

Hatred is a key and predominant theme within the novel of 'Rani and Sukh'. It is apparent throughout each section and consequently establishes itself as a Paramount Contributor to ~~that~~ the <sup>development of</sup> plot, <sup>the</sup> characters ~~development~~ and the relationships between them. In addition to this, hatred is entwined succinctly with the <sup>key</sup> cultural contexts of the novel. More specifically, Contemporary urban teenage culture, gang culture, generational differences and 'Jat' culture are all significant ~~by~~ contexts pertaining to the role of ~~anger~~ hatred.

Hatred is shown to have a predominant affect within the 1960's Morawali section of the book. It is shown as a consequence for the abnegation of

~~Punish Punish~~ Jat doctrines throughout the section.

More specifically, you can see the unparalleled appearance of anger within page 156 of the novel. On this page

reveals, "Gulbir opened his mouth to speak but never got his words out, a dagger swinging through the darkness and splitting my head open." The literal language used by Rai of 'splitting his head' help ~~illustrate~~ empower the significance of the role of anger within the novel. It shows directly to the reader the severe consequences and reprimands that are apparent, especially within the Jat culture, ~~because~~ <sup>when</sup> the honour ('izzat') of a family is breached. As I have alluded to, ~~anger~~ <sup>hatred</sup> is shown to significantly ~~emphasize~~ bring the reader's attention to the cultural context of The Jat. Their 'obsession' with honour is shown to cause such anger and emotion once breached - causing lives to be lost as a consequence. Despite this being a direct contradiction to traditional Sikh doctrines of equality, it surely highlights the seriousness as to which the characters (in particular: Harbajan) <sup>shown</sup>

are attached to family izzat <sup>shown</sup> through ~~an~~ the role of anger and (more specifically) hatred.

<sup>Hatred</sup>  
Anger is shown also within the Leicester sections of the book as it underlines and empowers the significance of the unforgiving feud between the two families (as a consequence of their past). This is shown through petty conflicts that are frequent through the 'teenage' nature of the family members. This is significantly revealed on page 73 of the book when members of the opposing families are disputing.

It reads, "You fucking Bains dog - think I'm scared of you?" This quote, littered with profanity and explicit language, addresses to the reader the severe anger and hatred that is brought about as a consequence of feud. In addition to this, hatred is shown to flare and be fueled by the 'Contemporary urban teenager' and 'gang culture' contexts of the novel. Gangs are established due to a combination of both ~~existing~~ families <sup>in</sup> rivalry and also due to <sup>a modern</sup> British teenage influence. This combination, compassionate with hatred for the opposition, sets a ~~key~~ paramount significance of within the novel and is seen dominantly throughout. Consequently, this leads hatred to emphasize the significance of contemporary urban teenage gangs within the novel, underlining their cruel, callous and ~~deprived~~ <sup>behaviour</sup> for the opposing family.

Hatred is shown to be a significant theme, even within families, in order to maintain the Jat role of honour ('izzat') that is consisted heavily both in Leicester and the Punjab. It is referenced to within the Leicester section of the book on page 47. This page underlines the hatred that Rani's brother, Divy ~~possesses~~ possesses. It reads: "Anyhow, I hear about you doin' that shit - you've dead!" This quote shows Divy's belligerent aggression that he holds (emphasised by profanity and explicit language, 'shit') through honour-related issues. Some may argue that Divy's ~~superior~~

aggression to Rani is merely to compensate ~~and~~ for the hatred towards the opposition (the Bains'). It is also logical to suggest that Divy's hatred to Rani is also for the important protection of her - and ultimately the innate honour that is possessed - by the families and highly regarded with the cultural context of the 'Sot' traditions. The diluted Sikh traditions of the Jatt, brought over from the Indian-subcontinent provide a basis for hatred over the competing families - the Bains' and Sandhu's. Ultimately this shows hatred as a key theme which consequently entwines cultural contexts for the establishment of characters and storyline consisted within the novel.

Hatred is ~~inevitably~~ inevitably processed into callous actions of Divy upon Sukh - a culprit to the abnegations of Jatt traditions. Specifically, page 200 encompasses the moment as to which Sukh meets his fate (another key theme dynamically referred to by the ways of hatred). It ~~reads~~ reveals, "I saw the flash of steel in his hands as he lunged at Sukh..." This quote depicts the hatred ~~of~~ brought about by honour and tradition being transformed into a physical reprimand. This is also foreshadowed by the <sup>tragic</sup> story of B. Kulwant and Dillak as narrated by Percy and therefore provides a justification of another theme and cultural context - Supernatural fate and religion. This fate ("Kismet")

a predominantly Sikh doctrine, is shown to show the effects of hatred to be shown out - applying them a Sikh with its presence. Ultimately, we can infer that the role of hatred has ~~not~~ ~~been~~ combined with the cultural gate doctrine to provide the cruel and callous fate for Sukh.

Controversially, the role of hatred may also be argued to strengthen and ~~power~~ empower the love between the two protagonists, "Rani and Sukh"; Page 305

depicts the moment that hatred has caused for them. "Sukh smiled wearily, kissed my forehead and told me he would love me forever!" This quote insinuates the unparalleled love that the characters shared for each other. Ironically, the role of hatred ~~may~~ ~~never~~ has shown the significance of the other predominant theme consisted within the book - of love.

Ultimately, we can ~~conclude~~ <sup>and deduce</sup> that hatred not only brings out the significance of other themes apparent in the novel, but also empowers and brings attention to various cultural contexts (gang culture, Sat culture, Sikh culture, <sup>and</sup> teenage culture). Therefore, it is logical to suggest that hatred is significant as it plays a vital role in establishing key themes, ~~and~~ cultural contexts, relationships and plot development.