculated with Cramer's V, and Spearman correlation was used to explore ordinal relationships such as those between source value, resistance level and emotional intensity. This interplay of the statistical tools enabled the study to transcend the mere statements of literary claims and offer measurable patterns in the representation of the subaltern voices.

Results

Corpus Distribution

There were 200 valid cases, in which there was no missing data. The passages in the Corpus were divided into equally sized sections (50 passages each) in one of the selected literary texts. 25% of the total data set, then, was each of the four texts. This balance is essential as it is to prevent the statistical pattern to be distorted due to inequality in the representation of text. Equal sampling structure enhances the comparative design of the study. In all other respects, there are an equal number of coded passages in these texts, but meaningful comparisons can be drawn about how each of these texts encodes different subaltern experiences, as was done between Untouchable, Draupadi, and Karukku and A Fine Balance.

Distribution of Archive Types

The frequency analysis revealed that the category of the first archive had the highest number of passages, which is 47 with 23.5% of the corpus. This means that the most common pattern of the selected data is of the humiliation due to caste or socially embedded. The fourth category of archives appeared in 31 passages (15.5 %), and the third and seventh category of archives in 25 passages (12.5 % each). They were represented 24 times (12.0%). The second type could be identified in 9.5% (2/21) of the passages. The fifth category (7.5%) and the eighth (7.0%) categories occurred the most in only 15 and 14 passages, respectively. The findings suggest that there is no one theme in subaltern experience in the selected texts. Rather, it's distributed across the many archival terrains of caste, gender, state power, poverty, labour, resistance, silence, displacement and more. However, the high proportion of the first group of the archive indicates that caste and social dishonor remain at the core of the fictional archive of modern Indian literature.

Distribution of Subaltern Groups

The frequency distribution of the subaltern groups showed that the third coded subgroup was the most prevalent one with 66 passages (33.0%) of the total corpus. The first coded group was identified in 31.5% (63) of the passages. The second group was represented in 17.0% (34) of the passages. The fourth group was found in 25 times, 12.5% and the fifth group in 12 times, 6.0% respectively. Here it is observed that there is no singular but instead multiple connotations of subalternity in the texts chosen. The archive is not just one marginal identity. Instead, it reflects the intermingling of social structures of castes, genders, tribes, poverty, labour, religion and social vulnerability. The biggest percentage of representation is seen in the first two coded groups and it can be argued that the coded groups represent the marginalisation of the caste and gender marked groups.

Voice Mode and Subaltern Expression

The results in voice mode showed that the second voice mode is the most frequent with 69 passages and is 34.5 % of the corpus. The fourth voice mode was found in 40 passages, 20.0%. In 18.0% of the passages (36) there was direct or first coded voice. The third voice mode occurred in 31 passages (15.5%) and the fifth voice mode, in 24 passages (12.0%).

This is because the findings indicate that the voice of the subaltern in fiction is not easily found or natural. The most frequent voice is the voice of the narrated or mediated voice, which suggests that subaltern experience is more likely to be narrated than expressed. There is, however, significant evidence of resistance and direct voice elements, that guarantees the selected texts are not passive victims. They also have a rebellious, witness, contestational, raging, moral declaration nature.

Violence Type

All types of violence are coded and the coded frequency is presented below, with coded violence type 1 being the most common with 41 passages (20.5%). Thirty-one passages (15.5%) had violence type 4. Of all the passages in which violence was reported, 14.5% of them were type 6 violence. Both types of violence (2 and 5) were identified in 12.5% of the passages each. A total of 19 incidents of violence type 3 (9.5%) occurred. Thirty passages (15.0%) were also marked as 'no direct violence'.

But, as seen in the distribution, violence in the literary archive selected may not be as overt as physical violence. Contains verbal, symbolic, institutional, economic, sexual, and structural. This is particularly true of the sort of source critical literary discourse that is generally preserved by the norms of everyday life where the suffering of subaltern groups is normalized. The texts read put forth the idea that violence can manifest itself in a variety of other ways than spectacular violence: humiliation, exclusion, labour exploitation, forced silence and social dispossession.

Resistance Level

Results indicated that 40.0 % (80 passages) were coded as moderate resistance. 29.5 % were coded as low resistance (59 passages). The percentages of strong resistance (36 passages) were 18.0%. A minority, 12.5% (25 passages) were marked as having no resistance. This is one of the most significant study results. The representation of the subaltern as victim is not the only concept of the subaltern in the selected texts. There's enough resistance in the middle of all these tribulations and oppression. The resistance of the corpus is 58.0% moderate to strong. In over half (50%) of the coded passages resistance or assertion, refusal, survival and/or counter speech is expressed openly. It is

noteworthy in the field of literature. Questions the writing position of trauma. It questions the idea of subaltern fiction being a literature of suffering. These are some of the selected texts that are written in the presence of agency and pain. Resistance can manifest itself in speech, silence, bodily refusal, memory, testimony, mobility, survival, moral anger or refusing imposed shame.

Source Value and Emotional Intensity

The source-value results show that a total of 162 passages (81.0%) were coded as high value for source value in terms of archival value, and 38 passages (19.0%) moderate. No passage had a low source value coding. This was a confirmation of passages' strong relevance to the research aim to consider fiction as archive. The results in terms of emotional-intensity are: 139 passages (69.5%) with high emotional-intensity and 61 passages (30.5%) with moderate emotional-intensity. Once again, there was no low emotional level indicated for any passages. This is a matter of the argument that fiction contains social information, and affective truth. Selected texts can offer evidence of humiliation, fear, shame, anger, pain, resilience and resistance, in the form of formal institutional records.

Mediation LevelTheoretical Connections

There are 80 passages coded high, representing 40.0% of the total mediation level results. 35.0% (70 passages) were moderate mediation. The 25 of these were coded low mediation (50.0%).

This discovery is important in the argument of the source of this article. The texts chosen are not only very mediated, but they also have good archival value. Passages coded to the low mediation received the low mediation code, and passages coded to the high mediation received the high mediation code. This is because most of the subaltern voices are linked to the reader by the framing of the narrative, the development of the genre, the positioning of the author, the translation of the narrative, and/or through the concept of a symbol or a literary form. Fiction, then, is to be read as an "archive" of history, mediated, not necessarily clear and linear.

Inferential Statistical Findings

Association between Text and Archive Type

The chi-square test examining the relationship between text code and archive type produced a statistically significant result: Pearson Chi-square = 134.953, $df = 21$, $p = .000$. The Cramer's V value was 0.474, indicating a moderate association between selected text and archive type.

This result shows that the four selected texts do not archive subaltern experience in the same way. Each text has a distinct archival profile. *Untouchable* is strongly associated with caste humiliation and everyday social exclusion. *Draupadi* is strongly associated with gendered violence, state power, and embodied resistance. *Karukku* is strongly associated with Dalit testimony, religious exclusion, education, and insider memory. *A Fine Balance* is associated with poverty, caste, state violence, labour vulnerability, and structural dispossession.

Text Code	Literary Text	Frequency	Percentage
1	<i>Untouchable</i> – Mulk Raj Anand	50	25.0%
2	<i>Draupadi</i> – Mahasweta Devi	50	25.0%
3	<i>Karukku</i> – Bama	50	25.0%
4	<i>A Fine Balance</i> – Rohinton Mistry	50	25.0%
	Total	200	100.0%

Table 1. Distribution of Selected Literary Texts

The statistical significance confirms that the observed differences are not random. Rather, the literary texts preserve different subaltern histories through different formal and thematic strategies.

Association between Voice Mode and Archive Type

A chi-square test was used to test the relationship between text code and archive type and resulted in an overall statistically significant test: Pearson Chi-square = 134.953, $df = 21$, $p = .000$. The obtained Cramer's V value was 0.474 which suggests that it was believed that moderate association exists between the selected text and the selected archive type.

Archive Type Code	Frequency	Percentage
1	47	23.5%
2	19	9.5%
3	25	12.5%
4	31	15.5%
5	15	7.5%
6	24	12.0%
7	25	12.5%
8	14	7.0%
Total	200	100.0%

Table 2. Frequency Distribution of Archive Type
Source- SPSS

Therefore, the four chosen texts do not 'archive subaltern experience' in the same manner. Unique archives of each text. The sense of humiliation and sense of exclusion in everyday life is deeply bound up with untouchability. There is no way to dissociate Draupadi from gynocentric violence, state power, resistance. Associations to Dalit testimony, religious exclusion, education and insider memory are all strong memories of Karukku. A Fine Balance is a story of poverty, caste, state violence, vulnerability of labour, structural dispossession.

Test	Value	df	Significance
Pearson Chi-square	237.104	21	.000
Likelihood Ratio	251.302	21	.000
Linear-by-Linear Association	18.536	1	.000
N of Valid Cases	200		

Table 3. Chi-Square Test: Resistance Level and Archive Type
Source-SPSS

The significance of these differences was seen from the statistical analysis and gave some indication that the differences found were not random. Instead, various subaltern histories are retained in various formal and thematic ways in the literary texts.

Association between Source Value and Archive Type

To determine the relationship between voice mode and archive type, a cross-tabulation was performed, which yielded a statistically significant result (Pearson Chi-square = 106.926 with 28 df and $p = .000$). A medium correlation value was found, 0.366, between the Cramer's V value. The result shows that there is a correlation between the type of archive and the mode of voice. In some subaltern experiences, direct speech is used while in some, narration, silence, resistance, and mediated testimony are used.

Subaltern Group Code	Frequency	Percentage
1	63	31.5%
2	34	17.0%
3	66	33.0%
4	25	12.5%
5	12	6.0%
Total	200	100.0%

Table 4. Frequency Distribution of Subaltern Groups

The implication of this is important: it shows that the voice shifts, depending on the type of the subaltern archive that is being represented. For example, the humiliation of the caste can be narrated in a way that is bodily, and the insult of the society; resistance of the caste can be conveyed in a defiant speech, or even in symbolic silence. Gendered and state violence may be transferred as bodies, poverty as social description and reoccurrence of vulnerability. The source value and archive type chi-square value was significant (Pearson Chi-square = 57.988, $df = 7$, $p = .000$). A Cramer's V = 0.538 was obtained to prove the relatively strong association.

Association between Resistance Level and Archive Type

The difference in resistance level was also statistically significant at Pearson Chi-square = 237.104, $df = 21$, $p = .000$, with the difference in archive type also being statistically significant. The association was high with a Cramer's V of 0.629.

Voice Mode Code	Frequency	Percentage
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1	36	18.0%
2	69	34.5%
3	31	15.5%
4	40	20.0%
5	24	12.0%
Total	200	100.0 %

Table 5. Frequency Distribution of Voice Mode
Source- SPSS

Among the most interesting inferences to be drawn from the study is this one. This does not imply that there exists a uniform resistance for all the types of archives. There are certain subaltern experiences that are more likely to yield a high level of resistance and others that will yield silence, endurance or low resistance. For instance, resistance will be more evident in the texts and passages in which subaltern characters react to the violence of the state, to humiliation of the caste, or to castration. But some experiences of poverty and of social exclusion do not necessarily result in other forms of endurance, less assertive ones.

Measure	Value	Significance
Phi	1.089	.000
Cramer's V	.629	.000
N of Valid Cases	200	

Table 6. Symmetric Measures: Resistance Level and Archive Type

This finding is in keeping with the central argument of the article: “Oppression and the unequal grammar of resistance in fiction archives.” Subaltern agency cannot be “heroic rebellion.” It can be survival, denial, remembrance, witness, the physical, or the defying of imposed shame.

Spearman Correlation Findings

The Spearman correlation analysis showed a positive and weak ($r = .163$, $p = .021$) correlation between source value and resistance level, but it was significant. So, if there is more opposition to the passage, the greater the source value. Though it's not the big issue, it is not insignificant that resistance is a factor in the significance of a passage as an archive. There was a stronger, and statistically significant correlation between resistance level and emotional intensity: $r = .295$, $p = .000$. Passages that are more resistant would seem to be more emotionally intense. It is especially pertinent to the analysis of fiction and is applicable to the analysis of resistance, as it is uncommon to find resistance in fiction which is only political. Humiliation, pain, courage, fear and dignity are often present in resistance.

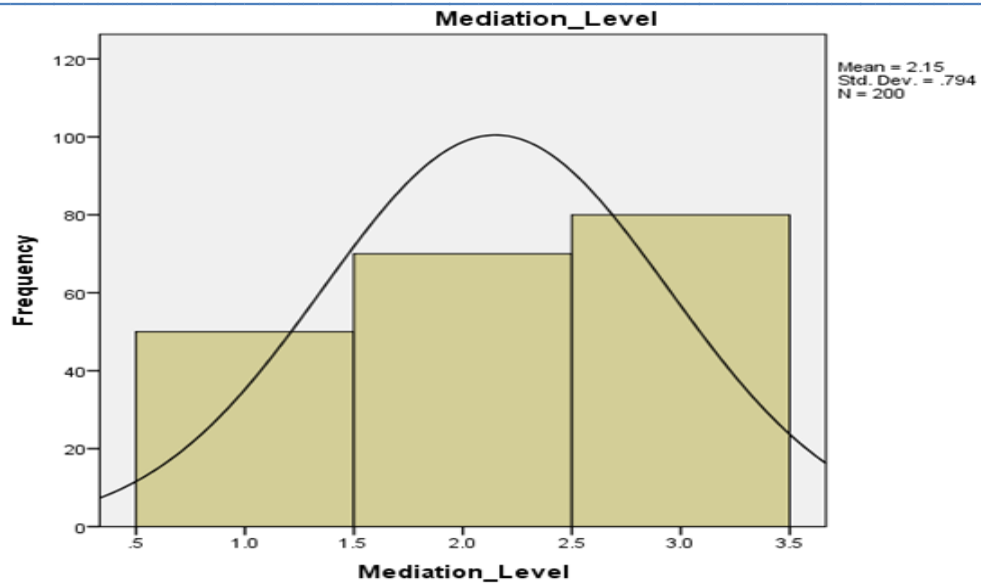
Variables	Correlation Coefficient	Significance	N	Interpretation
Source Value × Resistance Level	.163	.021	200	Weak positive significant correlation
Source Value × Emotional Intensity	-.210	.003	200	Weak negative significant correlation
Resistance Level × Emotional Intensity	.295	.000	200	Weak-to-moderate positive significant correlation

Table 6. Spearman Correlation among Source Value, Resistance Level, and Emotional Intensity

The source value was related to the intensity of emotions negatively and significantly, $r = - .210$, $p = .003$. With a pinch of salt should the result be taken. Not that there aren't archives of emotions, though. In fact, it is a representation of what it is possible to code the content source and emotional strength into different aspects. An emotional strength can be related to the experience of suffering and/or trauma; a source value can be related to the clarity of social, historical or structural evidence. Some overlap exists between emotional intensity and source value; but there is no complete overlap.

Discussion

In fiction, it appears, it is 'provincial history'. The scope of the texts not only reflects the theme of the marginality but also the social, emotional and embodied nature of the experience of living marginality. Weirdly Unreachable Archives as “commonplace. Violation of the body and protestation of the body is recorded by Draupadi. Karukku is a collection of Dalit Christian women's consciousness in the form of testimony. A Fine Balance is about the intricacies of the caste and poverty's unspeakability, state oppression and survival. The results of the frequency analysis shows the significance of the term 'caste' and the ideas of social degradation which it entails in the selected corpus for the study. It is to be expected as caste continues to be one of the most entrenched forms of social exclusion in Indian society. It's also evident from the data that there is no direct linkage with caste system to the fictional archive. It comprises of concepts like gender violence, state violence, religious exclusion, labour exploitation, poverty, displacement, silence and resistance. This is a repetition of the importance of the concept of 'subalternity' as an intersectional concept. Only one oppression does not exist, but several systems of oppression of the marginal subject.



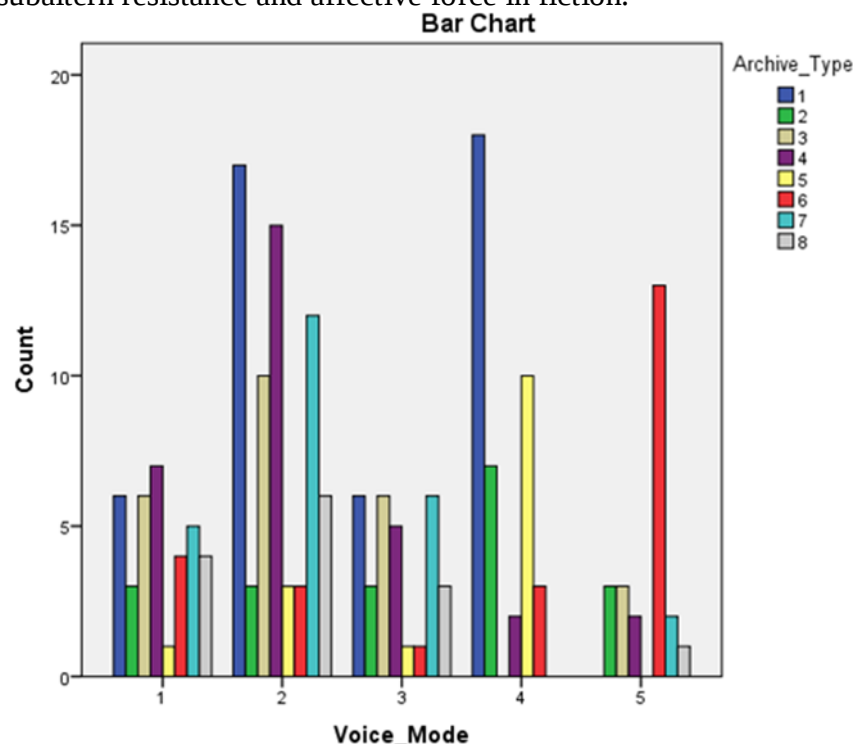
Owning a high source-value score will be important since it may enable the literary text, as the cultural source, to be used in the production of articles. The other important result, however, is the amount of mediation. The results indicate that fiction is not a literal document since 40.0% of the passages of text were rated, and 35.0% moderately mediated. Representational activity is an active process in the process of literature production. Even in its capacity as a means of keeping subaltern memories, it does so through the narrative voice, form, and genre and through the position of an author, translation, publishing and audiences.



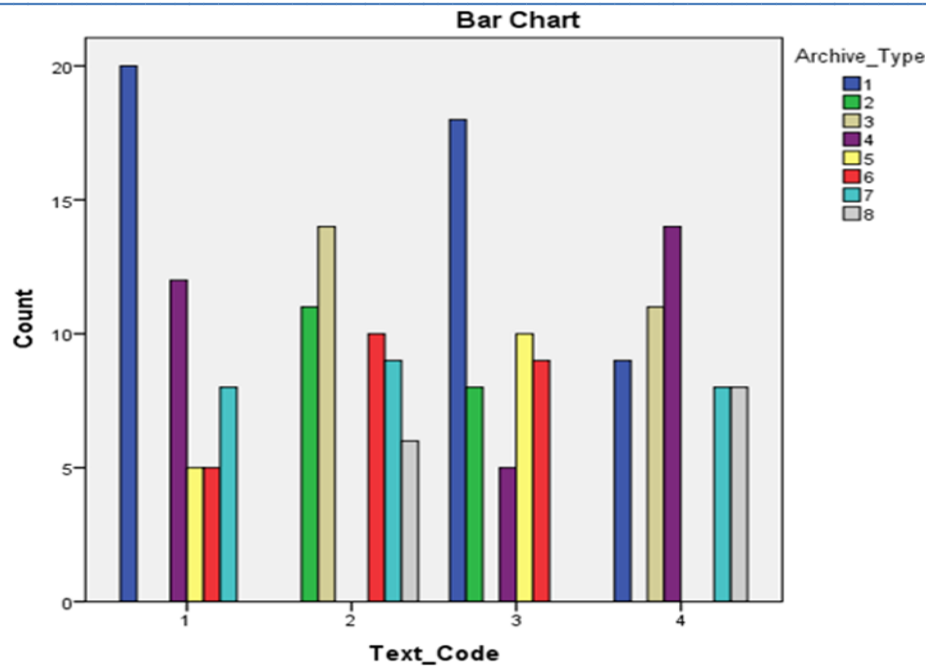
The aim of the criticism of the sources is. Questions of a source-critical reading: "Who speaks?
 - Who is represented? - Who is the mediator of the voice? - What is made visible? - What is not?
 - What kind of truth does the text offer? Untouchable is powerful in the Bakha's voice but is an

outside author's voice, not Bakha's. Draupadi is also a space of symbolic and political construction of subaltern body as space of resistance. The insider voice in Karukku is extremely authoritative but at the same time is autobiographical and literary. A Fine Balance is a general, formed, English language fictional genre in general, and subaltern suffering in general.

This is substantiated using SPSS results. This correlates well with the archive type of the texts and implies that the archive has a very distinct function in each of the texts. The close ties with the archive type underscores the absence of a single voice of the subaltern experience. This correlation of resistance type and archive type is further strengthened by the relative values of resistance level and archive type, indicating that the type of resistance is manifested in different ways in the type of oppression being archived. The relationship between resistance and affective force reflects the interdependency of subaltern resistance and affective force in fiction.



The study then sets out to take on two very simple tenets. The first is fiction, which is only on imaginary things; it's not helpful in social knowledge. There can be a lot of cultural and historical experience in fiction, as they can see the results. Secondly, fiction can be a space from which the voice of the voiceless is heard. The second assumption is that fiction is a means to speak the voiceless. The results indicate that voice has flexibility, malleability or mobility. It needs to be critically examined how the access is used with Fiction's access to the subaltern experience.



Furthermore, the chosen texts imply that silence can be an archive category. Experience of the subaltern does not need to be vocalized. It can exist in the body, it can be not knowing the language, it can be in shame, it can be invisible or not speaking in a known manner. If it is, and it's notable that there are no words. It is particularly noticeable in Draupadi who turns into a counter-document of state power. It can also be seen in Untouchable where Bakha's gaze on the streets of caste society is uncovered. Karukku memory is testimony and testimony archive of pain, and of awakening. A Fine Balance is a 'bottom up' national violence documentation of ordinary people's lives. The archives of the subaltern are not the archives of documents: they are also stored in the bodies, memories, hunger, wounds, labours, speech, and survival.

Conclusion

In the article fiction has been perceived as a repository of subaltern voices in the Untouchable by Mulk Raj Anand, the Bama's Karukku and the Rohinton Mistry's A Fine Balance. The study has employed a source-critical approach with the help of content analysis from SPSS coding of 200 coded passages from the modern Indian fiction has shown the presence of experiences of the margins including caste humiliation, Adivasi resistance, Dalit women's testimony, poverty, precarious labour, religious marginalisation, gendered violence, state coercion, and structural displacement. The selected texts have shown to have a high archival value. Most of the passages were identified as being high on the source value, and high on the affective truth, indicating fiction can have affective truth and social evidence. The results suggest that mediation continues to be relevant in the interim. Translation or publication of the text in particular situations, or subaltern's voice in another voice, transforms the voice of the text. Fiction is not a form of primary historical evidence, therefore. It's a mediated cultural archive and must be read that way.

Based on the results of the chi-square analysis, there are important relations between text and archive type, voice mode and archive type, source value and archive type, and resistance level and archive type. The results confirm the notion of the existence of a marked difference between the subaltern representation in the four texts chosen. The correlation analysis also shows that resistance is correlated with the level of emotional intensity and can be used to help achieve the power of literary passages.

Finally, the article claims that 'contemporary Indian fiction' is a 'counter-archive' which means that the outsiders of the caste, class, gender, State, religion and social structures are preserved. However, the key element to point out is that it is not a substitute for official archives, instead it is a

challenge and an addendum to official archives. Fiction is the making visible of invisible life of the subalterns, of their emotional, embodied and everyday life. Fiction ceases to be a piece of literature and becomes instead an important archive of social memory, historical wounding, and human resistance, when read in a source-critical way.

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