

CHAPTER ONE

A SURVEY OF INDIAN WRITING IN ENGLISH

1.1 INTRODUCTION

The phrase 'Indo-Anglian' was used to describe the original creative writing in English by the Indians. It is the literature written by the Indians whose mother-tongue is not English. According to K.R.S. Iyengar (1973:11) there are three types of Indian writers in English, first those who have acquired their entire education in English schools and universities. Secondly, Indians who have settled abroad but are constantly in touch with the changing surrounding and traditions of their country of adoption, and finally, Indians who have acquired English as a second language. Consequently, a large number of Indians were greatly moved by the genuine desire to present before the western readers authentic pictures of life in India through their numerous writings.

The Novel emerged as the most forceful and convincing of all the genres of literature in recent years. It has been widely accepted as the most appropriate form for the exploration of experiences and ideas in today's world. Indian English fiction has acquired extensive commendation, distinction and prestigious position in recent times in the whole of the world. The international literary awards like The Booker, The Pulitzer, The Sinclair won by Indian novelists exemplify that they have been appreciated even by

the western critics. "It is now recognized that Indian English literature is not only part of Commonwealth literature, but also occupies a great significance in the World literature. Today it has won for itself international acclaim and distinction".¹

The Indian English Novel has passed through several stages before reaching present position where it gained a standing on par with its counterparts in the West. The evolution of Indian fiction in English may be broadly divided into four stages. It was in Bengal that a literary renaissance first manifested itself, but almost immediately afterwards its traces could be seen in Madras, Bombay and other more educated parts of India. The first stage includes the works of Bankim Chandra Chatterjee, Toru Dutt, Romesh Chander Dutt, B.R.Rajan, T.Ramakrishna and others. Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864) was the first English novel written by an Indian. His works brought a certain space and stature to Indian novels in English.

The period after the First World War has been considered the second period. In the first decade after the war, S.K. Ventaramani, Shankar Ram and A.S.P. Ayyer were the novelists who came to the fore. After them comes the emergence of the great 'Trio' - Mulk Raj Anand, R.K.Narayan and Raja Rao. Who are considered as the finest painters of Indian sensibilities. They tried to revive the ancient tradition of the Epics and Puranas of India.

The three major writers together are called the major 'trio' who produced epoch-making pieces of English fiction writing. The Post-Independence Era which is the third phase has a two-fold effect on Indian writing in English. The radical changes like poverty, hunger, death, disease etc., which were brought about by the Partition of the country, on the one hand made the writers dream about a finer future and on the other hand widened their vision, sharpened their self-examining faculty. Thereby provided fertile soil for many novelists to flourish and a considerable number of novels were produced. Some prominent writers of this period are-Bhabani Bhattacharya, Manohar Malgonkar, Kushwant Singh, Sudhin Ghosh, G.V. Desani, Ananthanarayanan, J. Menon Marath and others.

Another important feature of this period was the growth of Indian women novelists. Their appearance added a new dimension to the Indian English Novel. The chief figures are Ruth Pawar Jhabvala, Kamala Markandaya, Nayantara Sahgal and Anita Desai.

After the 1960s there was a thematic and technical shift in focus in the Indian English fiction owing to the influence of the modern British novel. There was the impact in the post-war period on the populace that gave rise to psychological disorders, loss of moral values and the disturbance to man's peace of mind. This agonized existence of modern man is sympathetically explored by Anita Desai and Arun Joshi and this changed the face of Indian English novel. It is with the novels of Arun Joshi and Anita Desai that a new

era in the Indo-English fiction began and also witnessed a change in the treatment of psychological themes. Chaman Nahal is also another major novelist of repute who belongs to this period.

After 1980 is the period of so-called 'new' fiction which includes new novelists like Salman Rushdie, Vikram Seth, Upamanyu Chatterjee, Shashi Deshpande, Shashi Tharoor, Amitav Ghosh, Amit Choudhary, Arundhati Roy, Kiran Desai, Arvind Adiga and others. These novelists heralded a new era in the history of Indian English Fiction. They experimented with new themes and techniques. Vikram Seth has experimented even with the form of the novel. His novel *The Golden Gate* (1986) is written in the form of verse. Arundhati Roy, Arvind Adiga and Kiran Desai got Man Booker Prize for their debut works. All the novelists of this period have proved that Indian English fiction is conspicuous, prolific and unique.

The growth of Indian English Novel is remarkable. The number of new novelists, both men and women, has increased in an unprecedented scale. The range of themes, forms and sub-genres in Indian English Novel is very vast. As far as the genres within Novel is concerned, there are political novel, Novel of Social Realism, Novel of Magic Realism, The Partition Novel, Novel of Diaspora, Historical Novel, Regional Novel, the Children's Fiction, the Campus Novel and others. Like many sub-genres of Novel, Campus Novel is originated from the west. The number of novels dealing with academic themes is adequate that they can form a corpus

However, there were some writers such as Michael Madhusudhan Dutt and Romesh Chandra Dutt, who were persuaded not to write in English, but to write in their mother-tongue Bengali.

But many Indian writers had chosen English as their medium of expression and made their names in different fields of literature, for example, Jawaharlal Nehru wrote his *Autobiography*, *Glimpses of World History* and *Discovery of India* in English and not in Hindi. Similarly, Toru Dutt, Sarojini Naidu and Sri Aurobindo wrote in English and not in Bengali. They used English to represent the Indian culture and spirit. In this connection, the remarks of Randolph Quirk and Raja Rao, are of worth quoting. According to Quirk, English is not the private property of the Englishmen. Similarly, Raja Rao says in the Preface of his novel *Kanthapura* (1938, rpt. 1971: 5) "One has to convey in a language that is not one's own, the spirit that is one's own." It seems that the mother-tongue did not impede their way in writing in English. Commenting on the use of English by the Indians as the medium of writing and expression, James H. Cousins (1918: 179) says, "... If they (Indians) are compelled as an alternative to writing in their own mother-tongue, let it be not Anglo-Indian, but Indo-Anglian, Indian in spirit, Indian in thought, Indian in emotion, Indian in imagery and English only in words...." In this regard, R. K.Narayan, as pointed out by K.R.S. Iyengar (1973: 30) says: "... I am able to confirm, after nearly thirty years of writing, that English has served my purpose admirably." This is how with a rich contribution to prose, poetry,

novel and drama, these writers have made Indo-Anglican literature as a matter of pride to Indians and a source of admiration to the foreigners.

Besides this, Lord Macaulay's *Minutes* on Indian education in 1835 and Lord Bentinck's decision to promote European literature and science among the Indians instigated the Indians to use an alien tongue for creative expression. Inspired by this policy, a few Indians from the English-educated elite class such as Raja Ram Mohan Roy, Swami Vivekananda, Sri Aurobindo, Rabindranath Tagore, Sarojini Naidu were stimulated to use English for creative expression. They realised that by using English, they could reach pan-India and even the world audience. Thereafter, the Indian writers in English accepted English as a medium of expression for political and cultural reasons. Some Indian writers such as Mulk Raj Anand, R.K.Narayan, Raja Rao, Nissim Ezekiel and Jayant Mahapatra have adapted English to communicate Indian sensibility. From the historical perspective, Indian English literature has passed through several phases such as Indo-Anglican, Indo-English, Indian Writing in English and recently Indian English literature. Now, it is a part of Commonwealth literatures Post-Colonial studies. This new literature in English is regarded as an important component of world literature. In spite of diverse cultures, races and religions, it has successfully recaptured and reflected the multi-cultural society. As a result, it has created a widespread interest both in India and abroad.

Yet, one cannot deny the fact that the Indian literary culture has been fragmented into several regional languages as the creative writers in India have been writing in regional languages such as Hindi, Kannada, Marathi, Punjabi, Bengali etc. Therefore, Indian literature has become pan-Indian. As a matter of fact, no one can overlook the contribution of regional literatures to Indian English literature and *vice-versa*. But for the makers of Indian English literature, English is the language of the expression of their creative urge.

1.2 DEVELOPMENT OF INDIAN NOVEL IN ENGLISH

The possible literary form for a writer to keep himself always in touch with the common readers is the fiction. It is in this area we find that the Indian writers in English have made the most significant contribution. So, of all genres, the novel is the most popular form today. According to H. M. Williams (1976: 109), "It is undoubtedly the most popular vehicle for the transmission of Indian ideas to the wider English speaking world." We in India, on a greater extent are indebted to the European and English novel because as an art form, it has been imported to India from the West. In other words, it is a gift of Western literature.

In the nineteenth century with the publication of Bunkim Chandra Chatterjee's *Rajmohan's Wife* (1864) and Lal Behari Day's *Govind Samanta* (1874), Indian novel in English has grown by leaps and bounds in respect of thematic variety and linguistic maturity.

Both of them have used an acquired language to comment on the Indian social context. But compared to the recent output, most early novels in English were almost imitative and faulty. It is assumed that Indian novel in English has its roots in the nineteenth century realistic tradition of English novel.

The impact of English education, national awakening and the influence of European models are the chief factors responsible for the rise and development of Indian novel in English.

But with the passage of time the Indian novel in English has become thoroughly Indian in terms of the themes, techniques and the human values. In this regard, Meenakshi Mukherjee (1985: viii) observes that: 'The novel in India can be seen as the product of configurations in philosophical, aesthetic, economic and political forces in the larger life of the country'. "Despite obvious, regional variations, a basic pattern seems to emerge from shared factors like the Puranic heritage, hierarchical social structure, colonial education, disjunction of agrarian life and many others that affect the form of novel as well as its content."²

In order to understand rise and development of Indian English Novel, it is necessary to take into consideration its emergence, developing stages and continuing traditions. The Indian novel in English has been divided into three successive periods such as: a) novel from 1875 to 1920, b) novel from 1920 to 1947, and c) novel from 1947 onwards, by the Indian scholars like K.R.S.

Iyengar (1962), M.K.Naik (1982) and Meenakshi Mukherjee (1985), considering the socio-political changes in India before and after the Independence. On the other hand, the classification of the novel by P.K.Rajan (1995: 9) refers to a) Early Realism: From 1864 to 1935, b) Critical Realism: From 1935 to the 1960's, c) Modernism: From the 1960s to the 1980s, and d) The New Novel: From 1981 onwards. However, such classification has its own limitations as placing an individual writer in a specific period creates several problems. Besides an individual writer practices several literary modes and values of representation at the time of writing. Hence, the whole corpus of Indian novel in English may be divided into three broad groups:

- a) The traditional novel of social realism before Independence.
- b) The modern novel of experimentation after Independence.
- c) A new contemporary novel since 1981.

The intellectuals in India before Independence concentrated on the national awakening and the society in a realistic manner. Bengal seems to be the source of the Indian novel in English for the prominent pioneers of the nineteenth century were upper-class Bengali writers, for instance, Bankim Chandra Chatterjee, Romesh Chandra Dutt, Toru Dutt, and Rabindranath Tagore, who dealt with the social problems within their reach. These writers were not merely the imitators of the West but they had in the words of Meenakshi Mukherjee (1971: 19), "direct involvement in values and experiences which are valid in the Indian context." The pioneer novelists were

trying to establish a new sense of social morality in place of the age-old social values. They were social reformers and with them, the novel became an exercise in social realism.

“The Indian novelists in English have their roots in two traditions the Indian and the Western. It was a challenge for them to express distinctly an Indian sensibility in an acquired language.”³

Though the novels were being written in the regional languages, for instance, in Bengali, Hindi, Marathi and Malayalam, they had no English tradition. Naturally, at the formative stage, the Indian writers were greatly influenced by the European masterpieces of Leo Tolstoy, Henerie Balzac and Fyodor Dostoevsky in English translations. There was a great impact of the novels of the romantics and the early Victorians, Dickens and Thackeray. Yet they were not the blind imitators of the Western models. On the other hand, they tried to establish their own tradition of novel writing in accordance with the age-old Indian tradition of story-telling. Bankim Chandra Chatterjee’s only novel in English *Rajmohan’s Wife* laid down the foundation for the first generation novelists to record the rich heritage and social transformation in India. Both the male and female novelists who emphasized their personal and private experiences followed him. The early novels were, therefore, sketchy, domestic and aloof from the political happenings. The early novelists depicted rural and domestic life, filled with superstitions and religious whims, with an equal emphasis on morals and social ills. In spite of that their creative efforts

were very poor: "The deeper issues of national as well as human life do not enter into their novels. The women writers wrote about nubile romances and marital male adjustment and their male counterparts wrote about socio-political issues."⁴

There is no comparison between the British women novelists and our Indian English women novelists. However, their world was different from the socio-ethical world of the British novelists. The early novelists in India imitated the Western novel in respect of plot-construction, characterization and narrative technique.

In spite of this the Indian novel in English has definitely taken many steps forward after the First World War. The First World War stimulated the nationalist spirit among the Indians and further the freedom movement led by Mahatma Gandhi became an all India experience.

Indian Novel in English was affected by socio-political upheavals during the 1930's onwards. The writers such as Mulk Raj Anand, R.K.Narayan and Raja Rao attempted to explore the contemporary Indian society from their specific views without distorting the reality. They were reformists and didactic, yet, the motive of propaganda remained with them.

Mulk Raj Anand, R. K. Narayan and Raja Rao emerged on the literary scene in 1930. It was the real beginning of Indian novel in English. They were labelled by William Walsh (1990: 62) as "The founding fathers", "the genuine novelists", "and inaugurators of the form." They made their appearance in the

thirties with the publication of *Untouchable* (1935), *Swami and Friends* (1935) and *Kanthapura* (1938) respectively and established the tradition of Indian English fiction.

“Indian novel in English around 1930s needed the novelists who could grasp the social scene with an insight into the human consciousness and who could interpret the real Indian world, distinctive in themes, issues and treatment in their fiction”⁵. Mulk Raj Anand is humanist and a novelist with a purpose. He writes from his personal experience and the experiences of real people. For Mulk Raj Anand (2000: 65), the novel is “the creative weapon for attaining humanness – it is the weapon of humanism.” He writes basically about the lower class life. Widely read novelist Anand is influenced by Charles Dickens, H. G. Wells and Tolstoy in both form and characterization. He followed the ancient Indian tradition of story-telling, but his approach to themes and events, is of a social realist. Therefore, his novels are the novels of protest and social realism. Anand is influenced by the two ideologies – the Western Marxism and the Eastern Gandhism.

He deals with the themes related to human predicament such as protest against social and industrial evils, the status of women in India, exploitation caused by caste system, class system and imperialism. G. S. Balarama Gupta (1977: 115) aptly says, “The moot point to be noted about Anand is that he has firmly believed in the role of a writer as essentially a crusader in the cause of humanity: no hotchpotch of Vendanta’s, no hazy mysticism, but inalienable

faith in man". Anand's early novels, *Coolie* (1936), *Two Leaves and a Bud* (1937), *Village* (1939), *Across the Black Waters* (1940) *The Sword and the Sickle* (1942) and *The Big Heart* (1942) justify this point, as Anand has brought in them the lower class down-trodden people such as the scavengers, the coolies, the leather-workers, and the untouchables who form the bulk of Indian society. His novel *Untouchable* is a classic experimentation in respect of theme and technique. It represents a day from morning till evening in the life of a sweeper boy named Bakha who is in the words of E. M. Forster (1981: 9) "a real individual, lovable thwarted, sometimes grand, sometimes weak, and thoroughly Indian."

R. K. Narayan, on the other hand, is the novelist of middleclass sensibility. He is a natural story-teller in his novels from *Swami and Friends* (1935) to *The Painter of Signs* (1976). His novels *The Bachelor of Arts* (1937), *The Dark Room* (1938), *The English Teacher* (1945) and *Mr. Sampath* (1949) brilliantly and realistically describe the South-Indian life. William Walsh (1983: 250), says that R. K. Narayan's writing is "a distinctive blend of Western technique and Eastern material." The world of R. K. Narayan's novels is Malgudi, an imaginary South-Indian town. In the words of Alan Warner (1961: 190) Narayan "writes admirably plain English." His is a very simple and straightforward style of narration.

Raja Rao is another prominent Indian novelist writing in English. But he is not as prolific writer as Mulk Raj Anand and R.K.Narayan. His concern with philosophical and mythological aspects distinguishes him from Mulk Raj

Anand and R. K. Narayan. His first novel *Kanthapura*, a masterpiece, describes the village life and peasant sensibility. It shows the influence of Gandhian ideology on an ordinary Indian. R. K. Srivastava (1987: 15) remarks: "Raja Rao's *Kanthapura* is a garrulous account of primitivistic, religious, political and social activities of rural people. The novel is not a two-dimensional picture of villagers but a colourful audio-visual presentation ...characterizing the entire country Kanthapura is India in miniature."

On language crisis, Raja Rao, in his 'forward' to *Kanthapura* (1938,rpt. 1971:5-6), says: "We cannot write like English. We should not. We can write only as Indians. We have grown to look at the large world as part of us." He adds that English is "the language of our intellectual make up.... but not of our emotional make up." About the rich contribution of Mulk Raj Anand, R. K. Narayan and RajaRao, the makers of Indian novel in English C.D. Narasimhaiah (1973: 63) observes that the 'human centrality' of Mulk Raj Anand, 'the comic as a mode of study in maturity' in R. K. Narayan, and the 'metaphysical aspect' of Raja Rao have really enriched the realmof Indian novel in English. Besides, these three stalwarts, K.S.Venkataramani, A.S.P.Ayyar, Ahmed Ali, Dhan Gopal Mukherji, K. A. Abbas and Humayun Kabir have also written novels on rural, political and social life of India.

Thus the major contribution to the Indian novel in English in the pre-Independence era is of men and not of women. Novel became an established art form in the works of the 'Three Musketeers' (M. K. Naik, 1977:

375) – Mulk Raj Anand, R. K. Narayan and Raja Rao- who were still actively engaged in creative writing at the turn of the century. The novel form further evolved and matured in the hands of scholars like Bhabhani Bhattacharya, Manohar Malgonkar, Khushwant Singh, Chaman Nahal, Arun Joshi, Kamala Markandaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande etc. in the post-Independence period.

The post-Independence Indian novel in English has been termed as the modern novel. It is not radically different from the novel in the pre-Independence India. It is no longer imitative. Instead, it has the modern tendencies of experimentation in form, content and technique.

Modernism, though came late to India, it has played an important role in shaping the second generation novelists such as Bhabhani Bhattacharya, B. Rajan, Malgonkar, Khushwant Singh, Chaman Nahal, Arun Joshi, Kamala Markandaya, Ruth PawarJhabvala, Nayantara Sahgal, Anita Desai, Shashi Deshpande and a few others who have made a tremendous contribution to novel in the 1950s, 1960s and 1970s.

The Indian novelists before Independence were mainly interested in social, political and historical concerns. But later in 1950s a new kind of novel dealing with the contemporary issues appeared on the Indian literary scene. The psychological novel depicting the human personality and inner realities of life replaced the realistic novel. Makarand Paranjape says (1991: 25), “The novel interprets or creates reality.” But the novel cannot be realistic or

completely devoid of social reality; therefore, there should be balance between the personal and the social. The novels written in the post-Independence period successfully render the Indian reality.

A number of novelists like Arun Joshi and Anita Desai have explored the psychological and sociological conflicts in the social and the individual's life. There is a kind of shift from socio-political concerns to the inner life of human being. The modern Indian writers write about the socio-cultural predicament of the modern man. Many modern novels dealt with man's alienation from his self, his class, his society and humanity at large. In other words, the centre of their novels shifted from the society to an individual. C. Paul Verghese's comment in this regard is worth quoting (1971: 25). Most of the novelists in their eagerness to find new themes 'renounced the larger world in favour of the inner man' and continued 'a search for the Essence of human living'. It is this trend that continued in the seventies and it also shaped the novels of the eighties.

Unlike 1930's and 50s, the year 1980s marks the significant stage in the growth and development of Indian novel in English. It is during the 80s that some very promising Indian English novelists and their novels earned great honours and distinctions in the academic world. The Indian novel in English "has now attained luxuriant growth and branched off in more directions than one," says R. S. Pathak in his 'Preface' to *Recent Indian Fiction* (1994: 9). It followed a definite pattern of development making tremendous progress in

the eighties and nineties in the hands of old masters as well as the new talented novelists like Salman Rushdie and others.

Their achievement lies in finding out the new fictional themes and techniques. In a sense they are contemporary novelists as they deal with the history of the post-Independence India, the predicament of the modern man and the contemporary reality in modern India. They made the novel a medium of global expression.

Thus the novel, with the publication of Salman Rushdie's Booker prize-winner *Midnight's Children* (1981) received an international acclaim and became a major force in the world literature. It has created the Indian tradition of fiction to which belong "Rushdie's Children" (The New York Times, 16 December, 1991), viz. Amitav Ghosh, Vikram Seth, Allan Sealy, Upamanyu Chatterjee, Shashi Tharoor, Farrukh Dhondy, Rohinton Mistry and Firdaus Kanga. Each one of them produced prize-winning novel. In their hands, the Indian novel in English made tremendous progress.

Besides these makers of 'new novel' some other novelists were concerned with the life and the experiences of the minorities in India, for example, Pratap Sharma, Ranga Rao, Boman Desai, Mukunda Rao, Gopal Gandhi and so many others enriched the realm of Indian novel in English beyond the expectations. According to K.R.S.Iyengar (1985: 322) novel is "a living and evolving literary genre, and is trying, in the hands of its

practitioners, a fusion of form, substance and expression that is recognizably Indian yet also bearing the marks of universality.

1.2 CHAMAN NAHAL' S LIFE AND WORKS:

Chaman Nahal is the most significant novelist of the contemporary Indian English fiction. He nearly wrote the eight novels. Chaman Nahal, like Kushwant Singh, is major novelist who spreads himself with the older generation and also a new.

As a modern novelist, he is like Thomas Hardy a link between the older generation of Malgoankar and new generation of Arun Joshi. He was born in the month of August, 1927 in Sialkot "a small town which is now in Pakistan and lies only a few miles away from the state of Jammu and Kashmir"(SL,1). He was a Rajastani, born in the family of the goldsmiths. His father was a "jeweller, a profession which unfortunately carried a stigma in those times"(SL, 1). Of his mother, Nahal says very little compared what he says about his father. He says that she had "big, soft eyes ever remained a trifle frightened"(SL, 14). First, he studied in "Kushal Chand Arya High School"(SL,7). He had college education in Murray College where the teaching staff was made of 'Scotts and Englishmen' and therein he was fed "with Shakesepare, Jane Austen, and Dickens, the staple fodder of English teaching in India"(SL,7). Of his acquisition of English language he explains: "Coming to English, no one in our household spoke language....I began

reading English only in V Class, when I was about ten”(SL, 7). He finds the method of writing scripts of the Persian and Devanagari languages was found to be more difficult compared to that of English. Of his reading hobby, he says “I read *A Journey to the Centre of the Earth* at his prompting, and later the hole of Jules Verne. Daniel Defoe was my favourite, however”(SL,15). He read the works of Muni Premchand, Ratan Nath Sarshar, Kipling, and Tolstoy. *Ramayana* and *Mahabharatha* were the part and parcel of daily life. Of his job, he says: “My first job was in Government College, Ajmer as a teacher of English. I was twenty-two then...”(SL,30). Of his later readings, he frankly admits: “I read through the entire Vedas, the mighty Upanishds, (parts of Vedas) that brought up instant storms in you. I read Shankara. I read Sri Aurobindo. I read the Jatakas, filling myself in more fully on the Buddha. I read about Ashoka and what he did for Buddhism. I read the Chinese travellers, F-Hein and Hiuen-Tsang, who travelled to India as pilgrims and wrote on the mighty preceptor. I read about Tibet, about Lhasa, and about the Dalai Lama”(SL, 33-34). After that short service, he went to work in National Defence Academy, Khadakvasla, Pune which was a great professional mistake he did. Because of the stifling atmosphere of the Academy and his self-realised superfluous status among the teachers, he left NDA. By that time, he was married to Sudarshana and he had daughter named Ajantha, born in 1955. Then he moved on to the University of Delhi in 1957 and later to the University of Nottingham and returned with a Degree of Doctorate in

English. . Since 1949, he has taught in a succession of universities in India; he became Professor of English at the University of Delhi in 1980. He, as a professor and novelist, had a career for a period of forty years or so.

He has nearly five novels in addition to his masterpiece *The Gandhi Quartet*. His first was the *Weird Dance and Other Stories* (1965), *My True Faces* (1973) is the first novel; *Into Another Dawn* (1977) was followed it. The next was the first volume of the Quartet, *Azadi* (1975). It was followed by another interesting novel *The Sunrise in Fiji* (1988) and it was followed by *The English Queens* (1979), a satirical novel.

In the later period, Nahal took up the task of writing the Gandhi trilogy by writing its successive volumes- *The Salt of Life* (1993), *The Triumph of the Tri-Colour* (1993) and *The Crown and the Loin Cloth* (1993). All volumes put together with *Azadi* as the first volume made *The Gandhi Quartet* which achieved immense fame and recognition.

The total output of Nahal caught the attention of the scholars and academics. Many have done critical works on him.

M.K.Naik wrote in his *A History of Indian English Literature* and other books. K.R.S. Iyengar also referred to him in his *Indian Writing in English* in the section of the historical novelists. There several studies on him especially on the Gandhi Quartet. Dr A.V. Subha Rayadu from Tirupathi University worked on the Gandhi Quartet in 2000; Vikas Sharma (2000) worked the

historical aspect of his Quartet; Usha Rani (2012) worked on themes of quest in his novels; Dr.S.R. Ravindranath studied thematically his novels; Dr. Usha Sasanur (1998) worked on the Gandhi Quartet as a historical novel; G.K. Badiger (2000) also critically evaluated him as one of the contemporary three major historical novelists.

Thus, the critics have focused mainly on the historical aspect of the fiction and neglected other aspect which is found in the novels four novelslike, *My True Faces*, *The Sunrise in Fiji*, *Into Another Dawn* and *The English Queens*. Even his first collection of short stories is beneficial in understanding the major themes and techniques in the fiction of Chaman Nahal.

He, at the age of 86, died on 26 November, 2013.

1.3. Hypothesis:

The problem taken up for the present study of the fiction of Chaman Nahal is a total. This is the marked feature of the thesis whereas other have studied only the historical fiction and even neglected to study his technical aspect of it.

The study takes up the detailed and in depth study of the four novels and also The Gandhi Quartet and the collection of the short stories. It is thematic and technical aspects of the fiction. It is integrated kind of author study in which the scholar takes up the analysis of the novels and short stories as well.

This sort of study shall lead to the total and proper evaluation of Chaman Nahal as a novelist and lead us to prove evaluation in comparison with other contemporary novelists and recognize him as a major novelist of modern Indian English fiction.

1.4. Research Methodology:

The methodology adapted is of both of analytical and descriptive nature. There is also field work of going to place to place in search of secondary materials and books. Reviews, articles published in different national magazines and newspapers. In addition to the articles one has to collect the interview of the novelist if any. The letters written by the author to his friends and publishers are also important. The field work includes that kind of going in search of a material concerning the topic.

This is case study of an author which includes the in depth study of all novels and shorts stories of the writer. That is the reason why the work of fiction occurs as it includes both novels and short stories as well.

1.5. The Design of the Thesis:

The design of thesis depends on the collection and analytical interpretation of the novels and short stories.

There shall be five chapters of which the first one deals with the brief survey of the Indian English fiction with including the literature survey and biographical details of the author and the chapter design. In this chapter he

taken up from the earliest times, and discussed the first major novelists like Mulk Raj Anand, R.K. Narayan and Raja Rao and also modernists like, Salman Rushdie and Arundhati Roy. He has reference to the contemporary historical novelists like Gidwani , Kushwant Singh, Malgoankar and others.

The second chapter takes the novels of first two novels- *My True Faces* and *Into Another Dawn* in depth study from the thematic and technical points of view- In *My True Faces* - he focuses on the main theme of the broken marriage between Kamal Kant and his wife Malti. The quest motif holds the narrative line. There is sudden takeover to mock-heroic tradition. *Into Another Dawn* he focuses on the most popular theme of East-west encounter -Ravi Sharma going to America and falling in love with an American woman, the unhappy wife of a business executive.

The third chapter deals with the *Sunrise in Fiji* and *The English Queens* from the thematic and technical points of view- In the former, he focuses on the theme of quest for happiness in a life of a rich business man named Harivansh Batra who goes to the island of Fiji and finds nothing. The meaninglessness is existential theme in this outlandish novel. In the latter, he focuses the use of supernatural element and extravaganza with the story of Rekha and the army officer. There is satire at the core of the novel.

The fourth chapter deals with the masterpiece *The Gandhi Quartet* not from the historical point of view but from the general point of view of social

and domestic themes of love and betrayal of a Hindu boy and a Muslim girl – Arun and Chandani against the historical backdrop of the freedom struggle. A summary of the first collection of short stories is also added.

It is micro-level story of love and betrayal between the two dominant communities obliquely suggest the schism in the Indian nation which led to the division of the country at the macro level. There, he establishes a relationship between the story and the history, etc. In context of tradition-bound modern Indian society inter-religious love never succeeds.

As a novelist Nahal points at the failure of the great principle of love in the historical process and there is no hatred. Hatred is at the macro level but love is at the micro level. The contrariness is created by Nahal to show both are polarities. How the aspirations of the common people were thwarted by the political and historical forces which became more powerful and dominant.

The fifth chapter is the Conclusion in which the conclusions of all previous chapters are brought together into one to prove the argument that Chaman Nahal is one of the major novelists of the cotemporary Indian English fiction in comparison with the some of the novelists like Kushwant Singh, Arun Joshi and Manohar Malgoankar, G.S. Gidwani and K.A.Abbas etc. The major themes are of love, marriage, money and failure of business and meaninglessness of life and the betrayal on the account of separation in the affairs of love. These are domestic, social and political and historical. He

also focuses on the narrative techniques adapted by Nahal in various novels in accordance with the themes.

There shall be a comprehensive bibliography on the works of the writer at the end of the thesis.

NOTES AND REFERENCES

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