The present Chapter posits in brief the discussion and findings made on the Young Society reflected in the selected novelists.

In the First Chapter, an attempt is sought to do a comprehensive survey of the life and works of Vikram Seth, Pankaj Mishra and Upamanyu Chatterjee. Vikram Seth was born on 20th June 1952 in Calcutta [now Kolkata], West Bengal, India. He is one of the most celebrated authors in Indian Writing in English today. Vikram Seth’s prodigious literary career has encompassed several books of poetry, a travelogue, a verse novel, an epic novel, modernist fiction and a memoir-cum biography. Each book is set in a different cultural landscape and breaks new grounds in terms of form and genre. With the complexity and depth of his work and his significant achievement in prose as well as verse, Seth has proved as a master of the English language. The novelist no doubt has succeeded to get under the skin of young characters from a different cultural background.

Along with Salman Rushdie and Amitav Ghosh, Vikram Seth is arguably one of the three celebrated Indian English authors today. Whether, it is for his complex and breathtaking novel in verse; *The Golden Gate*, the densely realist; *A Suitable Boy*, the exuberant travel narrative of; *From Heaven Lake*, the sheer joyous fables of; *Beastly Tales From Here and There*, the sentimental; *An Equal Music* or the touching exploration of Diaspora and miscegenation in the biographic memoir; *Two Lives*. Seth has proved the master of English language.

Though several Indian writers and novelist locate the themes of their work in other geographical areas in addition to Indian, the shaping consciousness of their work is often Indian, which then leads to liminal and hybrid representations that have now become the concerns of academic world. Vikram Seth’s Changing locales-India, China, America and Europe - do not exhibit these preoccupations.

Pankaj Mishra is one of the most promising talents of his generation. Writer, novelist, essayist, lecturer, literary critic, journalist,
and reporter Pankaj Mishra was born in 1969, Jhansi, Uttar Pradesh, India.

He is an Award-winning Indian essayist and novelist and a recipient of the 2014 Windham-Campbell Prize for non-fiction. His first book, *Butter Chicken in Ludhiana: Travels in Small Town India* [1995], was a travelogue that described the social and cultural changes in India in the context of globalization. His novel, *The Romantics* [2000], an ironic tale of people longing for fulfilment in cultures other than their own, was published, in eleven European Languages and won the Los Angeles Times Art Seidenbaum Award for first fiction. His book, *An End to Suffering: The Buddha in the World* [2004] mixes memoir, history, and philosophy while attempting to explore the Buddha’s relevance to contemporary times. *Temptations of the West: How to be Modern in India, Pakistan and Beyond* [2006] describes Mishra's travels through Kashmir, Bollywood, Afghanistan, Tibet, Nepal, and other parts of South and Central Asia. Like his previous book, it was featured in The New York Times’ 100 Best Books of the Year. His most recent work is *From the Ruins of Empire* [2012].

He was awarded with Art Seidenbaum Award for Best First Fiction in 2000 and The Crossword Book Award [nonfiction] for *From the Ruins of Empire* in 2013. Following his estimable résumé, one may find out that Pankaj Mishra is a versatile, precocious, and distinguished scholar as a review of the list of his different activities proves it. By studying his work, we come to know about the social and cultural changes in India in the context of globalization. In *English, August: An Indian Story*, there is a more delicate interaction between the east and the west in the lives of the characters.

Upamanyu Chatterjee was born in 1959 at Patna in Bihar. He joined the Indian Administrative Service in 1983. In 2004, he was honoured with the Sahitya Academy Award for the novel *The Mammaries of the Welfare State*. A bureaucrat by profession, Upamanyu Chatterjee penned two short stories and five novels. The
short stories include *The Assassination of Indira Gandhi* and *Watching Them* and novels include *English, August: An Indian Story* [1988], *The Last Burden* [1993], *The Mammaries of the Welfare State* [2000], *Weight Loss* [2006] and *Way to Go* [2010].

Upamanyu Chatterjee based his novels on the Indian Administrative System, which he depicted with hilarious sarcasm. The humour, sometimes, placed the reader in a state of shock as the writer went to an extent that his Indian contemporaries did not dare to go to. Through his works, he dared to match the sensibility, which one uncovers only in modern European novels.

In the Second Chapter, *Historical Background of the Indian English Fiction* [1980 – 2000], a brief survey has been undertaken of the fiction of 1980s, 1990s and The New Generation Indian English Novels. Best known among 1980s, Indian English novelists are Salman Rushdie, Amitav Ghosh, Shashi Deshpande, Upamanyu Chatterjee etc. The novels possess the same dexterous ‘de-doxified’ use of language, the irreverent tone, the defiant and vigorous challenge to the power of history and received traditions, as the novels of the 1980s. They too focus the same attentions on women and religious and linguistic minorities.

What stands out in the 1980s novel then is that it is characterized by the realization that the individual has to play an important role in history. A majority of the novels of the decade reflects an urgency to rewrite received Indian history and expose the untruths of political versions; this is almost an obsessive theme of the 1980s and mirrors the felt pain that the impositions of emergency between 1975 and 1977 had given to the writers of the times. The postmodern technique of double readings and writing against the grain gets a free play in the novels of the 1980s, particularly since it enables novelists to challenge and re-write received truths.
The 1990s Indian English Fiction is a period of vibrant vitality and uninhibited creativity. Besides the eighties, it is in the nineties that readers and critics paid their undivided attention to the Indian novel written in English. It is perhaps the only form of writing that instantly acquires a worldwide visibility as it is created. Writers like Raj Kamal Jha, Pankaj Mishra, Githa Hariharan and Vikram Chandra are interested in the time present and not the time past, in multiculturalism and not cultural nationalism, in elitism and not populism. Not only in India, but all over the world, the novel is more read, more appreciated and even more marketed than poetry, ‘its traditional rival’.

A peculiar about the Indian English novel written in this period is its diasporic nature. This trend is strengthened and confirmed in the nineties. Many novelists like Vikram Seth, Vikram Chandra, Shashi Tharoor, Amitav Ghosh, Gita Mehta and Amit Chaudhari are exploring the life in this country from afar. Others who like Arundhati Roy, Githa Hariharan and Raj Kamal Jha have so far not left for Britain, America and Canada, are based in the metropolis, Mumbai, Kolkata, Delhi and so on and grapple with its life in their works. Their metropolitan as well as their diasporic nature relates them to global culture, the ideal held high today.

The Indian English novel of the nineteen nineties carries the label of post colonialism and flaunts it consciously. It is along with Post-Modernism the latest thing, every contemporary novel today, if it aspires to any greatness, has to be considered either in the terms of post colonialism or postmodernism.

The grand narrative old writers have been subverted and the deconstructionist narrative strategies of Rushdie and his followers have become the norm. Though some of the old novelists pursuing the old traditional path have also survived in this decade, those who appear to be haloed are some young novelists of the nineties like Raj Kamal Jha, Pankaj Mishra and Arundhati Roy. We also have women writers like Manju Kapur, Githa Hariharan, Shobha De and the center and
decentered patriarchal authority. Finally yet importantly, we have minority writers like Dina Mehta, Rohinton Mistry and Boman Desai who have introduced a new tone into the literary discourse.

In such way, in spite of all the problematic, the nineteen nineties are an important decade in the history of the Indian novel written in English. It is marked by prolificacy, vitality and flexibility. Its achievement in creative writing especially in the novel has been able to compete with best in the West and bag prestigious international awards in spite of all its inadequacies. It has shown that the novel is still rated higher and betters that other genres and that it alone has the capability to survive in the new century of information technology and radical developments in science and industry.

If *Midnight’s Children* signified a major thematic and technical breakaway from Indian English novels written before the 1980s, then a host of the formal and linguistic experiments for which the 1980s novels became noteworthy, are to be found in the novels of the 1990s as well. The novels possess the same dexterous ‘de–doxified’ use of language, the irreverent tone, the defiant and vigorous challenge to the power of history and received traditions, as the novels of the 1980s. They too focus the same attentions on women, and religious and linguistic minorities.

Awareness of a New Generation, radically different in thought and attitudes from that of the preceding one, is the hallmark of the Indian English novel that appeared at the turn of the century [1998-2000], namely Manju Kapur’s *Difficult Daughters* [1998], R.K Jha’s *The Blue Bedspread* [1999], Pankaj Mishra’s *The Romantics* [2000], and Sunny Singh’s *Nani’s Book of Suicide* [2000]. These novelists of the late nineties are different from those of the eighties like Salman Rushdie, Amitav Ghosh, Shashi Despande, Upamanyu Chatterjee etc. in respect of their central concern, i.e. the problematics of the teenage youth, mainly the socio-cultural one.
New generation Indian English novelist are products of a sharply changing society that is undergoing marked transformation under the impact of media, cyber culture and ranging globalization, their novels characterized by uninhibited narrative with no holds barred about sex, incest and registered strong antagonism to the socio cultural mode and religious beliefs of the earlier generation.

The 1990s Novelists are in their twenties and projects the dilemma and expectations of Indian Youth - the relationship with parents, job crisis, cultural alienation representing a generation in flux and unattached. New Generation Indian English novels are about reality, the roots, Indian psyche, family centered life, generation gap to be precise about the problems faced by the youth and the irreparable partitions that have taken place in their consciousness.

Every generation has its own dilemmas and pitfalls, so has the contemporary youth the new generations English Novel is overall representational in style, and registers a revival of the traditional narrative manner and explores the significant role tradition plays in gaining psychic stability. It is healthy sign that Indian English novel is returning to the mainstream of the Indian narrative.

In the Third Chapter, three novels of Vikram Seth named: *A Suitable Boy*, *The Golden Gate* and *An Equal Music* reflects the life of young society in India, America and England.

While studying *A Suitable Boy*, it has been observed that, how Vikram Seth has depicted the life of a nation with realistic mode. It is the vast and varied life of the young nation that, he attempts to represent through the fictional town of Brahmpur, the capital of Purva Pradesh. Seth invests his characters with great realism of detail with the intention of using them to identify and develop a wide array of social related themes.
The novel narrates the saga of four families [the Kapoors, the Mehras, the Chatterjees and the Nawabs] with their members’ private and public lives of joy and sorrows. The stories of these families bring in other issues: of the value of work, the process of change, the injustice of poverty and the direction taken by the newly independent and democratic India. Seth does offer a different perspective on tradition and the significance of religion in the private sphere, but he does so in the context of the institution of the family. Novel starts with Lata’s [central character] search for a suitable life partner. The predominant question that has come into her mind is that how her sister, Savita agrees to marry an unknown person whom she had met for only an hour, and feel for him the special concern and tenderness. This attitude of Lata’s, we are lead to believe, is partly the result of a generational shift. She has three suitors; Kabir, Amit and Haresh among whom she has to choose her life partner.

Her rejection of Kabir is a rejection of the turbulent, violent, passionate part of herself. She says, because of his passionate approach I do not remain myself when I am with him. Second, Amit’s who’s a writer, his lazy wooing awakens no answering spark in Lata, and she says if his mind’s on a book, I don’t know he’ll have any time for me. Sensitive people are usually very insensitive-I should know. Lata’s rejection of Amit brings to light another face of the changing industrial India. She is the product of the industrialized world where, she cannot remain oblivious of the realities of material life. She finds him non-serious and a flippant person who would not be able to shoulder the responsibility of a marriage.

She accepts Haresh Khanna only after discovering her feelings, views and future with him, Lata does not succumb to her brother’s pressure not to accept Haresh. Haresh impresses her as being generous, robust, optimistic, impatient, and responsible and willing to “Mehraise” himself for her sake. As she says, Haresh is practical, he is forceful, and he is not cynical. He gets things done and helps people without
making a fuss about it. Moreover, she says I’m sure; He hates to see anyone’s talent wasted. He encourages them and is concerned about people. Haresh is also impressed with her qualities of that; she is intelligent without arrogance and attractive without vanity and her simplicity. Seth gives his lead to female protagonist the benefit of several meetings and exchanges of correspondence with Haresh and somewhat changes the vision of arranged match.

The main contrast that emerges between the more romantic choice of Kabir and Haresh is not only one between Hindu and Muslim, but one between economic man oriented to the future and romantic possibilities associated by religion at least with Brahmpore’s fading nawabi culture. In such a way, many of the main concerns of the novel are present in Lata’s story: the relationship between the Hindu and Muslim communities, the importance of caste, love and marriage, and the family.

Mrs. Mehra, Lata’s mother takes into serious consideration the issues of religion, caste and social standing. Who married at sixteen and widowed at thirty-seven, Mrs. Rupa Mehra best expresses the traditions of Indian wives. In such a way, she represents widowhood, parental obligation and place of husband in the life of Indian women.

Haresh who works of making shoes that involves handling the hides of dead animals, traditionally unclean work done only by outcasts. In all these small ways, Haresh is giving the sanctified hierarchy of the caste system in India a small nudge here and there. Haresh, who considers his work as his religion, and disregards caste restrictions on working in the polluting leather industry, seems to be a sign of modern ideas of economic progress and social egalitarianism. Haresh adopts a straightforwardly reformist and economic approach. Kachheru and Jagatram, as a contrasting pair in the novel, make a telling statement about caste in the public sphere of rural and urban India.
The Older generation’s Mahesh Kapoor, who, believes in women’s education but does not believe in a woman working. The attitude of his reflects male domination in society. Mrs. Kapoor putting the needs of her husband and children before her own, will not eat until after her husband has eaten, does not contradict him openly, but still guides his opinions through a life of unobtrusive virtue. So she is the moral Centre of the novel.

The oppression and suppression of traditional courtsans is reflected with detail; the Saeeda Bai and Tasreen who like the caged parakeet depended on the very system that exploits them. What will be their future once they are denied the patronage of the elite? It is paradoxical that the very system, which had exploited Saeeda Bai and her like, had also sustained them. Saeeda Bai, who, represents the worst victimization under feudal power. She had been raped by the Nawab of Baitar and sexually harassed by the Raja of Marh-is yet so helplessly, dependent on the very same people who pay for the pleasure they extract, that she has no choice.

Jagat Ram is the spokesperson of the Jatav community is a shoemaker, He does not see any merit and rationality in the argument that one should continue the profession of his father. There is nothing worthy in cleaning lavatories and standing in a foul-smelling tanning pit. He expects a social change. Caste factors dominate as much in contemporary electoral politics as they did then. In fact, electoral processes have arguably entrenched the cast consideration deeper in Indian politics.

In the institution of family, there are also areas of repressed sexuality and darker passions. On a visit to Lucknow to her mother’s first cousin, Lata has a traumatic experience when her aunt’s husband, Mr. Sahgal, makes crude sexual advances to Lata at night. The middle-aged well-known lawyer has cruelly victimized his own daughter Kiran, who does not speak about her violation, and has turned neurotic. Lata cannot speak to anyone about it because of the code of ‘honours’
and silence that anything associated with sex is not discussed. When it did occur for the first time at the age of twelve, she was told she must not talk to anybody about it for “Sita and Savitri didn’t talk about such things.” [ASB 593]

Issues, for instance, the nationalist Gandhian movement, conflicts between tradition and modernity, faith and rationality and the disintegration of the joint family to name a few. Similarly, whether it is the funeral rituals during the death of Mrs. Kapoor, or the screening of a popular film like Deedar, Seth also invokes images that would constitute some kind of ‘shared knowledge’ among Indian and historical events that have ingrained in the collective consciousness. It also inserts some real historical personages [including Jawaharlal Nehru] playing their respective roles in real politics inside and out-side the parliament, and catches the pulsation of the throbbing life of millions of Indians during this transitional stage of Indian history. Religious festivals [ranging from Raksha Bandhan to Bakrid, from Dusshera to Diwali, and Karva Chauth to Moharram] this process attempts to bridge social / religious differences.

The Land Reform Bill made significant change in the feudal power but to change it many Landlords entered into the Politics. Therefore, being the part of system the people whose job it was to enforce the legislation often did not do so because it was against their own personal interest. Therefore, this legislation failed to make any significant change in the life of poor. In this way, young characters are the representative of how the religion, caste, class and secular value deals in the contemporary society. Moreover, their process of change and the individual consciousness is realistically depicted in the novel.

In the next novel, The Golden Gate, Vikram Seth created history in more than one way. He is the first Indian English novelist to write a novel titled The Golden Gate [1986] in verse, for which he won the Sahitya Akademi Award for the year 1988. Seth spares no effort to portray an intimate Californian lifestyle. As a novel of manners from a
very specific and limited perspective, narrates the conjoined stories of five main characters. They are John Brown, Janet Hayakawa, Phil Weiss, Liz Dorati and Edward Dorati. These characters introduced so far are sexually related to at least one member of the group.

Seth brings up the issues of divorce; separations that have become the order of today’s fluid society. The characters attitudes to love reveal their attitudes to life, to issues that are outside or beyond the ‘private’ question of romantic or sexual love. A stark irony of cosmopolitan life is evinced here. The Golden Gate, the social ill is existential anguish and the aberrations found are in the form of lustful love, homosexuality, and lack of love, compassion and understanding. The situation is disturbing. He attacks existentialism that lays emphasis upon.

It is the same sordid tale of the ambitious but an unhappy man of today. John is ‘respected’ for his professional acumen as he has risen in his job at a very early age, but he is lonely, the antithesis in ‘respected’ and ‘lonely’ is unmistakable. It serves to heighten the theme of ‘existential anguish’.

It implies that John’s anguish and loneliness is universal as symbolized by Californian life, John has to fight for his happiness and existence, learn about his follies and accept his fate. He is indeed alone in such a world where no one can look up to someone for guidance and for spiritual sustenance. John an Englishman represents the author’s indictment of a capitalist and consumerist life entrenched in conservative political opinions that evince a rigid inflexibility in understanding another person’s point of view. Once a pessimistic approach is seeped into man’s actions, it is obvious that sooner or later he will experience void in his life. Lack of family and friends has bred an inferiority complex and low self-confidence in John. Therefore, he needs the support of his friends even in personal matters. A sense of self-pity envelops him. He has lost his love twice over with Janet, Liz, and Physical consummation / passionate relationship becomes the point
of their departure. Moreover, their absence leaves John forlorn & distressed and he feels guilty.

Liz is a very important female character. However, she decides to marry, while responding to John’s marriage ad she says I have not seen yet the romantic heaven. Seth is critical of today’s career oriented women for whom a successful career comes first than anything else. She is decidedly better and her flow is the universal flow of young, ambitious women who in their busy schedule do not have time and energy left to consider the most important issue of life; i.e.; selection of a suitable life. According to her man must be a good father also. Liking someone is more important and sustains better than loving someone. She had experienced that passion only leads to more desire, to more expectations. It hardly leaves any breathing space between the lover, which is essential for a successful and lasting relationship. Liz suggests that love makes a person helpless, dependent and a handicap. The lover becomes an incapacitated as a drug addict or as a lame person on crutches. Liz cannot remain bound or tightened to her partner all the time. She would appreciate her man for providing security but he should also give her space to breathe and think freely. John’s prideful, self-centered and doubtful nature has caused to part with Liz.

Janet frantically tries her best to conceal her pain and suffering beneath the carapace of a sculptor and a musician. Moreover, she is helping him in finding a partner. In addition, Janet’s friendship helps John through his miserable state after his break-up with Liz.

Phil, who, were married first with Claire but soon she left him for another man and It is the lack of family acceptance that contributes to the break-up of Phil and Claire’s marriage. Phil, who, is a very responsible young character. Later on, he marries with Liz. Respect and affection mark their feelings for each other & not passion. He quit his job for nations cause because his job was associated with nuclear. Moreover, he participates in anti-nuclear protest. Moreover, this helpful nature of doing well for other’s also liked Liz. They come to
understand whether perpetual relation cannot be lasted on passion but on compromise and understanding.

Seth also represents the issue of homosexuality. Ed who is having homosexual relations with Phil. Ed too, represents the loneliness of an individual who is unable to reconcile his personal [or political] beliefs with a practical functionality in society. The one character left out of everything in the end is Ed. At the end of the novel, Ed is left with neither friend nor partner. It seems strange that poor Ed should meet the fate that he does. Moreover, Ed’s obsessive guilt keeps him entangled within emotional knots of his own making. Thus, families and procreation are important in Seth’s novels and it is difficult to accommodate homosexuality in such a framework.

Seth first presents homosexual love in a positive light, and then making it unsuccessful, he underscores the barrenness of a society, which now appears to be superficially modern. In such a way, Seth intends to explain that with the desires and ambitions mounting day by day, man face utter confusions in materialistic world. In their failure at making life meaningful, they end up in the arms of another man. He implies that when relationship will undergo deterioration due to loss of values, the result could be guilt-ridden people, indulging in malformed relationships.

In this way, like a true satirist, Seth tries to know his readers their follies and prejudices through characters, including the cats. He tries to help them come out from their cocoons and shackles of self-love and callousness to make the world a better place to live. The importance of family and a healthy moral and social order is reiterated and the consequences of its absence are hinted at in Austen’s way of ironic suggestions. This is a fact not just the West but even in our country, in the stress-ridden nuclear families where the parents are working and more conspicuously in separated homes where the children are going through great trauma and insecurity. Nevertheless, he wants his reader to learn the lesson and go back to the older concept
of family and the warmth that it essentially characterizes, a happy marriage alone can bring stability of life in domestic as well as social spheres; Phil’s large family gives the indication of an understanding and a compatible couple that believes in helping others. It completes the picture of a balanced and a happy couple whose sense of duty and empathy will go a long way in ferreting out a better society.

New information technologies encourage users to keep in touch with friends and family only in a shallow sense. Most characters experience loneliness in life and hence they search for meaning and an emotional fulfillment. Therefore, the life is a continuous journey and only those with humility and empathy have a propensity to be happy. The relationships, which survive, are those based on understanding, and even compromise. The relationships that began on the ‘modern’ note of sexual or romantic passion have disintegrated, whether it is that of Claire and Phil, Phil and Ed or Liz and John.

**An Equal Music** is a novel written by an Indian with nothing Indian in it, and set in England with English characters. It is a novel, that was described in publishing and literary circles as an international best seller. The novel had received nomination for Booker’s award and eventually won Crossword Book Award in 1999.

The novel is structured into eight parts and several subparts – is based on a musical pattern that demands a thorough knowledge of the history, range and structure of music. The novel is narrated in present tense, enabling the author to show the immediacy and the insistent presence of the past in Michael’s thought.

It deals with characters intense love and loss that causes loneliness and psychotic existence in their life. They recognize in their passionate love. Characters become restless and uncertain, afraid and guilty. Characters past become largely responsible for their present state of mind.
An Equal Music is the tale of an emotionally volatile musician, Michael Holden and his gradual recovery of the self. Intense love for woman, he loses twice over. Hypersensitivity is his reaction to the failed pursuit. Indeed, everything is mechanical in the present cosmopolitan life. Michael is middle aged and the everyday struggle for a humble lifestyle hardly allows him to think about a life partner or anything required for a settled life. Michael undoubtedly is trying to assuage his loneliness through sexual gratification with someone he does not love. He had in him volatility, a sense of resistance, of scepticism, roughness, impulsiveness, even at times, of dark panic, almost brainsickness. Depression makes him brutal.

However, both Julia and Michael reunite after ten years gap then she is married and she does not want to keep the relation with Michel. Because, Michel’s passion has created a sense, of insecurity, into her mind. Michael’s rough & proprietary marks on her body alert her and the reader to his possessiveness and unpredictable swings of emotion. Her words seem to echo Lata’s words to Malati towards the end of A Suitable Boy decrying passion & Phil’s words in The Golden Gate, “Passion is a prelude to disaster”. Some preoccupations remain constant in Seth, despite the changed forms of his works. In this way in Michael’s presence, she becomes restless and uncertain, afraid and guilty and she says about her husband; in the worst days, when I could hardly recognize myself in the mirror, I saw in his eyes that I was myself. He helped me through. She reveals that she values James because; he is not volatile – like me. He is not moody like me. He made me happy. He kept me sane; he gave me courage. Julia comes to a decision that her present and her future are her family. Michael is the past. Julia’s decision to stick to her family is in keeping with the positions taken by Seth’s female characters in the earlier novels: Liz, Lata and Julia form a continuum.

Julia’s deafness is an angle that evinces Seth’s courage in exploring the idea of a deaf musician about being under the threat of
losing music from a life that is dedicated to music. Basing the character of Julia on famous deaf percussionist Evelyn Glennie, Seth portrays with great sensibility the life of a deaf musician, not seeking to make Julia’s deafness a metaphor for any other aspect of the novel but to be taken at face value; it is there, just as it is often there in real life. It is more tragic since she is a musician, but resiliently, she allows her musical instincts to guide her back into proper musical functioning.

Even with the theme of deafness there is little attempt made to enter Julia’s consciousness to represent from within the psychological trauma of losing hearing and what if must mean for a musician and a woman the few lines given to Julia talking or writing about her loss quickly jump over into practical logistics of how, she deals in day-to-day living. It was evident that Julia is neither fully fleshed out as a musician nor is her problem presented with any degree of psychological complexity. There have been reviews of the novel that express impatience with Seth’s persistent implausible reminders of Julia’s gender—her scent, her hair, her scarves, and her uncovered desirability. An equal music located within a patriarchal Western discourse by portraying Julia’s character under erasure, without agency or independent intelligence, she is in constant need of men to rescue her from the multiple confusions and Michel who is always conscious of her privileged class and he is from middle class. These all aspects also focus on class and gender issues in the western culture.

The novel also focuses on the plight of musicians. The main plot, as the title indicates, concerns the quartet and their struggle with profession. Seth imparts an authentic picture of the Western Classical Musicians along with the insipidness and uncertainty in their lives. They spend more time with each other than with their families—very often on the road and very often under Pressure on stage. The quartet players, accustomed to the torn and strife, disagreements and disputes, become the focal issue in the story. The four players have their own likes and dislikes; they love Haydn’s music but are not comfortable
with Brahms’s, yet they cannot be choosers. In fact, the quartet is once supposed to play Brahms’s Music in a programme at the Edinburgh and much against their will, they perform and that too with great aplomb.

Seth rightly points out the deepening sense of frustration, helplessness of these musicians who have to perform according to their audience’s choice and expectations in creating music that must essentially be enthralling, soul stirring and which is able to outclass everything. The author raises certain pertinent questions regarding the harmony of spirit, which is so essential to produce sublimity of art. Nevertheless, the audiences are obvious and even unmindful of the tremendous pressure and the professional hazards involved in it. Michael voices this while narrating the rigorous exercise put in by the quartet in bringing in uniformity.

Seth has also focussed on the commercialization of the town that had slowly led to a decline in art and artefacts. The theatres had closed down; even the literary and scientific societies had shrunk or disappeared. The author is able to focus on the slow ruin and dilapidation of the natural and aesthetic beauty of nature and in the novel; music and the musicians become one of the many concerns of a true artist.

Thus, Music, love and loss are thus major facets of the young generation depicted in the novel. It is appropriate because both love and music play on the emotions. By putting music back into the people who perform it, we know the young characters through their hopes, quarrels, ambitions, love, professional contacts they have to make with agents, critics, instrument makers and players. Michael’s joys and sorrows, his triumphs, his despair are brushed into the larger landscape of European artistic heritage. The novel is the composition of several competing losses: loss of lover, loss of hearing, the impending loss of hearing, the impending loss of the violin, loss of the quartet Maggiore, the earlier loss of the shop and the mother, the loss of the record with
Beethoven’s composition and finally the loss of ‘Art of Fugue’. Characters reflect their flaws, restlessness and inertia. They see in themselves volatility, a sense of resistance, roughness, impulsiveness, even at times of dark panic, almost brainsickness. Feeling of betrayal, guilt, of despair and depression is also evident and their inability to swallow their sense of self. In all the three novels, Seth has also pointed out, that for a compatible couple it is essential that the man and wife are able to balance each other’s flaws.

It is, observed; that the relationship between the individual and society was very different in India from in the European birthplace of the novel. In India any lasting relationship cannot be predicated on a sexual or chemical affinity but must be based on respect, trust and understanding.

Divorce and separation has become one of the major issues in the superficial western life because they lack family bonding, mutual understanding and compromising in relation. It has also seen that the purpose of marriage ads in the west does not seem to be lasting relationship but to vanish loneliness. Moreover, the men post marriage ads and the women responses to it that signifies the more privileged status of independent modern women. Ultimately, we come to know that all that provided continuity in the world or protection from it was the family.

The Fourth Chapter has dealt with how Pankaj Mishra has portrayed the life of young generation in his novel *The Romantics* [2000]. Moreover, the fact that Mishra’s title is plural indicates an even more important dissimilarity. Though Samar is the central figure in the novel, he is not the only character who has what Mishra calls a romantic view of life, that is, who assumes that anything one dreams, hopes, or imagines can become a reality. Mishra presents the universal truth that our desire for the other is our most painful joy. Mere love does not bring security and peace! Or Instant joys won’t last long! Or society and environment make greatest modifications on your
innermost feelings! All four characters Samar, Catherine, Anand and Miss West are the embodiments of such themes.

The novel reflects the frustration of the new-age global youth who get lost on the labyrinths of life owing to their romantic illusions. It counters the dreamy longings of the youths, the novel is written in simple, unpoetic representational style. At places, however, the prose is clumsy, insipid and bland. While the novel gives an authentic picture of the topography and the life of Varanasi, it unreasonably highlights the negative aspects of the university life, which is rather unwarranted.

_The Romantics_ is primarily about the inner turmoil of the youth forced to adjust in an ever-charging world. Moreover, it is a story of delusion, of the harsh facts of life faced by the young generation. The novelist also masterfully exposes the almost absurd gap between the realities of India as Samar experiences it and the romantic notions that his foreign friends bring to it with their self-consciously ethnic knickknacks and their fleeting enthusiasms. Thus, the novel concentrates the problems of contemporary youth emotional, cultural, and familial.

He captures those seekers of the world whose own cultures have not given them sustenance and who look to the East, Mishra tries to strike a balance between East and West, contrasting the fates of the foreigners that come to India in search of something [enlightenment, adventure, love etc] and the Indians themselves. There is something to this, but Mishra tries too hard. His efforts are sincere, but ultimately unconvincing. In brief, Indian youth are shown to be in quest of wealth and power, the western youth hunger for peace and psychic stability for which they come to India.

In such a way, Pankaj Mishra focuses attention on the issues of contemporary youth that is; human relationships, human flaws, responsibility, self-doubt and emotional stillness, challenge and success, innocence and experience, guilt, the development and image
of a hero, freedom, individuality, life and death, religion and faith, choices and possibilities, friendship, family and family pressure, social influence, self-discovery, class and caste, love, romance, happiness, loneliness, sadness, hope, fate, determinism, bohemianism, passivity and inaction, poverty, greed, violence, unfulfilled dreams, dependence and detachment, dissatisfaction with the conventions of one’s society, insecurity, fickleness of life, cultural differences, barriers etc.

The Fifth Chapter is concerned with Upamanyu Chatterjee and young society presented in his two novels: *English, August: An Indian Story* and *The Last Burden*. *English August: An Indian Story* is one of the powerful and emerging voices amongst India’s post-colonial literary stalwarts. It was published in 1888. The whole action of it takes place in three places – Delhi, Calcutta and Madras. Upamanyu Chatterjee tells his stories about the post-colonial bureaucracy, development, politics and political leaders, education, language and so on through various characters in the drama of an Indian situation. Through the novel, he portrays some serious issues that revolve around the ‘urban educated youth’ and pictures a class of ‘westernized people’ who are otherwise unnoticed in regional and English fictional work.

The title of the novel suits the hero’s mentality and mood, particularly when the hero is alienated from his land and people. It depicts the encounter of an urban youth with the provincial India and gives an account of a twenty four year old I.A.S. trainee posted in Madna.

The protagonist, Agastya Sen, an I.A.S. Officer aged twenty-four goes for a year’s training in district administration to a small town called Madna only to be disillusioned with the system in the end. The power and authority of an I.A.S. Officer vis-à-vis the politician turns out to be illusionary. Getting disgusted with the system, Agastya Sen resigns from service and returns to Calcutta where his father, Madhusudan Sen lives as the Governor of West Bengal. At the surface level, the novel can be taken as a satirical portraiture of Indian
Administrative Service, but at the deep level, it is about self-discovery. Chatterjee attempts as it were, to bring everyday reality into the realms of fiction.

It realistically records the protagonist’s sense of isolation, rootlessness and cultural dislocation. It also depicts identity crisis, which is so common with the present day youth. The lack of identity leads them to various defects in building up personality and psychological balance. The novel shows disgust of the young society with the system and corrupted politicians.

In his second novel, *The Last Burden* [1993] Upamanyu Chatterjee; deals with the basic structure of Indian society— that is, the family. How the ‘family’, which was the nucleus of Indian society all through the ages, has become “a burden” is the theme of this novel. This novel recreates life in an Indian family at the end of the twentieth century.

It is a strong comment on the changing values of the younger generation for whom parents have become a burden. Upamanyu Chatterjee’s *Last Burden* [LB] is a novel about the burden of familial relationships, the growing strain between parents and grown up children, preference for nuclear family set-ups, etc. in the fast changing socio-economic scenario created in the modern day world. With the growing individualism and self-centeredness, bonds are being broken and a feeling of loneliness remains at the end. Indian culture has undergone many changes with the fast changing value system.

However, the modern woman seems to enjoy physical intimacy before marriage as much as the modern man does. To have sex before marriage does not entail any kind of responsibility or commitment on the man. This could lead to many complexities in life. Jamun, who is the central protagonist, is a modern young character who has respect for his parents but does not want any kind of interference in his ‘free’ lifestyle.