CONCLUSION

The prime purpose of this chapter is to show that Rama Sarma’s vision of life lies in the affirmation of life that is brought out from his novels and his three, three-act-plays. This affirmation of life is the primary source for his creative writing. In a bare outline of his works, the autobiographical element, Man’s transformation from his fictitious world to his true sensible world and Man’s quest for spiritual enlightenment, converge on the major theme, the affirmation of life. The Indian system of marriages have an overpowering force in the transformation and spiritual attainment of man. The three types of marriages form the basic element in affirming the relationship of husband and wife. Rama Sarma’s novels are linked with the basic thread of the affirmation of life that characterizes every character that he has created.

Naik quotes the lines of Bhabani Bhattacharya in *A History of Indian English Literature* thus: “Art must teach, but unobtrusively, by its vivid interpretation of life. Art must preach, but only by virtue of its being a vehicle of truth.”¹ The ‘vivid interpretation of life’ means that affirmation of life has multiple dimensions from which man may learn and strive to lead a better life. This multiplicity of life is embodied from the supreme Lord. There is a constant conflict within man to judge from Dharma versus the flexibility and authenticity of
life, modernity versus orthodoxy, modernity versus the authenticity and freedom of the self, man versus woman, egoism versus all enduring sacrifice, East versus West and life versus death.

Affirming life to be true and authentic consists in moving from the rigid and orthodox dharma to a true worship of God without outward inhibitions, that reaches the path of understanding life and death, synthesizing and transcending both. To realize the true principles of life is not to reach within the inner sanctum of a temple but to reach the vast fields of life. This jump into the fields of life is the affirmation needed for every man, ordinary or creative. The creative writer has the responsibility of making his readers understand his own life better from the characters who seem true to his imagination. The true philosophy of life allows every individual to discover his own path to fulfillment and salvation without sacrificing his authentic identity.

The philosophy of life is that, life consists in taking on the challenges that man faces in his lifetime. He has to go through the inescapable process of life before realizing what life really holds within. To realize this life, man has to face many ugly visions and feelings but the ultimate result will make him a justified man. His whole life depends on his affirming himself as a human being, within the sphere of this world. This affirmation of every living soul will
make his existence meaningful and remembered. This existential feeling of man, affirms his birth, life and his death in this cosmic world.

Life is precious for every living creature and it is man who makes his life meaningful and worthy. To understand life better, it should be lived to the whole and understood in the proper perspective. Life consists of good and evil. To pick the good within and to crush the evil is in the limits of man's survival. Life is given to man in the un moulded form, which man tries to mould it according to his dreams. Dreams of man may come true if he tries to lead a life of moral value.

Man is placed in different environment and stature where the outside world forces itself upon man's character. Learning from these external pressures, man moulds himself to affirm his life in this world. No one can escape the physical and mental changes that effect man's life style. Every little bit of external and internal mechanism gives man a sublime attitude towards affirming his stay in this world.

Affirmation of life makes man superior than any other species in this world. Man lives his life to the very brink of his stay and affirms that his life is a meaningful one, given to him only once. The
characters in Rama Sarma’s novels are seen to undergo change form which they affirm their life in their respective places. His characters are the different dimensional aspects of the writer’s psyche that gropes into his character and through whom he affirms that life has its own way of substantiating its stay in this universe. Any life that comes into this universe has a right to live and to live with all the benefits of living. Rama Sarma’s novels depict the affirmation of life in a very realistic manner.

In The Stream, three women are seen to shape Gopalam’s character. These women are seen to change from inexperience of life to a realization of life. This story shows the transformation of the true self, undergoing changes and washed along the stream of life. Rama Sarma’s characters are seen to analyse life that has different cross currents of the stream whirling around his life. The title of this novel aptly depicts how life is also a stream that takes into itself and washes away the good and evils of life. Gopalam, the hero, wishes for platonic love. Rama Sarma focuses his ideals on the temporal aspect of love and beauty and the permanent eternal triumph of justice.

This transformation from love, beauty and justice shows the true form of life that exists in this world. Even in scriptures and Holy books the philosophy of life is evaluated. The affirmation of life to be
the very essence in everyman's life is the creative outcome in *The Stream*. The realization from evil to good, leads the characters to become justifiable characters. Suguna, his wife stands for truth and justice. This shows that marriage in the Hindu culture gives a wife the status of justice in a man's life. This aspect of justice shapes the hero's life, even if he comes down to the pitfalls of life.

Suguna, Swarna and Joan seem to be personifications of love, beauty and justice. Similar characters are found in this world. The transformation of man is not like the evolutional changes of any species. Transformation of a character is a psychic change within his inner self. In every turn and change within the characters, their understanding of life and the need to live is clearly understood. Gopalam's change is the ultimate understanding of his life. Gopalam is able to withstand the grind of life and swims with an effort to reach the shore of his life's justice.

*The Farewell Party* is a novel engaged with the life of a university teacher. He is faced with his trials and tribulations, hopes and despair, successes and failures. Prakasam the teacher, in *The Farewell Party* depicts through his retrospection his life as a young boy and later as a university teacher. Every move of the story seems to be an autobiographical version of Rama Sarma, the novelist. Rama Sarma's life as a young man and a teacher is
related to the protagonist Prakasam. Here Rama Sarma uses the
stream of consciousness method of narration for a better way of
expressing his inner feelings and emotions. Prakasam feels that life
is a perfect one for him and this affirmation is the main strain within
The Farewell Party. Life, for Prakasam affirmed that ‘God’s ways
were just’.

Prakasam is given the opportunity of going abroad, to get a
broader view of life. This places him on a wider angle of life, to
understand it better and face it with dignity. This is a simple story of
a university teacher who is respected throughout his life for his
unique sense of duty. After finishing his duty as a sincere teacher
he wants to understand life much better than what he had already
understood. Prakasam’s thoughts of his past is triggered by three
letters. These letters are not mere letters, but they serve as a
catalyst for the teacher’s retrospection. This story is a true story and
it affirms life that has been lived and understood. Every line
confirms Rama Sarma’s life as a teacher who under goes every
emotion of Prakasam’s life. Rama Sarma is happy to affirm himself
in the character of Prakasam and wishes his readers to understand
him through Prakasam. This method of putting his entire life through
a character in a novel is the best method of placing one’s thoughts
into words.
Look Homeward of Rama Sarma deals with the vital issues of life and society. In this novel the brain – drain issue and youngsters leaving India, for a better life is focused. Well - educated men are not happy with their standard of living in India. They wish for a better living and wanted to be rewarded for their development in research.

Here, the East – west encounter is very subtly brought into view for the readers to understand the problems faced by young Indian students. It is a natural tendency for every man to wish for a better way of living. India, after Independence, was struggling to stand on its own. It could not understand the feelings of young students who wanted to do research, in their respective fields. This vexation makes every Indian to want to go away from their motherland. It is Ravi, the protagonist who pulls the strings of patriotic feelings among his friends. Though they do not accept in the beginning, their transformation from every stage of life makes them understand that money alone was not the criteria in life. Peace and harmony was missing in the western system of marriages.

Ravi understands life along with Prem who has the same Indianness of thought. They are willing to accept the newness of the western growth and want their country to give up unwanted politics, and to rise up to the level of the Americans. This novel is a very
educative story for many Indians who wish to go abroad. Rama Sarma sinks into the social problem that shakes our country and he is sincere enough to show the drawbacks of our society.

There are many references, which are a proof for the semi-autobiographical mode of narration. The novelist's patriotic feelings emerge from his father's Gandhian thoughts. The novelist could not make another person to be a better disciple to Gandhi, than his father himself. This novel affirms the unstable life of so many Indians, who stand on the verge of deciding their life. Life has social problems to be analysed and this analysis of problems are seen to be the foundation of this story. The love story of Ravi and Prem gives the novel a natural flow without making the story dry. The problems of Indian students are intermingled around this love story that gives a natural touch of life that faces every individual living abroad.

The title Look Homeward is an apt beginning for a novel that brings out the maladies of many Indians living in other countries. They are pulled between their Indian ness and their liking for a luxurious life. The temptations of man versus his refined thinking stand against each other to prove the better among the two. This novel deals with a social aspect but centers more on individual feelings. The social crisis is dealt very mildly giving more emphasis
to the character’s individuality. This social problem is not one that ends, but is still persistent today.

The Bliss of Life shows the quest for spiritual enlightenment. Varadiah the hero and Mohanangi the heroine love each other but they move on to a higher plane in life – that of spiritual enlightenment. Varada starts to relish life and later understands that physical love will keep him only on the plane of animal desires. He realizes through Moova Gopala that he is born not to live a normal life. He starts his pilgrim in search of a higher attainment. Mohanangi, feels angry at first but later understands the inner urge of Varada, to attain sainthood. Life for Varada is a progress from passionate love to that of devotional love. They enjoy the bliss of life through their understanding of devotional love.

As a composer of padams, Varada exults himself in the glory of music and dance. They are entwined in the art of music and dance to attain the bliss of God Almighty. Rama Sarma takes the legendary story of Kshetrayya and develops it into a novel using his imagination to give it a natural rendering. Varada’s mission in life is to spread the glory of God and this mission is his life’s affirmation. He affirms his life to have a mission – to glorify God and spread his love to humanity.
Man realizes many aspects in life only when he is exposed to the trials in life. These trials come across in Varada's life when he travels from one place to another. The title *The Bliss of Life* conveys the message that man will attain bliss in life when he realizes God. Realization of God happens not in the early youthful stage of Varada but in his later stage of life, undergoing various stages of experiences. This realization fits into every human who realizes the supreme omnipresent God.

*Pastures New* is another novel of Rama Sarma that brings forth the quest of God realization by traveling to holy places in India. The title is taken from Milton's *Lycidas* symbolizing that man has to go to new pastures to realize the meaning of living, in this world. Dr. Madhu, his wife Sarala, Ramu his friend and his wife Suguna and Lalitha play on important role in this novel. They travel together and meet a few people, who share their experiences with them. This experience with the outer world gives them a vivid understanding of life. The story starts from the confluence of the seas, which is a belief that man's sins get absolved in the holy waters. This belief of the Hindus, to discard their sins in the holy waters has a mythical significance and also a religious background.

In *Lycidas* Milton writes, ‘Tomorrow to fresh woods and pastures new’. The woods resemble to the woods of Robert Frost in
‘Stopping by woods on a snowy evening’, where the woods signify the depth of life, of a man born into this mundane world. The beginning and end of the wood will be ‘dark’ and this shows the unfathomable life of man. The novel looks forward to a day, when India may lead other countries of the west, when their quest for material things finds a saturation point. That will be the day of enlightenment for them, and the west will look towards the East, especially India for a better way of life and for God realization. The novel finishes with a dream for a world order:

If the poets dream of a millennium, a golden age, we dream of a world order and world citizenship where love of fellow human beings and establishments of peace become universally accepted - - - - we live in every age to deliver the holy, to destroy the sinners and to establish righteousness.²

The novel very convincingly finishes with the motto, ‘Sarve Janah Sukhumo Bhavantu.’³ (Let all people live in happiness). The optimistic views of Rama Sarma, of the ways of one’s life is seen in this novel, where he suppresses the ugly part of life that spoils the ultimate realization of God. Rama Sarma wants to show all the glorious side of life to enable the readers, to understand life’s better side of living and the total understanding of life. Pastures New travels along with the thoughts of the characters. They learn through exposure of worldly experiences from their travel to many places. Their angle of perception broadens when they travel to understand. Each experience gives the characters a new angle or
outlook to their life. Rama Sarma’s views of a unified world, shows the greatness of the author. This brings his thoughts of religion and humanity to have a world order.

The Height of Noon may look as an ordinary tale of a teacher. The portrayal of Dr. Anand’s birth and early life in the Gandhian family, his British education and above all an innate outlook towards his fellow human beings that stand true to the life of Rama Sarma. This novel is a realistic sketch of the academic scene in Independent India. There is also a revealing semi-biographical nature in this novel of Rama Sarma. The title suggests that “one should accept God’s will and then accept his life as it is, and this wisdom lies in such affirmation of life.”

This affirmation of life is the central theme in all the novels of Rama Sarma.

The novelist’s working on the hidden mind brings out the inner workings of his characters in his novels. Rama Sarma did not want to go anywhere else for his theme and story. It is a real story and he uses Anand to express his inner workings of mind. He wants two persons to express the vast happenings in his lifetime. He does not portray only the goodness but also shows the ego of a man to suppress woman, who is considered as inferior to man. This social influence gets changed in due course of understanding. In one’s life, woman is the silent undermanding conscience of man.
Life is the canvas from which Rama Sarma selects his theme for his work of art. There could have been numerous feelings and emotions in his life, but he has taken the glorifying and the better side of his life, to expose in his writings. He believes God's grace to shower the goodness of attaining a glorious height, and this, as experienced in his true life, gives him an optimistic view of life. Rama Sarma's wife was the drawing force behind his life and this concept of a better half is clearly seen in his work. This novel shows the protagonist to cherish his marriage, which gives him success in his life. His wife is truly his better half who gives him the best in every thing he aims at. Man may attain heaven and hell through his marriage. The harmony of married life is seen to emerge in this novel.

In his plays Sakuntala, Towards Marriage and The Carnival the various types of marriages are brought to our study. The Gandharva marriage Arranged marriage and love marriage are taken for study in these three plays. From these plays, the Hindu traditional method of marriages is seen. In Sakuntala, Dushyanta and Sakuntala get married according to the Gandharva method, where nature stands as witness to their union. Though this story is taken from a religious book, life's intricate pleasures and disturbances are shown to enrich this work of art.
The normal life of a woman, her sincere love towards her husband and her problems after the departure of her husband are the main problems faced by Sakuntala. In every normal woman's life these problems are seen to happen. Rama Sarma takes up the normal problems that face every man and woman in the Indian background. Marriages play a very important part in a man's life. He has to step into another phase of life, where marriage brings him peace and harmony. This phase can bring a person peace and for some may seem a hell. This concept of understanding one another during their stay in this world can be made better through marriage. The Gandharva method of marriage is not accepted today in our society.

The Arranged marriage system is seen in the play Towards Marriage. Prakash is the hero and Lalita his wife are happily married. They enjoy their marriage, where their youth hides away their negative aspects of character. As years pass on, their subtle negative characteristics do not appeal to their senses and this creates a disappointment in life.

Rama Sarma's heroes mostly have a dreamy expectation in life. They wish their life to have a dream-like quality where platonic love alone exists. Prakash starts hating his married life, and curses the Indian system of arranged marriage. In most arranged
marriages the man and woman relationship begins only on their nuptial night, when only their youth has its force and not their intellectual mind. Only after sometime their misgivings become enlarged and unbearable. Prakash and Lalita do not understand that a compromise is essential for a proper approach to life. Only a man with a positive approach can make his life or destroy it.

Another main problem in one’s life is the ego that destroys the finer feelings in human nature. Only when this ego pushes man to destruction, will he realize his mistake in leading a shameful life. Lalita realizes her mistake and is ready to serve her husband even as a slave. Prakash also reconciles himself and realizes his mistake of letting down his wife for another woman. They understand their mistakes and are ready to live together again.

The Carnival is another play of Rama Sarma that exhibits the problems of love marriage in a society where the rich people are not willing to give up their status for silly feelings like ‘love’. The conflict between the upper class and middle class families is quite natural in any society whether east or west. The title The Carnival suggests the author’s as well as the reader’s response to life as questioning life to be a Carnival or fiesta.
For the rich, life is a Carnival but for the middle class life stood for struggle and a mission to live. The love marriage shown in this play emphasizes the impact of love among the younger generation. They feel that love and understanding will destroy the evils of Caste and religious fanaticism in our society. The society of the younger generation gives more importance to the aesthetic feelings of love and compatibility.

Suresh is a man with very high ideals and his thoughts about life is philosophical and in the same time understood by his friends. Ramesh, his close friend has a different view of life. For him money and luxury is the only goal in life. Suresh has a practical view about marriage. The character of Sobha reveals that, the rich society has good - natured people like her. For her, money is only secondary and only love and understanding stood good for a harmonious life. These youngsters understood very well that with a soul mate, one can find out the deeper feelings governing his psyche. In this world, no one will be able to live a single existence. It is man’s evolutionary growth to live together and find the mission of life.

After going through Rama Sarma’s novels and three plays on marriages, his aim in writing is understood. He has a unique feeling that – Life is worth living. He tries to vision this aspect through characters like Gopalam, Prakasam, Anand, Ravi, Varada and
Dr. Madhu. These characters, though in a way struggle at moments with natural domestic problems and youthful disturbances, realize that life is worth living.

Rama Sarma visualizes life to be a worthful one because he had lived his life to the brim. He understood life in all its variations and never felt scared about any problem that disturbed him. Being qualified as academicians, Prakasam, Gopalam and Anand present their pride in achieving academic status in their profession. They also feel the pride of a man who is capable of research work in foreign lands. This unique gift in a man's life is seen to stand out in Rama Sarma's novels—The Stream, Height of Noon and The Farewell Party. In The Height of Noon and The Farewell Party we find the semi autobiographical mode of narration. The author's real life is seen to envelop throughout these novels.

The characters, though given different names and story, the main theme centralizes around the author's real-life scenario. The artist's imaginative perspective is true according to Henry James declaration in 'The Art of Fiction'. He says that, "A novel is in its broadest definition a personal, a direct impression of life." He also continues in his assessment, that a novel, "is not clinical and scientific, since it depends upon the individual artist's imaginative
perception; and it is direct and not mediated through formulae or general ideas about life.”

Rama Sarma reasons life to have its own reasoning and this reasoning of life is done by the ‘Karma’ of each individual. The Hindu tradition of looking at life is quite different from the western thinking. Life has its own destiny and this outlook of life is aptly seen in Rama Sarma’s works. In The Bliss of Life and the Pastures New the protagonist Varadiah and Madhu believe wholly on destiny of one’s life. The characters of Rama Sarma believed more in living a truthful life than on religion. Duty in a man’s life was considered duty to God. Prakasam feels in The Farewell Party that, “Life with all its storm and stress, with all its hideousness is loveable. I don’t think I have understood life in its totality.”

Alain Robbe-Grillet, talking about the future of novel stresses the point that, “we live by essentially the same habits and the same prohibitions – moral, elementary, religious, sexual, hygienic etc. And of course there is always the human ‘heart’ which as everyone knows is eternal.” From the beginning of literature the same basis lies as the source for any work of art. Let it be any writer of any age, this is the underlying formula.
In Rama Sarma's novels there is the under current of passions and conflict of passions that give his works of art a deeper understanding. In The Stream Gopalam is seen to have a conflicting period of life where his emotions conflict within his inner good self to understand the workings of his life. To understand life much better, man's beginning as an embryo till his death is the real picture of any human soul. Even in the embryo stage, the living being starts to think of establishing its place in the mother's womb. As it takes shape, the tears and smiles of the mother is understood by the foetus. Life affirms even at this stage of a man.

Though the writer is given a chance of expressing a particular side of life, it shows how worth while his writings are to the reader who understands the feelings along with the writer. Though there is a feeling of a shallow understanding among his works and he may not be able to make the reader cry with his characters, Rama Sarma is able to present the essential emotional disturbances within his characters.

As Virginia Woolf suggests, "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi transparent envelope surrounding us from the beginning of consciousness to the end." It is obvious that psychology, being the study of psychic processes, is brought to bear upon the study of novels of Rama
Sarma. The reason for selecting particular parts of life for creative work has its own meaning drawn from the author's background. The artist wants his reader to know some particular side of life, which has affected him. It is possible to draw inferences about the artist from his work of art, but these inferences are not conclusive in a research study.

According to C.G. Jung, regarding the psychological study of an art, states that,

There are many novels dealing with love, the environment, the family, crime and society, as well as didactic poetry, the larger number of lyrics, and the drama, both tragic and comic. Whatever its particular form may be, the psychological work of art always takes its materials from the vast realm of conscious human experience from the vivid foreground of life.⁹

The overall structure of a man and his creative work has its root only in his life. This affirmation of life, as an overall subject is Rama Sarma's main source for creativity. He could not show only one particular side of a man but shows how his good and evil leads his life. This totality of living a life is seen to develop in every work of Rama Sarma.

Rama Sarma pictures his characters as people with normal wishes and feelings. In The Stream and The Farewell Party the heroes are given more emotional force than other heroes of his
nōvēls. The others have a more mellowed nature of understanding and more positive thinking and action is shown to evince from them. The thoughts of Rama Sarma are communicated in written language. As Jung states,

Even the basic experiences themselves, though non-rational have nothing strange about them; on the contrary, they are that which has been known from the beginning of time-passion and its fated outcome, man’s subjection to the turns of destiny, eternal nature with its beauty and its horror.¹⁰

The theme and technique used by Rama Sarma is simple but effective. The writers who write in English have to come to terms with the fact that they have to endeavour to express an Indian sensibility through western medium. In expressing his thoughts about the English language, Narayan observes:

English has proved that if a language has flexibility, any experience can be communicated through it. In order not to lose the excellence of this medium, a few writers in India took to writing in English, and produced a literature that was perhaps not first-rate, often the writing seemed imitative, halting, inept or an awkward translation of a vernacular rhetoric, mode or idiom. But occasionally it was brilliant.¹¹

The theme of Rama Sarma’s novels is taken mostly from his own experiences of life. The Bliss of life, Pastures New, Sakuntala, Towards Marriage and The Carnival deviate from his own biography. Rama Sarma not only asks fundamental questions about good and evil and their roles in human life, but also finds his own answers to
them. He is able to enlarge the reader's awareness of the problems
of man and his potentialities. His novels are a thoughtful reading of
life. Humour does not play a vital role in any of his novels.

The themes are matter – of – fact themes of life. There is a
very soft, smooth, unwavering way of rendering the themes. The
theme of love and sex is also treated in an old fashioned manner. In
The Carnival, Rama Sarma pictures the high-class society to enjoy
life in a very outlandish way. But even there the love between the
characters are shown with simplicity of tone.

Man and woman relationship is seen to emerge with a
sublime understanding without untoward conflicts. There are
misunderstandings between the main characters but they are quite
normal in everyday life. There is nothing drastic between any
characters in Rama Sarma’s novel. Western disquiet or divorce
mentality cannot be found in any novel of Rama Sarma. The
traditional understanding wife and soul mate concept is found, in
every work of Rama Sarma.

The autobiographical element found in Rama Sarma’s novels
is significant to his inner impulses, which prompt him to write about
life that revolves around him. A.C. Ward brings out this aspect of a
writer's impulse as, "it is of the essence of autobiography that the
author’s style should have an easy intimacy in harmony, with the originating impulse which prompted the writing of the book.”

Rama Sarma’s language is simple and quite Indianized in form. His simplicity is reflected in his writing. He is able to present a beautiful carpet of Indian life with different varieties of human relationships. Issues like marriage, the new forces of life coming in and dislocating the accepted norms is the social problem discussed in his novels and plays.

The types of marriages and the man woman relationship in an Indian milieu find a new dimension. His women are bold and not slavish in anyway. But the women are shown to accept the way of God and to accept the fate of their life. The stream of consciousness technique used in The Farewell Party shows Rama Sarma to excel in his writing technique. This technique is found in writers like James Joyce and Virginia Woolf, who find,

The technique of revealing thoughts and feelings flowing in perpetual soliloquy through the mind of the character.

This technique is also an imitation of the psychoanalytic method of Freud and Jung in which the patient recalls scenes of his past as they come floating from the depths of the sub-conscious.
The influence of Thomas Hardy is found in The Stream, where Beauty, Love and Justice play a vital role. Discussions about the exploitations, caste system, corrupt practices in the academic life and the pathetic plight of intellectuals in search of their livelihood in a foreign land are envisaged within his novel. This part of life is very interesting and places a very true picture of life today.

Rama Sarma’s material is society itself. He shows an immediate and intensified response to the issues of life. The plot in his works is within his range of experience and they are based on the probable and on convincing materials. They bring out the significant aspects of life and the universal truth from behind the events. There is a march of events that are natural and logical and the end sums up all that has gone ahead. Describing about the form of a novel, Mehta and Bhatt quote that,

Since a novel deals with life, one naturally expects from the novelist the impression which life makes upon him. A novelist may not start with a thesis, yet every story will yield the novelist, a conception of the moral values of life, his view of the world and a general philosophy of life.  

The milieu in Rama Sarma’s novels are very simple and they either start on an Indian backdrop and goes over to a foreign land, and comes back to its own homeland. The patriotic feelings of Rama Sarma is evinced from his characters willing to come back from western countries after gaining knowledge and exposure of
another culture. Though simple in thought and writing, there is more of life throbbing in every line of Rama Sarma's works. His writings show him as a man with high values and ideals but he reflects his simplicity through his characters. Luxuries and worldly materials are not seen to snare the characters in Rama Sarma's novels.

Rama Sarma is a man to be looked up as an established writer, with lots of hope for his writings to gain recognition. Read with interest and a deep search within his works will bring out the true picture of a promising man of art. There are quite a number of writers who have gained recognition only after long years of waiting. But Rama Sarma has been considered a good critic, scholar and also a writer of creative work. It is proper to accept him as a writer among the new group of writers of today.

These new group of writers have deviated away from memories of colonial days. They have greater self-confidence and a consciousness of nationhood. Young writers of today think less about the spoils gained from imperial England and have shelved it as historic memories. There is a shift from the center of interest from public life to the individual aspects of life that forms contemporary writing.
The novelists of the late sixties and the seventies who were prominent are Arun Joshi, Chaman Nahal, Ruth Prawer Jhabwala, Nayantara Sahgal, Anita Desai and Raji Narasimhan. Arun Joshi’s (1939-) work is marked by a note of social realism. His recurrent theme is alienation in its different aspects, and his heroes are intensely self-centered persons, prone to self-pity and escapism. These characters strive to grope towards a purpose in life and self-fulfillment. Joshi is a novelist seriously interested in existential dilemmas and equally acutely aware of the problem of post independent Indian society and the implications of East – West encounter.

Chaman Nahal (1927-) is a novelist of the quest motif. It enables him to hold the narrative line taut. He turns to the Indian English novelists favourite theme of East and West encounter.

Ruth Prawer Jhabwala’s (1927-) novels fall into comedies of urban middle class Indian life, especially in undivided Hindu families and ironic studies of the east – west encounter. Jhabwala is at her best when she observes acutely oddities of behaviour and response and brings out with gentle irony and good-humoured satire the comedy of what she observes. Nayantara Sahgal (1927-) is considered as a political novelist and her fiction is also preoccupied
with the modern woman's search for sexual freedom and self-realization.

Anita Desai (1937-) is considered the youngest of the younger Indian English novelists. Her novels bear the interior landscape of the mind than in political and social realities. Her heroines are disturbed by their own neuroses that they have very little to spare for thoughts of colonialism and its later effects.

Raji Narasimhan chooses a new theme that of the liberated woman and her plight in the contemporary society. These groups of writers proved their skill in writing and they differed in their themes from the major novelists of Indian English writing. Their views of life are more specific and have an individual touch to it. The public or social upheavals were already dealt with and were given various dimensions by great writers of Independent India.

Rama Sarma enters into the second generation of Indian English novelists. His aim of writing is to bring out the individual nature of man's stay in this world. Like the other writers of his time the sensibility of Rama Sarma picks itself in revealing the deeper changes involved in life. Life for Rama Sarma is the main backdrop from which he selects the best in man to convince his readers for a better stay in this world. Rama Sarma focuses only on the noble
qualities that triumphed over the brute force in man. His novels have the power to capture the actual moment of life and renders meaning to his works. Rama Sarma very effectively captures and makes his characters face, single-handed the ferocious assaults of existence.

Most writers of his time show different aspects of human nature to dominate their creative work. Rama Sarma is found among them to bear only the affirmation of life that plays a vital role in every individual inside his work of art and also outside his work of art. His character are soul searching and they present the best in man.

In Rama Sarma's writing there is the relevance of literature to bear the experiences of life and it has come alive and is effectively convincing. This aspect of affirming his life and the life of his characters puts Rama Sarma one among the genuine group of writers of today.

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3. Ibid – P.164.


