CHAPTER –I

Review of Literature

Literature is a documentation of life seen, known and recorded in an artistic way. It is a door through which the faculty of imagination enters the realm of an entirely new world of music, love, beauty daring heroism and dashing adventures and acts of bravery, heroism and prudence. Literature is also the sum total of achievements of man in the field of letters, recorded and documented over the centuries of human existence. Literature has a written evidence of human achievements, predictions and predicaments recasting human relations in a given society or nation.

The two main objectives of literature are delight and instruction. These two objectives lead social relevance to literature. The society is a group of individuals with shared beliefs common ties and general laws. Man is member of society. He can not live in isolation, customs traditions, a sense of akiness and belongingness and a common language mark the main features of a society. As George Luckas, a great Marxist aesthetician says-
“Literature should not only represent social reality, also presents the social structure, with an insight into its very organization with a prophetic sense of future and direct its development.” 1

As Joseph Conrad says,

“fiction is history, human history or is nothing”. 2

Indian English fiction is a later development. The earliest writings of Indian literature in English consists of prose – letters, memoranda, translations religious, social, political and cultural tracts. The growth of Indian press also contributed to the rise of journalistic prose. It was excellent written by Raja Rom Mohan Roy. He is the morning star of Indian Renaissance. The deep concern for multitudinous social and national problems, permeates the work of Raja Ram Mohan Roy, Ram Gopal Ghosh, Surendranath Banerjee, G.K. Gokhale and other pioneers of Indian renaissance paved the way for the growth and development of Indian English Fiction, Indian English themes. The Novel in India was purely a foreign importation.

India was the fountain head of story telling in Ancient days. Dandi’s Dasa kumar charita, Subandhu’s Vasavadatta and Bana Bhatt’s Kadambari are example of prose fiction in Sanskrit. Fiction in the modern sense is the offering of the impact of western literature on the Indian mind.
Ralph Fox points out that:

“The novel is the most important gift of bourgeois or capitalistic civilization to the world’s imaginative culture. The novel is it’s a great adventure, its discovery of man”\(^3\)

In India, the growth and development of novel become popular with the advent of British rule which set in the process of industrialization and the rise of middle class in the nineteen century. One of the important factors for the late development of novel in Indian Literature was the absence of the novel. Novel is imaginative literature, which gives artistic expression to the relationship of man and society. Novel as an art form came to India with the British. It was a new genre in Indian literature. In various Indian languages, novel became a popular literary form. It attracted great writers, Bhudeva Chandra, Mukherjee Anguriya’s-Binimoy (1857) Bankim Chandra’s—Raj Singha (1881), Kapala Kundala (1885), and Durgesh Nandini—(1890) R.C Dutt’s—Sansar and Madhvi Kankan, Tagore’s—Ghare Baire (1916), are some noticeable novels in Bengali in Hindi Kishorilal Goswami’s Labangalatha’s (1891) and Debkinanan Khatri’s Chandrakantha; and in kannada language Galaganatha’s-Kumodini are important works.

Indian novelists successfully employed European technique of novel for expressing typical Indian Ethos and sensibility. The early
novelists like R.C. Dutt’s, Bankim Chandra and Tagore translated their novels into English. Meenakshi Mukherjee rightly comments on this as;

‘…… flowering of Indo-Anglican fiction co-inside with the novels coming of age in the regional language of India.”’

Early Indian English novel is derivative and imitative of English models. Early fiction writers copied their language from the works of English Romantic and Victorians. The beginning of Indian English novel, is distinguishing its social concern, realism and its unfailing interest in man. As Ralph Fox says;

“the novel is not merely fictional prose, it is rose of man’s life , the first art attempt to take whole man and give him expression,……the great feature. Which distinguishes the novel from the other arts is that it has the power to make the secret life visible”

The early Indian English Literature is thus description of real life, experience and social issues. Also C. Paul Varghese comments on realistic novels as;

‘A novelist it may be said, it is search of a unity in the diversity of life and civilization. He therefore, cannot turn his back on the social realities of his time, but should carve man’s image in his art with his social awareness and insight into life”

The origin of the Indian English novel dates to June. 6. 1935, with the publication of Kailash Chandra Dutt’s –A Journal of 48 hours of the
year 1945 in the Culcutta literary gazette. Novelists from all parts of India contributed their mute to the development of Indian English novel. Indian English novelists have given expression to the hopes, aspirations dreams and culture of a nation from the very beginning.

Bankim Chandra Chatterjee (1838-1993), wrote an English novel Raj Mohan’s Wife. He is the first great writer of modern Bengali prose. His Bengali novels –Kapalakundala, Durgesh Nandini and Krishna Kanta’s were translated into English. Toru Dutt wrote Bianca or the Young Spanish Maiden, Published on serial basis in the Bengal Magazine, January, April, 1879. Lal Behari Day is work on Bengal peasant life (1880), K Chakravathy’s –work is Sarala and Hingana (1898), B.R Rajan Iyer’s famous novel Vasavadatta Shastri, appeared in Prabuddha Bharata from 1896-1898. Mr. Samual Sattinathan and Mrs. Kamala Sattianathan, wrote stories of Indian Christian life in collaboration with Behramji Malabari and Nagesh Vishwanath Pai’s – their novel is Gujarth and the Gujarthis (1882). Indian English Novelists tried their hands on variety of subjects social, historical and romantic. They endeavored to reveal fundamentally the Ramayana and the Mahabharatha into English. He wrote six novels in Bengali. Also he wrote two novels in English. The lack of palms (1902) and the Slave girl of Agra (1909), Nasreen (1915), Kamala (1925) and Kamini (1931), Bal Krishna wrote a social novel Love of Kusum (1910). His novels are 1001 Indian Nights (1905), The prince

Women Novelists: The appearance of women novelists is an important development in the history of Indian English novel. Women wrote from the feminine point of view mainly of the social problems related with women. Raj- Laxmi- Debi’s The Hindu Wife (1885) is important from historical point of view. Indian English fictional genre was divided as realistic novel, social novel, auto-biographical novel and partition novels.

Social Novels–social novels are novels, which depict social conditions and dynamics of social change. Which affects the life of people throws light on social issues like poverty, oppression, poor, downtrodden marginalized and socially discriminated.

Novels of social realism- novels of social realism are, the novels which, deals with realistic picture of contemporary society or period. It presents a true picture of the contemporary society. It is just like a plain mirror which reflects things as it is.

Literature mirrors like it is documentation of life seen, known and recorded using creativity. As Raymond William rightly points out realistic novel is;

“The kind of novel which creates and judges the qualities of way of life”

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David Lodge Day says: Realism in novels tends to show a balanced relation between individual and society.

Reality is neither given expression nor it is revelation of means of self expression, but it is a curious combination of cognitive connective and affective faculties of man’s mind, spiritual humanism advocated by Indians is inclusive of social humanism of the western mould. (Sudhkar Rao)

Among the women novelists of this period Cornelia Sorabji made distinguished contribution to the development of Indian English Novels. She contributed her stories to the development of Indian English novel. She contributed her stories to the nineteenth century and to Macmillan’s Magazine. Those stories were collected in three volumes – *Love and Life behind the Purdha* (1901), *Sun Babies* (1904). All her stories are social studies and deal with the life of women and their condition in Indian houses. Another writer is *Maharani Sunity Debi’s Bengal Dacoits and the Tiger* (1916), deals with exciting incidents in the lives of Bengali people who are always laid by dacoits.

Towards the end of 19th Century and the beginning of the 20th Century Marxism, the philosophical thought that focused on the egalitarian principles inspired one third of the total population of the world.
In various countries of the world attempts were made to reflect the life and historic role of the working class. It led to the emergence of many artistic movements like realism in France, England, social realism in the United States and Socialist Realism in Russia. These movements experienced with realistic art for the furtherance of the goals of socialism. Social realities focused on the stark realities of contemporary life and sympathized with working class people, particularly the poor. These artistic movements shaped the outlook of writers all over the world.

The writer relied on natural, events making use of specific details to present life as faithfully and objectively as possible. In 1930, in Russia social Realism depicted subject of social concern, the proletariat struggle, hardship of every day life that the working class had to suffer. It heroically emphasized the values of the loyal communist workers.

The artistic movements also influenced the writing of Indian English writers like Mulk Raj Anand and others. As he himself had experiences and seen the bitter realities of colonialism and evils in society since his childhood, he wrote his novels to reflect the bitter realities of Indian Society. Anands early fictional writing’s reflects the social, political and economic condition of Indian Society. He writes with an acute social consciousness that is vitally concerned with socio-economic problems. His works also focus on the raging problems of society.
Anand is well known for his realistic representation of the social fabric of India. Realism is a mode of writing that gives the impression of recording or reflecting faithfully an actual way of life. Realism, as a dominant literary trend is associated chiefly with 19th century novel of middle or lower class life, in which the problems of ordinary people in unremarkable circumstances are rendered with close attention to the details of physical setting and to the complexities of life. Indian society is trapped in social evils like class system, caste system, religious bigotry, etc. Anands novels record the suffering of millions of poor and helpless people who had no place in earlier elitist historiography. Anand is known as Zola and Balzac of India.

**Literature and Social Reality:**

R. Williams opines - “The Kind of Novel which creates and judges the qualities of way of life, realism in novels tends to show a balanced relation between individual and society”. Reality is neither given expression nor it is a means of self expression, but it is a relation of the climate truth. It is a curious combination of the cognitive connective and affective faculties of man’s mind, spiritual humanism advocated by Indian in inclusive of social humanism of the western world”.

K.E Ghamat’s – *My Barrister* (1908) is a biographical novel which describes the political unrest in India in the last decade of the Nineteen century. M.M Munshi’s- *Beauty and Joy* (1914), is a social novel of
Gujarati life. Srinivasa Rao’s the *Portuguese’s Ambassador* (1917) and other writers. Novelists, who came from different parts of the country show’s an awareness of the colour and regional life. This period is remarkable for the introduction of various fictional genre like the social and realistic novel historical novel romances, detective fiction and short story. Togore’s –novels were originally written in Bengali. Three of his Novels– *The Wreck* (1921), *Gora* (1923) and *The Home and The World* (1919) were rendered into English. His novels had great influence on the development of Indian English novel. As P.P Mehta says–

“If Romesh Chandra Dutt brought realism and reform to the novel, if Bankim Chandra Chatterjee interested the novel. With a romantic hero, Tagore revealed the inmost currents of man’s mind in his novel –he brought psychological delineation to the novel. He added depth and significance to the novel. He added a great leap forward in the development of the novel.”

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*The Gandhian Era* (1920-1947): The national struggle under the leadership of Mahatma Gandhi, made the whole country acutely conscious of its present and past history with new hopes for future. A society undergoing resurrection, the dawn of self awareness in a society, long suppressed under the British rule provided verity of themes to the novelists and compelled them to think with a new power, numerous social and national problems.
During this period Indian English novel discovered some of its most significant themes- like freedom struggle, east west encounter, quest for identity, the exploitation of the underdog. The search for justice and fair play, the treatment of rural life exploitation of poor of the rich people.

The independence movement in India, was not merely a political struggle, but an all pervasive emotional experience for all Indians in the nineteen twenties and thirties.

“….that was an experience that was national in nature”

The Indian novels, written during this century, deals with this national experience theme or indirectly as significant, public background to a personal narrative. Indian political movement was not only a political movement for independence. It combined varied forces which gathered together for ushering India as a sovereign, independent nation purged of all socio, economic, political and communal evils which had eaten the very vitals of national life. The ideology of M.K Gandhi was the moving force behind the national upsurge. Gandhian ideology became a way of life. As Meenakshi Mukherjee writes;

“The most potent force behind the whole movement was the Mahatma who has made recurring presence in those novels and he is used in different ways to suit the design of each writer. He had been treated variously as an idea, a myth, a symbol, a tangible reality and a
benevolent human being. In a few other novels he appears in person, in most of other’s work, he is in his invisible presence.”

Gandhi’s influence on Indian literature of this period has been two fold. First, as a writer he evolved chaste, lucid and simple style which influenced the thematic content. K.R.S. Iyengar remarks:

“As regards the choice of theme and the portrayal of character, the Gandhian influence has been no less marked. There has been a more or less conscious shifts of emphasis from the city to the village, or there is implied a contrast between the two urban luxury and rural sophistication on the one hand and rural and manners on the other”.

The Indian novel of this period deals directly with the national experience as the central theme. The various momentous events of this turbulent period. Mahatma Gandhi’s passive resistance movement against the Rowlatt Act, the inhumane massacre in Jalianwala Bagh in Amritsar, the Khilafath movement, The Boycott of Simon Commission, the prohibition and the boycott of the foreign goods, The Civil Dis-obedience Movement of 1930, the famous Dandi March, the quit India Movement of 1942 and many other facets of the Gandhian movement are vividly described in the novels written during this period. In Raja Rao’s- Kanthapura and Cow of The Barricades. In R.K Narayan’s –Waiting for Mahatma and Anand’s -Untouchable and Sword and the Sickle. K.S Venkataramani’s- Murugan, The Tiller and Kandan the Patriot, Khwaja
Ahamad Abbas’s - *Inquilab* Bhabani Bhattacharya’s - *So many Hunger and Shadow from Ladakh*, were written under the influence of Mahatma Gandhi continued to inspire Indian English novel even in the post Gandhian era.

Under the influence of Mahatma Gandhi writers turned from romantic to realism. The realistic novel with a purpose appeared in its own right brining with it new inspiration, new technique and new vision. The main themes of the realistic novels were portrayal of poverty, exploitation in all its manifestation, hunger and disease, vivid presentation of social evils and tensions: exploitation of the hybrid culture of the educated Indian middle class; disintegration of the village community and analysis of a number of dislocation and conflict in a tradition ridden society under the impact of an insipient, half-hearted industrialization. The rise of the Rural Novel, which is also realistic in character, is another remarkable feature of this period. The urban writers cared little to portray the exploitation. They were exposed in Venkataramani’s- Murugan The Tiller, Nagarajan’s - Cold Rice, Shankar Ram’s *The children of Kauveri* and *The love of Dust*, D.F. Karaka’s- We Never Die and Mulk Raj Anand’s Coolie and *The Two Leaves and a Bud*.

Mulk Raj Anand, Raja Rao and K.R Narayan, the three musketeer’s of Indian English novel. The other novelists are K.S
Venkataramani – (1891-1952) Murugan the Tiller (1927), Kundan The Patriot (1932), K. Nagarajan’s Atherwa House (1937), Cold Rice (1945) and Chronicles of Kedaram (1961) are memorable works of fiction. Shankar Ram’s The children of Kaveri (1927) and creature all (1933). Ahmad Ali’s Twilight in Delhi (1940), Humayun Kabir’s Men and Rivers (1945) Three stories (1947), Khwaja Ahamad Abbas–tomorrow is ours (1943), Defeat for Death (1944), Rice and other stories (1947), Inquilab (1949) one Thousand Nights on a Bed of Stones (1957), The Black Sun (1964), D.F. Karaka’s Just Flesh (1940), There lay the city (1941) and We Never Die (1944). Dhan Gopal Mukherjee are writer on Indian Village and Wild Life. My Brother’s face, The Secret Listener’s of the East. The Face of Silence the Elephant, Jungle Beasts – etc.

The Dawn of Independence: The Indian English novelists of the present era inherited the cosmopolitan character and permeated a new sensibility in their works which reflects the hopes and aspiration of an independent nation which had suffered long under callous foreign rule. There is also a lot of sadness and melancholy of frustration and alienation. Which resulted, when the people saw their hopes and aspiration, in free Indian, discarded and ignored.

Modern Indian English novels are thus, preoccupied with the inner life tensions and trauma and individual problems of men and women passing through revolutionary changes. The novel in the previous era was
mainly concerned with the external aspects of sociology and with the exteriorization of the inner landscape of the human psyche.

The year 1947 was the year of great joy and equally great sorrow in Indian history. Independence became an established fact and it stirred new hopes of progress and prosperity for all section of society. But along with freedom and vibrant hopes come the ghastly tragedy of the partition of the country. Bloodshed unheard of in the history of the world, chilled the joy of newly won freedom. The transfer of population was a blot on the consciousness of civilized humanity.

Indian English novelists explored the dramatic and fictional potential in the theme of partition, which may be classified into two groups the novels written by Sikh writers and those written by Non-Sikh writers (Hindus-and Muslims). Some of famous novels on Partition theme, are Raj Gills– *The Rape*, H.G Wells- *Ashes and Petels*, Kartar Singh Duggal’s-Twice Born- Twice Dead, Khushwant Singh’s-Train to Pakistan. Attia Hossain’s *Sun Light on A Broken Column*, Manohar Malgaonkar’s *A Bend in the Ganges* and Chaman Nahal’s Azadi – Amrita Pritam’s *Pinjar*.

The Indian English novelists Anand, R.K.Narayan, Raja Rao, Bhabani Bhattacharya, Chaman Nahal, Manohar Malgaonkar, Ruth. P. Jhabwala and Anita Desai have touched various facets of Indian social life, realistically and have exposed the harried, evils which have been
eating into the vitals of social and national life with a view to reforming
the existing order. Kamala Markandaya depicts human misery in a
Handful of Rice in terms of India recurrent drought, its barren land over
populated cities. Mulk Raj Anand describes human suffering in
Untouchable and Coolie in terms of social injustice and inequality.

The novelist has a difficult task to accomplish in such precarious
time. He has to present a real picture of society with all its corruption and
evils with a view to reforming and revitalizing it. Modern Indian English
fiction is conspicuous of realism. As Iyengar says-

“before 1947, the English models were the major outside influence on
the Indian novel. After independence on the Indian novelists in India
have shown themselves susceptible to the influence of American and
European.”

A Hindu wife is another victim of exploitation. She is quite
helpless against the ill-treatment metted out to her by her husband and the
in-laws. By virtue of his position as a husband, the man enjoys every
opportunity of power over the wife. The wife has to submit to every
whim and fancy of her husband. Economic dependence of the wife on her
husband is perhaps one of the reasons for her victimization. Economic
independence is perhaps the only remedy of this evil, by the male
domination if at all there is any.
Though India broke the chain of the British imperialism, she could not do with the evil custom and outdated ideas of the past. Reformers like Raja Ram Mohan Roy, Dayanand Saraswathi, Mahatma Gandhiji and Bhimrao Ambedkar did their best to abolish some of the evil customs such as Sati system, Child marriage, Fundamentalism, Fanaticism and Untouchability. Their effects, though important and effective, could not wholly uproot them. These evil customs and practices are still persistent in free India and occasionally rise their ugly heads.

The condition of the landless village folk was naturally even worse. He had only his labor to sell in order to earn his livelihood. He worked as a laborer in the field of his Zamindar or went out into distant cities in search of employment as a Coolie. He might work as a domestic servant, a Coolie in the godown of a city Lala, a railway porter, a mill as hard worker or rickshaw puller. Whenever he went and whatever kind of work he did, he was exploited by all around. Often he failed to secure even starvation wages. He paid less, women and children paid lesser than the men’s wages.

Indian English novelists writing in the Post-independence period have portrayed the changing phases and diverse aspects of the Indian society. Their novels like a mirror, reflect the varied features of the contemporary society. According to M.E. Derrette and professor Iyengar. The Indian novelists from 1920s till 1947 had connected their efforts in producing novels with purely socio-political themes. Since independence,
the novels has had more scope for diversification, yet the tradition of social realism established earlier on a sound footing by Mulk Raj Anand is continued by novelists like Bhabani Bhattacharya, Manohar Malgoankar, R.P Jhabwala, Kamala Markandaya, Anita Desai and others.

Almost all the strata of Indian society have been touched by the varied aspects reproduced truthfully, artistically by them in their thought provoking novels, the class discrimination, horrible caste system, atrocities and contemptuous attitude of the upper class from the fabric of the novels of Bhabhani Bhattacharya, Mulk Raj Anand and Kamala Markandaya and others.

The other problem which was hitherto to ignored but got prominence in free India and drew the attention of all the right thinking people was the problem of the position of a women in Independent India. The image of women in Indian society broadens on extreme in one co-ordinate. She is worshipped as a ‘Devi’ while in the other, she is an object of torture and humiliation. She is treated as a commodity – gradually transferred from the father’s home to that of husband. The younger generation raised its powerful voice against the discrimination practiced against women within family, and outside in educational political and economic sphere.

The rigid mechanical structure of joint families, the growing fictions on its wall and its slow disintegration men women relationships
especially the post marital problems, the traditional concept of woman vs awakened and emancipated self of women in the wake new feminist movements their assertion of their identity.

Kamala Markandaya has concentrated on the tragic consequences of the growth of science and technology in the life of rural people. The process of urbanization followed by other problem of social isolation and alienation resulting in the direct clash between the old traditional culture and values of the east and new modern culture and ethics brought by the contact with the west, are some of the issues which have been portrayed vividly by the novelists like Manohar Malgoankar, Anita Desai, Kamala Markandaya, Raja Rao, R.P. Jhabwala and others.

The Caste system has been practiced in the Indian society for centuries. The viperous roots of this evil system is deeply and firmly planted in the Indian mind and has poisoned the healthy thinking of people in society.

Caste system originated in the division of function and the responsibilities of agrarian societies of the Aryans originally. There are four castes. The Brahmin’s (priest) The Kshatriyas (soldiers the feudal lords), The Vaishyas (formers and shopkeepers) and the Sudras (bonds man and artisans). After the conquest of Northern India by the Aryan, the aborigin population was either driven to the south or enslaved. The element of the Hindu Aryan society was the out caste, class. Its function
was to do the menial job; to remove human excrements. Furthermore, any entry into the temples was forbidden to its members and any physical contact with a caste Hindu was considered as severely punishable. Disgraceful behaviour towards the community of a caste Hindu could also mean degradation to the position of an outcast. Thus, this caste, fulfilling, the most menial of customs were degraded to the position of Untouchability. Aryan’s culture depended upon enforcing racial exclusiveness, physically as well as spiritually. To carry out such a system, the segregation and the curtailment of inter caste breeding was required.

The novels written in this period, throw an ample light on the deplorable condition of Untouchables, the atrocities inflicted on them by the caste Hindu. Untouchable humble position in the society. The novels of R. P Jhabwala, Mulk Raj Anand, Bhabani, Bhattacharya have made commandable efforts in this direction.

Untouchable by *Mulk Raj Anand* is a pathetic but heart rendering cry of the untouchable against the cruelty and prejudice of the higher caste people towards the lower caste. It is his ruthless attack against the hitherto rigid but gradually crumbling caste system in Indian society. The novel is a vehement satire against the “old mechanical formula” of lives like the mode of disposal of the garbage by a particular section of society called Untouchable. The wretched living conditions and unhygienic
surroundings and sub-standard treatment given to the low caste people is truthfully and painfully recorded by the novelists.

Untouchability is also the main theme of Mulk Raj Anand’s novel, *The Road*. Like the untouchables, the latest novel of Anand deals with the same problem but with a difference as it is a novel by today where casteism is abolished and untouchability legally forbidden. The novel, however, shows that untouchability still exists. Road from symbolic viewpoint, the novel is a crusade against untouchability. Casteism is practiced and condemned because it disgraces human dignity. In the story Bhiku is the leader of the Untouchable of a village, condemned to build link road. The Road is symbolic, for it is suppressed to open the way of the mind and heart of man to greater human understanding. But the social prejudice and ignorance prevent the Road from becoming the way to enlightenment, instead, it is made into a place of human degradation.

The upper caste in the village refuses to touch the stones touched by the Untouchables, as Thakur Singh a Kshatriya calls it a breach in the order of karma. But Dholi Singh, also a Kshatriya, inspired by Gandhi’s ideals of self-reliance inter-caste co-operation and the abolition of untouchability, Whom he calls Harijans (God’s children), the name given by Gandhiji. He also disburses all his possessions among them, to then in rebuilding their original Dholi Singh is transformed into a local Gandhi and to realize Vivekananda’s spiritual socialism. He helps them though
he has to pay a high price, for his wife deserts him and priest and caste Hindus brand-mark him to the rank of untouchable for this anti-caste conduct. Even Bhiku’s acute mental agony and despair are laid bare before the readers in the scene, were inspired by government’s decision of abolition of untouchability, he asks for water at Thakur Singh’s place. But he is furiously inserted and turned out for the better–He went in the direction of the road, he had helped to built, and in his soul, he took the direction out of the village towards Delhi town, capital of Hindustan, where there no one to knew who he was and from where would he came from, no caste or out caste”.

The sacrifice of materialism status for the sake of the downtrodden is symbolic and Anand believes that the ideals of Gandhi’s must be kept alive as long as evil exist in the society as shown through the character of upper caste Hindu Thakur Singh.

*The Big Heart* (1945) strike in another way a blow on the same issue here. The struggle is not between the higher castes the untouchable but between thathiars (the hereditary coppersmith) and the rich coppersmiths (Lata Muralidher and Seth Gopal Chand). The factory set up by the latter, throws the coppersmith out of employment a situation that recalls Haupts Ann’s weaver, the Ernest Toller’s the Machine wreckers. In this way Anand’s novels are fictional chronicle of his humanitarian compassion for the underdog who have been constantly
exploited by the high caste people. M.K. Naik has rightly opened about Anand that he was:

“one of the many growing young men of my generation who had begun to question everything in our background to look everything in our background to look away from the bib houses and to feel the misery of the inert disease ridden and illiterate people about us”  

The post independence society has gone through many changes transitions and transformation reflected in various fields. The rural community is the most affected section due to the new developments and changes in the social structure. The establishment of industries and advances of science have been confined only to big cities which have been modernized and completely overhauled by the power of science and technology. That is why after independence villages or the rural communities continued to lead their life in fields and villages, lagging far behind and short of the charming spectacle of the big cities. The rigidity of caste system, the lack of educational institutions and medical facilities and their own poverty led them to migrate to big cities in search of employment in newly established industries and factories and in search of better education and better medical and other facilities. These aspects we study in Kamala Markandaya’s *Nectar in Sieve and Hand* full of *Rice* from early phase. Aravind Adiga’s *The White Tiger* from the Later or Present Phase.
The novelists of the post independence period have succeeded in projecting the grown trends of change in attitude, outlook and aspiration of a nation committed to amelioration the lot of crores of people living below poverty line subjected to economic constraints and orthodox social obligation. These novels have powerfully voiced the dismay and disillusionment, economic inequalities class discrimination, social and communal prejudices religious superstitions and orthodoxical view points that can to govern the destinies of men and women in every spectrum of existence in the nation reborn out of the those of slavery. Walter Allen – said about the contemporary English fiction is also true of Indian English fiction.

“contemporary novels are the mirrors of the age, but a very special kind of mirror, a mirror that reflects not merely the external feature of the age but also its inner face its nervous system causing of its blood and the unconscious”.15

Since the dynamics of the contemporary evolution and the realities of the modern life are reflected naturally in the novels written in modern India, the Indian English novelists point this gloomy economic picture in their novels. The presentation of these economic changes and the problems is the most significant layer of Indian experience and therefore an essential material for Indian English novelists.
Their prime concern is to focus our attention the problems such as poverty and sub-standard living of the poor underprivileged people. Their untold sufferings because of the control of Indian economy by the rich privileged class, the exploitation of labour and peasant by the land owners and the back breaking impact of industrialization on rural economy.

As professor Rangekar says, in the first decade after the achievement of independence:

“The peasants most urgent need is an imposed plough, not tractors. He needs more, better dhotis, saree, utensils, sugar and oil, not automobiles …. Public savings cold be substantially raised if the state government abolished or suspended prohibition”

Mulk Raj Anand is writing about realistic novel. Anand’s commitment for social revolution, through his social ideology is highly remarkable. The rise of the rural novel which is also realistic in character is another remarkable feature of this period. The urban writer’s cared little to portray the appalling and inhuman conditions of the life of villagers. The peasants poverty and exploitation were exposed in Venkataramani’s Murugan The Tiller, Nagarajan’s Cold Rice, D.F Karaka’s- We Never Die and M.R Anand’s Coolie and Two Leaves and Bud.
The tradition of social realism established earlier on a sound footing by M.R Anand, Raja Rao, R.K Narayan and others. Also the basic trends of social realism earlier propagated by Mulk Raj Anand has been continued by novelist like Bhabani Bhattacharya. Malgaonkar, Khushwant Singh, Ruth Prawer Jhabwala, Nayantara Sahagal and Kamala Markandaya.

These novelists emphasis upon the need to rise their living standard and bring real reforms in the living conditions of the poor, the untouchables, the poor peasants the coolies and the oppressed member of the society to restore them to human dignity and inculcate self awareness, to pull them out of the abjectness apathy and despair in which they are sunk. The novelists like Kamala Markandaya and Mulk Raj Anand, a trend setters in this sphere, have made remarkable efforts in this direction.

Rumana Singh opines:

“First the novelist of the Hunger theme, the story of the teeming million of this country who have to face periodic outburst of hunger and famine and encounter all the evil consequences, flowing from such calamities; moral lapses, traffic in illicit relationship and all the ghastly scenes that accompany a famine in India. Characters in these novels go like nomads, in search of food and employment to distant parts of India only to have nostalgic memories of their home towns”.

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In the years after independence, common men, the poor and the downtrodden ones, continues to be exploited and oppressed. Their struggle for food and basic amenities of life, their exploitation by the rich few humiliation to the extent of their moral breakdown, are some of the issues which are in the texture of the novels of Mulk Raj Anand. Mulk Raj Anand is a “the advocate of the down trodden and the underprivileged.”¹⁸

He exhibited a keen insight in the presentation of the problem of the farmers, clerks, prostitutes and such people as stand on the bottom range of the social ladder. As M.K. Naik says

“one of the many grouping young man of my generation who had began to question everything in our background , to look a way from the big houses and to feel the misery of the inert, disease ridden underfed and illiterate people about us”¹⁹

His heroes are the downtrodden sweepers, coolies, coolies the unemployed coppersmith’s the dept-ridden farmers and poor simple soldiers. Poverty and suffering are the badge of their class.

In the economic sphere, the unjust distribution of wealth and poverty of the rural classes, the changed relations of landowners and landless peasants, the impact of industrialization on the life of common man and the hired labourer’s, and the changed economic structure of the country after the decay of feudal rule are some impotent economic problems depicted by the novelists. The young generation raised its
powerful voice against the discrimination practiced against women within family and outside in educational political economic spheres.

Many revolutionary steps have been taken and drastic reforms are made by the government for the eradication of the social problems. Hence a great Change has taken place in the condition of the poor, women and the weaker section of society.

Indian English novelists writing in the post independence period have realistically portrayed the changing phases and divorce aspects of the Indian society. Their novels, like a mirror reflects the varied features of the contemporary society. Almost all the strata of Indian society have been touched and the varied aspects of reproduced truthfully and artistically by them in their thought provoking novels. The class discrimination, horrible caste system, atrocious and contemporary attitude of the upper class towards the underprivileged. Class from the fabric of the novels of Bhabani Bhattacharya. The traditional role which women played in earlier novels, as prostitute, courtesan and maid servants etc, have been replaced by the portrayal a new liberated species.

Anand laid great stress on the development and industrialized socialist society. In his novel Coolie he described with clarity the evils existing in the capitalistic system of industrial India. But his novels, reveals his hope for a better, bright and happier future. His protagonist believe,
“the seasons will be changed by men. There will be water from the walls, with electric palms ….. and medicine will renew the earth”.

From the time immemorial Indian women, the embodiment of love and affection, hope and patience, have been showing their worth in each and every discipline of knowledge. Gargi and Anasuya in scripture, Sita and Rani Durgavathi and Noorjahan in history and Ruth. Prawer Jhabwala, Kamala Markandaya, Arundhathi Roy, Mahashweta Devi, Manju Kapoor and many more in fiction have left their indelible imprint on pages of history on imprint which is suffered with such a powerful and beautiful colour which cannot be erased and darkened by time.

After the second world war the history of Indian women novelists got a new track, a new vision. In this period, Kamala Markandaya is unquestionably the most outstanding personalities in the field of social and artistic novels. Kamala Marandaya’s Nectar in Sieve, made her a lovable writer of great fiction in both theme and technique matter and manner.

The villagers, the downtrodden have to work day and night in their field to earn their living. They try their best to churn Nectar from the ocean of their mother earth. But the irony lies in it that the churned out nectar is bound to be placed in the sieve. Rukmani, the narrator heroine has to face so many ups and downs, fret and fever of life, viz; her
husbands infidelity, her daughter’s sacrificial going to the streets to save the family from hunger and starvation; the premature death of the child *kuti*, the ejection from the kiths and kins, so on and so forth.

Kamala Markandaya’s other novel which earned popularity all over India and abroad is *Some Inner Fury*. It shows the protagonist Mira’s recollection of the past, her emotion and recollection of the past, her emotion passion and ecstasies. K.R.S Iyengar comments:

“Some Inner Fury is a tragedy engineered by politics even as Nectar in a Sieve is a tragedy engineered by economics”.

*A Silence of desire*, the third novel by Kamala Markandaya, has neither to do with economics as in *Nectar in Sieve* nor to do with politics as in *Some Inner Fury*. It unfolds the layers of spiritual reality and mystic vision of India. It is the story of Dandekar, a government servant, who gets torture and sufference because of his wife, Sarojini whose attitude is just the opposite of her husband. She is suffering from a tumour and so she goes to seek a spiritual solace from the “*Swami*”. Dandekar doubts the faith cure belief of a *Swami*. Thus, through these two character the husband and the wife, the novelist present age long on confrontation between, mind and soul intellect and emotion, science and poetry. The doubt and despair of Dandekar suggests intellect and reason which perplexes and towards the viewless wings of poesy; on the other hand
Sarojini’s spiritual learning is symbolic of the voice of heart and soul which is always pure and knows no happiness except its own happiness.

*The Coffer Dam’s* (1969) is a novel by Kamala Markandaya. It is a fine blending of art and truth, feeling and form. It shows a new style entirely original suffused with oblique and convoluted expression tortured syntax and jerky sentence structure a style which cannot help without giving a jerk and jolt in the average reader. *Now where Man* deals with the theme of the anti immigrant wave of the sixties which engulf the life of Srinivasa, an old Indian widower and a landowner who is persecuted mercilessly by a number of fanatics. *A Handful of Rice* is story of youth Ravi, Who leaves his village to find peace and harmony in a city unfortunately fall in the hands of criminals. He is disillusioned by the hardship of the city life. *Nectar in Sieve* is a tragedy by rural life. *A Hand full of Rice* is a tragedy by urban life.

The post 1989s period in India Writing in English witnessed an upsurge in novel writing especially, breaking new grounds thematically and technically. Modern Indian English novel is thus, preoccupied with the inner life and individual problems of men and women passing through revolutionary changes.

Indian fiction in English seems to have come of age with the publication of Salman Rushdie’s *Midnight is Children* (1981), which won him the prestigious Booker prize in 1981. His works novels are *Shame*

The early novelists and pre Independent novelist lash out among other things at social issues, like social inequalities mental inhibitions moral and religious taboos, economic disparities, political systems. The sympathy of the novelists is with the poor, the exploited and the discarded. This resulted in the portrayal of the lives of peasants out castes, laborers workers women and coolies in a spirit of love and humanism.

The Indian English novelists Anand, Nayantara Sehgal, Raja Rao Bhabani Bhattachrya, Chaman Nahal, Manohar Malgaonkar, Khushwant
singh, Kamala Markandaya, R.P. Jhabwala, Anita Desai have touched the various faces of Indian social life after independence realistically and have exposed the horrid evils, which have been eating into the vitals of social and national life with a view to reforming the exciting order.

The Indian English novelists reveals the anguish and despair, feeling of rootlessness and loss of identity in such character alienation and root less-ness is a recurring there in modern novel. Modern Indian English novel is realistic in a comprehensive term. The novelist explores and examines the relationship of men with fellow men, Vis a Vis the social forces at work around him in all their bewildering complexity.

In 1981 the publication of Salman Rushdie’s- *Midnight’s Children*, brought about a significant change in the way Indian English fiction came to be written. This novel broke taboos and inhibitions encouraging Indians to experiment with a new form and content to fiction. The richness and diversity in the fiction of Ghosh, Rohinton Mistry and other. *Golden Gate* (1986) by Vikram Seth proved to be another literary miracle by an Indian writer in English in the 1980s after Salman Rushdie’s *Midnight’s Children*. Bharathi Mukherjee is one of the most significant contemporary novelists. Her famous work is, *The Holder of the World* (1993) is expatriation as the journey of human mind. Another talented writer to emerge in the 1980s is Amitav Ghosh. *His Circle of Reason* (1986), marks the break with the traditional themes of Indian English
novel. Also the *Shadow Lines* (1988), and *In an Antique Land* (1993), deal with history. The Calcutta *Chromosome* his latest novel is a gothic science detective.

Rohinton Mistry is yet another powerful contemporary social and political novelists. A *Fine Balance* was short listed for Booker prize. Shobha De- burst upon the literary scene with the novel *Socialite Evenings in 1988*. Her other works are *Stormy Nights* (1990), *Sister Strange Obsessions* (1992), *Sultry Days* (1994), and *Snap Shots* (1995) Shobha De is-

“among the first to explore –the world of urban women in India.”

Arundhati Roy has emerged as the most significant novelists on the contemporary literary scene. Her novel *The God of Small Things* (1997) has become a literary phenomenon in the literary world. Kiran Desai –daughter of Anita Desai- has won the booker prize for her novel, *Inheritance of Loss*. Aravind Adiga has won Booker Prize for his first novel- *The White Tiger* in 2008.

The present study has for its study chosen four prominent creative writers, who are basically social novelists. Two writers being male creative writers and the other two writers being female writers represent two different point of views and perspectives in the treatment of social discrimination in their social novels. They also represent different phases and periods of socio political condition. Mulk Raj Anand, Kamala
Markandaya represent the earlier phase, Arundhathi Roy and Arvind Adiga represent the later phase of discrimination in their novels the study aims at, comparative, analytical study and tries to focus on the various facets and agents of social discrimination.


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