Chapter Two

Life and Works of
George Orwell
And
Shrawan Kumar
Goswami
The previous chapter has introduced the topic along with its background. It also elaborated on the objectives of the work taken up in this thesis as well as the hypotheses. It also introduced what is comparative literature and its significance in the literary critical world.

This chapter presents brief biographical sketches of George Orwell and Shrawan Kumar Goswami and introduction to their novels. In order to understand a particular work of a writer, it is necessary to understand the life of the writer and his milieu. At the same time, it is also required to have some knowledge of his other works. William J. Long writes,

> Behind every book is a man; behind the man is the race; and behind the race are the natural social environments whose influence is unconsciously reflected. (22)

Orwell himself was aware of the difficulty of separating the man from the writer. In *Why I Write* he acknowledged the difficulty of assessing a writer’s motives:

> ... without knowing something of his early development. His subject matter will be determined by the age he lives in- at least this is true in tumultuous, revolutionary ages like our own but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape. (99)

A literary work is charged with human interest and characterised by permanent colouring of imagination and artistic embellishment. Literature is the representation of society. It deals with the life of man and his destiny on the earth. It expresses his thoughts, feelings, emotions and attitudes towards life.
Life of George Orwell

Orwell has been considered as one of the prominent novelists of the twentieth century. His novels are a powerful satire on the political and social hypocrisies. By the quality of his writing, he has achieved international fame and recognition. From the very beginning of his life Orwell wanted to become a writer and in college, he even published periodicals.

Orwell’s real name was Eric Blair. He was born at Motihari, a town of Bihar in India, in 1903. His father was an officer in the Opium department of Indian Customs and Excise. His father’s name was Richard Walmesley Blair and mother was Ida Mabel Blair. He had good family background, though not rich. He was of a shy, reserved and introspective nature. Orwell was the only son of his parents. Of course, he had two sisters, one was elder and the other was younger to him. At his early age he became aware of social differences. As a son he was closer to his mother. His father could not impress his personality on him and at the very early age he had begun to dislike his father.

He was devoted to his mother yet he could not converse with her freely. His two sisters played a significant role in his life. He was a lonely child which might account for the fact that a typical Orwellian hero is a lonely person. His mother brought him to England, along with his two sisters. There his family had to face poverty because it was very difficult for his father to support his family. The boy Orwell, realized that in his family there was far more consciousness of poverty than in any working-class family. He knew that his family belonged to a lower-middle class.

At the age of five, Orwell was sent to a small Anglican parish school in Henley. He displayed academic talent from young age, so his mother took pains to ensure his attendance at a well-known boarding school St. Cyprian’s. This school was on the South Coast, and its students were largely the sons of the wealthy people. Orwell was one of a few bright boys allowed to attend at a lower tuition, a practice followed to ensure the winning of scholarships for the honour of the school. Since he came from the lower-
upper-middle class, he was subjected to the snobbery of the other boys and the headmaster and his wife. Despite the poverty he won scholarship at Eton during his early education.

When the time came for George to leave Eton for higher education which was available only at the university, he was advised by his well-wishers to find a job for himself. Poverty was so much with him that he could not ignore their suggestions. Blair graduated from Eton in 1921. Despite his intelligence, he could not afford to attend college. In 1922, he joined the Indian Imperial Police in Burma. He had spent the first year of his life in a British colony, and this time, he got a thorough experience of British colonial life and he despised what he saw.

He served there from 1922 to 1927. He has embodied his experiences in his novel *Burmese Days*. Outwardly he acted as Sahib, shouldering the white man’s burden efficiently, while inwardly he disapproved of his job. He was highly disappointed in this job due to the lack of freedom. In fact, he could not forget the mission of his life that he was to become a writer, instead of wasting the precious days of life in making money. His experiences made him a champion of the poor and the downtrodden, a role in which he would continue for the rest of his life. He resigned from the Indian Imperial Police five years later while on leave in England.

In 1927, he returned to England on leave. But he was determined to throw up the job. He was highly desirous identifying himself as one of the great writers in the society, later on, went to Paris to write articles and books. He was harassed there by the publishers. He had to work as a dish-washer and during that period he had to live in the most sordid and filthy atmosphere. During this period, he came in contact with the oppressed people of society. Thus he always wished to identify himself with the poverty stricken people and equate his sufferings with theirs.
Orwell tried his luck in Paris but found that he could not make a living there as a writer. He returned to England in 1929, where he published essays and continued his fascination with and incorporation into the dregs of society. He began to slip into poverty in earnest, so he took a job as a teacher at Frays College. Orwell published *Down and Out in Paris* in 1932. Before the book's publication, Blair assumed the pen name by which he would become famous later on. Accounts of why the writer chose the pen name “George Orwell” vary. Some say the name is deeply symbolic while others state that it was merely one of the lists of names from which he allowed his publishers to choose.

He then deliberately chose to live among poor working people in Paris and among tramps in England for more than a year. These experiences formed the basis for his first and autobiographical work *Down and Out in Paris and London*. Although he had published some early writing under his real name, the first book used the name “George Orwell.” His first novel, *Burmese Days*, based on his experiences in Burma, came out in 1934. In 1935, he published another novel, *A Clergyman’s Daughter*, which makes use of his teaching experience.

Between 1929-35, Orwell worked as a teacher in private schools. In order to make money he worked as a workshop assistant and he kept a chicken farm, a village store and a public house. He contributed to the writing of various periodicals and books during this time. The money that he earned during this period was spent in the publication of his book, *Down and Out in Paris and London*. In spite of high praise, it sold badly. Later on he left the chicken farm and village store and moved to north England to write a report on the effects of unemployment upon the people.

When Orwell came back from north of England in the summer of 1936, he married Eileen O'Shaughnessy. In 1940, Orwell and his wife moved to central London, where he worked as a reviewer. During that time, a civil war for democracy against the fascists, was raging. Orwell desired to write newspaper-articles about the war. So he went to Spain with his wife.
He criticized the communist International Brigade which constituted a great force in Spain. That is why he had to go through many bitter experiences in Spain. He had to become a prey of a stray bullet that went through his neck. It resulted in his escaping with his wife from Spain. He recounted his experiences in Spain in *Homage to Catalonia* in 1938. His account of the civil war, *Homage to Catalonia*, is considered by many to be his greatest achievement.

Orwell returned to England from Spain before the II World War broke out. He tried to join the army but he could not be selected in army because of his lung trouble and Spanish war wound. He was very much disappointed. In the same year he joined the Home Guard and began to serve in the Indian Service of the B.B.C. As soon as the war was over, Orwell resigned and came back to his literary work.

During wartime, Orwell and his wife adopted a son, but his wife died shortly afterwards. He started writing regularly for a number of periodicals and newspapers like *Tribune* and *Observer*. He tried his best to earn his livelihood from the writing work. He wished to publish *Animal Farm* which was completed in February 1944 (published in Britain on 17th August, 1945 and in the U.S. on 26th August, 1946) but it was rejected by four publishers. Later on, it was published and earned a great fame for him. It was at this point, just when Orwell’s personal life was in shambles, that his legend took flight. In 1945, Orwell published the first of the two books for which he is generally known, i.e. *Animal Farm*. It is a dystopian novel, cast in the form of an animal world. The obvious subject of the satire is Soviet Russia, but more generally it has to do with totalitarianism of any kind. The success of the book in Great Britain and the United States gave Orwell an income he had never before enjoyed. The book met with immediate and far-reaching public success, especially as it was so topical.
Orwell’s published Works include:

- *Down and Out in Paris and London* (1933)
- *Burmese Days* (1934)
- *A Clergyman's Daughter* (1935)
- *Keep the Aspidistra Flying* (1936)
- *The Road to Wigan Pier* (1937)
- *Homage to Catalonia* (1938)
- *Coming Up for Air* (1939)
- *Animal Farm* (1945)
- *Nineteen Eighty-Four* (1949)
- *Collected Essays, Journalism and Letters* (1968)

In 1947, Orwell left for Jura, a Hebridean island off the west coast of Scotland, taking his adopted son with him. Possibly he went there to rest and to find some relief from work and people. In 1949 he married again with Soma Brownell who was an editorial assistant in *Horizon*, a literary periodical to which he contributed a lot. In the same year his most celebrated book *1984* was published. In it, Orwell represents a near-future society that is a fascination projection of totalitarianism in the contemporary world.

His second marriage gave him an opportunity to look into future. It proved to be of great help to him during this period. He started writing a book on Conrad. But none of his plans could be materialised. He fell seriously ill. He decided to go to Switzerland for medical aid. An air passage was booked for him but on 23rd January, 1950, he died of tuberculosis.
The Major Works of George Orwell:

1. *Burmese Days* (1934)

The *Burmese Days* was first published in New York in 1934. In 1922, George Orwell joined the Indian Imperial Police in Burma. He had spent the first year of his life in a British colony, and this time, he got a thorough experience of British colonial life and despised what he saw. He served there from 1922 to 1927. He has embodied these experiences in *Burmese Days*. It presents a moving and painful picture of frustration and humiliation. The novel reveals autobiographical touch because it presents author’s experiences in Burma.

It is the story of a man whose involvement with Burma results in a lot of suffering and loss in his life. Through this man, named Flory, the author presents his experiences in the East. The novel depicts the fate of its principal character, John Flory, in the typical naturalistic terms of heredity and environment. Like Orwell, Flory is also without the quality of moral courage.

Flory is an English timber-merchant in Burma under British imperial rule. He enjoys the loneliness of life to that extent that he makes himself cut off from all contacts with family, relatives and friends in Britain. Besides, he is a bachelor who knows the difference between good and bad. This is why the hypocrisy of British imperialism always affects him. He decides to recreate the Burmese national character, but the pressure of the system destroys his moral character and he begins to doubt the character of Elizabeth Lackersteen, his beloved. Flory’s proposal of marriage to Elizabeth Lackersteen at one time in the novel is quite in the natural course of events, but his continuing loneliness is necessary to the thematic significance of the novel. When Elizabeth rejects him, he is overcome by disappointment.

After some time Flory gives up his spirit to fight against the corruption and becomes an asset to this system. But time to time he becomes aware of his decline. Finally he loses his own individuality. He realizes that there is a
lot of difference between what he thinks and what he acts. This conflict breaks him to that extent that he commits suicide. It is Orwell's only novel to draw on his experience in the East.

The central theme of the novel is concerned with the revival of the feelings of hope and courage in the heart of Flory with the arrival of Elizabeth Lackersteen, a young woman from England in the community. She came on a visit to her aunt and uncle. His hope ends in smoke and the book ends in his despair and suicide. It has been pointed out by critics and correctly too that the fall of Flory is more or less the result of events that are external and coincidental. An earthquake takes place just when he is about to propose marriage. The novel ends with the note of dejection and suicide of Flory. The novel presents Orwell's own experiences in Burma where he served as a police officer.

2. *A Clergyman’s Daughter* (1935)

*A Clergyman’s Daughter* was published in 1935. Orwell himself disliked it very much and he did not want to include it in his list of published works. The theme of this novel is so weak that many critics refused to take it as a work of literature. It is Orwell's most formally experimental novel, featuring a chapter written entirely in dramatic form, but he was never satisfied with it and he left instructions that after his death it was not to be reprinted. This book was not very popular in comparison to other novels. The most interesting element of the book is that its protagonist is a woman who is a daughter of a clergyman. The novelist identifies himself with her.

*A Clergyman’s Daughter* details the trials and tribulations of Dorothy Hare, a young woman whose sad existence, devoted to 'good works', is turned upside down. She lives with her father, a local clergyman, and acts as his unpaid servant in all matters both domestic and professional. She keeps house for him, fends off the trade creditors, visits parishioners and makes costumes for fund-raising events. All the time, she practices self-mortification in order to be true to her faith.
Dorothy's life is turned upside-down when she suffers an attack of amnesia. She is the only daughter of the clergyman. She is a spinster in her late twenties. She lacks the ability to direct her own life and ends up as a trapped victim in every situation. She has a horror of sex. She loses her memory and turns penniless in London. During that period she at first joins a group of cockney youth going to work in hop-fields and later on when her memory returns she is prevented from returning home by a local scandal about her disappearance and she lives, like Orwell, among the destitute of London. She soon discovers that in the process of sinking low in the scale of society, her faith in religion has suddenly disappeared. After a period spent in teaching, she is able to return home where she resumes the daily round of her old duties, never for a moment forgetting that the problem of faith and no faith has utterly vanished from her mind.

She feels that she cannot adjust according to her old faith. Virginity becomes very important for her. At the end of the novel she even refuses any substitute for her lost faith. She turns to the work of making costumes for the church play. Thus the problem of faith and no faith fades from her mind.

In construction the book aims at picaresque convention. Like Tom Jones in the novel *Tom Jones*, Dorothy experiences life by moving from one place to another. The novel presents an autobiographical touch. Like Orwell, Dorothy lives among the destitutes, and serves as a teacher in private schools. Dorothy is economically pressed to work extremely hard. Her low earnings, in all cases, restrict her escape and function to perpetuate her dependent state. Orwell uses Dorothy's fictitious endeavours strongly to critique certain institutions. The story ends with Dorothy back in her old routine, with the exception that having lost her faith she no longer indulges in self-mortification.

In this novel Orwell had amassed a lot of experience after many days of tramping amongst all sorts of people, as schoolmaster in a private school, a book-shop assistant and other odd jobs which he did. He used this experience while writing his novels. The comic but horrifying account of a
suburban private school where Dorothy teaches for a short time, is based on his own experience as a teacher. The book also evokes well, the hop-fields—the physical activity, the exhausted sleep in the straw, gypsies and the popular song, associated with it. It is set against a realistic background.

3. *Keep the Aspidistra Flying* (1936)

The title of the book is derived from the same middle-class endurance and determination like the almost indestructible plant, the aspidistra. The novel revolves around this concept. It also contains the usual contradiction of a gloomy setting, implying an angry criticism of the way life goes on and an assertion of values around which that life is to be built up. It deals with the theme of money. Orwell has presented the experiences of his life even in this book. Gordon Comstock, the protagonist of the novel decides to use his talent in the field of writing. He is a solitary young man of a literary bent of mind. He gives up an opportunity of a job in an advertising company. He joins a job of book-shop assistant at two pounds a week. Thus he is able to get time for writing. But he could not continue his desire of writing because his poverty dominates his life so much that all the problems of life to him become the source of the lack of money. He finds himself at war with money and respect for money. He realises that the society is insolent because he is poor. His mind is always so much dominated by thoughts of poverty that he cannot perform his real work well. He is in a state of mental confusion, which lies mainly at the root of all his miseries.

He falls in love with Rose Mary, a beautiful girl and does his best to transfer his humiliation to her. When she becomes pregnant she puts two choices before him. Either the child should be aborted and he should continue his way of life, or he should marry her and then return to his former job in advertising company. Thus the novel ends on a positive note. Rosemary is about to have a baby and the two decide to marry. Comstock on his part discovers the pleasure of owning some furniture and place to keep it and other ways of life. The title of the book too is derived from the
same middle – class endurance and determination, like the almost indestructible plant, the aspidistra.

The book could not earn a great fame for the novelist. Like other novels it also presented the author’s experiences of life. The novel was not a success but Orwell was happy to receive messages from a number of young men that the experience of his protagonist, taking a girl out for the day on a few shillings and wandering the whole time, has often been their own.

4. *Coming up for Air* (1939)

*Coming Up for Air* was first published in June 1939, shortly before the outbreak of the World War II. *Coming up for Air* is Orwell’s first success in novel form. This is Orwell’s most perfect novel from the technical point of view. In this novel he advocates socialism. Basically the novel contained two themes, socialism and the impacts of war. The story is narrated in first person. The narrator tries to fuse comic atmosphere. The story moves within the frame-work of a suburban family in their suburban home.

George Bowling, a man of forty-five years, is the main character of the novel. He is a fat man, very talkative, a little apologetic and with that touch of the pathetic which is the main characteristic of the humour of a fat man. Sometimes he is nagged by his wife and often he is irritated by his children. Although Tubby Bowling’s chief preoccupations are keeping out of trouble, affording the odd extra drink and trying to conceal from his wife the occasional infidelity; he is naturally shrewd, free from illusions about himself and critical of the society around him. He is aware of the political and economic swindles, practiced on him. He knows the effects of war. Thus unlike other Orwellian heroes, he is old and sceptical and having a sense of humour about himself.

The social and material changes experienced by Bowling since childhood makes his past seem distant. The concept of "you can't go home again" hangs heavily over Bowling's journey, as he realizes that many of his old haunts are gone or considerably changed from his younger years.
Throughout the adventure he receives reminders of impending war, and the threat of bombs becomes real when one lands accidentally on the town.

The story with its didactic themes is well managed to its right length without any loose episodes attached to it. He has used a conversational pastiche to style the novel, which is apt to the story and the themes. The style is humorous and the narrative runs more evenly than before. It has good description, a well-managed talk, with the magic of story-telling missing. The conversational style of the novel carries a major part of this success. In total, it is a good description due to its well-managed talk.

*Coming Up For Air* was the last of Orwell’s “social realist” novels; published just before his two final great works, *Animal Farm* and *Nineteen Eighty-Four*. And while it bears more, at first glance, in common with the likes of *Keep the Aspidistra Flying* than with either of those two, one of its charms and intrigues is how the germs of those later two majesterial works are latent here. The themes of the novel are nostalgia, the folly of trying to go back and recapture the past glories and the easy way the dreams and aspiration of one’s youth can be smothered by the humdrum routine of work, marriage and getting old.

5. **Animal Farm (1945)**

*Animal Farm* is the greatest success of George Orwell. It made Orwell really famous. But the fact is this that when he completed *Animal Farm* in 1944 and he could find no publisher because the book was the mocking allegory of the first thirty years or so of the Russian Revolution of 1917. It was turned down by four publishers on the ground that it was not possible to publish a book attacking a military ally like Russia. It was a powerful hit against the Russian revolution. Even British Government could not oppose this system directly.

Russia was abundantly praised during those days and the British did not openly criticise the Russians. But Orwell was different from them, he was independent, and was not carried away by mass emotion. He thought of
publishing it privately with an essay on the freedom of the press. But soon there was a change in the political climate. His book was published and it got a great fame. It was translated in many languages of the world. Especially in America, its success was greater than in any country of the world.

*Animal Farm* is a satire on the Russian Revolution. Orwell has presented this story as a fairy tale about the animals. He has used the devise of an animal fable to retell the story of the emergence and development of Soviet communism, and allegorizes the rise to power of the dictator Joseph Stalin. In the fable, the pigs form the ruling class in the new society after overthrowing Mr. Jones, the human tyrant and oppressor. The seemingly democratic coalition of animals then results in the consolidation of power among the pigs.

The story of the novel starts with the revolt of animals against man in a farm. Animals take charge of this farm by driving out the farmer. They organise it for the benefits of all. Old Major becomes the prophet of a revolution launched by pigs to overthrow man’s tyranny. The animals drive out a farmer from the farm and a Government formed under the control of pigs. But through their tyranny and ruthlessness, they establish their own tyranny over others. By combining hypocrisy and ruthlessness they rule, with a tyranny the like of which they have replaced and they themselves enjoy all the privileges of the human beings, whom they hated. At the end of the book it is confirmed that power had corrupted both the species. The end of the book reveals that the pigs standing on their hind legs, are entertaining the neighbouring human tyrants. The other animals look pathetically in through the farm-house window.

The creatures outside looked from pig to man, from man to pig, and from pig to man again; but already it was impossible to say which was which. (120)

Orwell presents his political thoughts in this novel. The animal like pig, stands for the forces of Fascism and Capitalism. The entire book is a unique attack on Russian policies and the Russian Revolution. Its success in
America was far greater than in Britain. It was selected by the American Book of the Month Club in 1946. A Ukrainian translation was published in 1947 for which he wrote a preface which contains the genesis of the book. In a letter to Dwight Macdonald, Orwell writes,

Of course I intended it primarily as a satire on the Russian revolution. But I did mean it to have a wider application in so much that I meant that kind of revolution (violent conspiratorial revolution, led by unconsciously power-hungry people) can only lead to a change of masters. I meant the moral to be that revolutions only effect a radical improvement when the masses are alert and know how to chuck out their leaders as soon as the latter have done their job. The turning-point of the story was supposed to be when the pigs kept the milk and apples for themselves. . . . If the other animals had had the sense to put their foot down then, it would have been all right. If people think I am defending the status quo, that is, I think, because they have grown pessimistic and assume that there is no alternative except dictatorship or laissez-faire capitalism. . . . What I was trying to say was, ‘You can’t have a revolution unless you make it for yourself; there is no such thing as benevolent dictatorship. (407)

6. Nineteen Eighty Four (1948)

*Nineteen Eighty Four* was published in the year 1948. This novel has been considered as one of the best novels of the modern age. The world of ‘1984’ is not a new world, but the war-time world of 1944. The writer imagines that by 1984 everyone is to become a coward, a spy or a betrayer. He also believes that money and lust for power will dominate the society of 1984. The purpose of the novel is, undoubtedly, very remarkable. Arthur Koestler, writes,
Animal Farm and 1984 are Orwell’s last works. No parable was written since Gulliver’s Travels equal in profundity and mordent satire to Animal Farm, no fantasy since Kafka’s In the Penal Settlement equal in logical horror to 1984. I believe that future historians of literature will regard Orwell as a kind of missing link between Kafka and Swift. For, to quote (Cyril) Connolly again, it may well be true that ‘it is closing time in the gardens of the West, and from now on an artist will be judged only by the resonance of his solitude or the quality of his despair’.(4)

The title of the novel was meant to indicate to its readers in 1949 that the story represented a real possibility for the near future: if totalitarianism were not opposed, the title suggested, some variation of the world described in the novel could become a reality in only thirty-five years.

Winston Smith, the protagonist of the novel is a civil servant. He revolts against the totalitarian system under which he works. He is provided with a job of rewriting of history to suit the shift of party policy. But he seldom agreed with the policy of the party especially, its slogans, ‘War is Peace’, ‘Freedom is Slavery’ and ‘Ignorance is Strength’, usually strike his mind. He maintains a diary in which he records his thoughts of course he finds himself very weak against the power of party.

Orwell portrays a state in which government monitors and controls every aspect of human life to the extent that even having a disloyal thought is against the law. As the reader comes to understand through Winston’s eyes, the Party uses a number of techniques to control its citizens, each of which is an important theme on its own in the novel. Party establishes a telescreen in every room in which the smallest actions of the employers may be observed. Smith falls in love with a girl of his office, who is also not in favour of party’s mode of life. Both of them plan a conspiracy against the
party. It results in the imprisonment of Winston who is beaten and tortured to that extent that all his resistance is burnt out of him.

*Nineteen Eighty Four* is a political novel written with the purpose of warning readers in the West of the dangers of totalitarian government. Having witnessed firsthand the horrific lengths to which totalitarian governments in Spain and Russia would go in order to sustain and increase their power, Orwell designed *1984* to sound the alarm in Western nations still unsure about how to approach the rise of communism. In the American press, the Soviet Union was often portrayed as a great moral experiment. Orwell, however, was deeply disturbed by the widespread cruelties and oppressions he observed in communist countries, and seems to have been particularly concerned by the role of technology in enabling oppressive governments to monitor and control their citizens.

Orwell is very clear about his responsibility as a literary writer. In all his novels he has represented himself as a realist, only interested in the trials and tribulations of the ordinary people. Another important factor of Orwell’s popularity is that he writes in simple language. One of the most important factors of his works which makes him so popular is undoubtedly the prose style. Orwell writes in the language of the working people. A second factor contributing to the vitality of his works is its intensely dramatic nature of art of narrating story. Orwell sets up a conversational form for exploring realistic presentation of the society. Orwell himself writes in his one of the popular essays *Why I Write*,

So it is clear what kind of books I wanted to write, in so far as I could be said to want to write books at that time. I wanted to write enormous naturalistic novels with unhappy endings, full of detailed descriptions and arresting similes, and also full of purple passages in which words were used partly for the sake of their own sound. And in fact my first completed novel, *BURMESE DAYS*, which I wrote when I was thirty but projected much earlier, is rather that kind of
book. I give all this background information because I do not think one can assess a writer's motives without knowing something of his early development. His subject matter will be determined by the age he lives in—at least this is true in tumultuous, revolutionary ages like our own—but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape. It is his job, no doubt, to discipline his temperament and avoid getting stuck at some immature stage, in some perverse mood; but if he escapes from his early influences altogether, he will have killed his impulse to write. Putting aside the need to earn a living. (99)

Looking to the major works of Orwell one thing is very clear that he is one of the leading novelists of the twentieth century. His novels express a powerful satire on the political and social hypocrisies. As a writer he deals with modern themes of politics and social problems. He is mainly concerned with the squalor and dirt, poverty and loss of individuality. Through his works he reflects the hopes and fears of a whole generation. He was of the firm opinion that mankind can very easily be led astray by false ideals and pretensions. His whole career show him to be mad, constantly at odds with the social and political order of his day, a writer who felt that he must not only entertain and enlighten but actually change society. The purpose of his writing was to present social problems with a view to bring positive changes in the social sphere. A. A. Khan and Qamar Talat write,

George Orwell is one of the greatest novelists of the twentieth century. As a novelist, his aim is to make a deep study of human society in all complex institutional interactions. Any interaction between two competent ideals or ideologies is likely to breed mutual disaffection, hatred and violence. In the twentieth century we have a strong conflict between capitalism and socialism, which led to innumerable eruptions of
violence and loss of human values. Orwell's principal concern as a writer is, with the welfare of mankind. The manner in which he presented the colossal impediment in this path reflects his personality which is the total outcome of heterogeneous cultures in which he lived. The cultural atrocities amongst which Orwell lived are not at all far distant in time, even we are more or less existing in the same kind of time and cultural soil in which Orwell struggled. (vii-viii)

He makes his stand very clear when he writes, “I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work of writing a book, or even a long magazine article, if it were not also an aesthetic experience.” (102) It is very clear that almost all his novels present social and political problems. In the history of English literature Orwell has been considered as one of the prominent political satirists. A deep study of his novels shows that his literary qualities are expressed through political satire. He has contributed a lot in making people aware of the dangers of communism. At the same time he has taught the lesson of the importance of the individual, so easily threatened by any form of dictatorship. In short we can say that he is a remarkable social critic who criticises society with its troublesome traditions and customs. He also wishes the peace in society. He concludes his every novel with the point that constructive forces should be devoted to the establishment of peace in the society. To conclude in the words of Sonia Orwell,

Orwell through his works reflects the hopes and fears of a whole generation. ..... Visions of a brighter future have always inspired the human heart. Literary artists and social reformers often excel in painting fanciful pictures of a golden age. He used satire as a valuable vehicle for the expression of anger. As a keen observer of life and manners, Orwell took up the difficult task of projecting
the society in all its weaknesses. He was not merely a critic of the social evils but one who was there to suggest and guide the misguided fellow countrymen. His role was that of a master, who had the moral courage to instruct his pupils. He tried to find out how to live the social life. (441)

Life of Shrawan Kumar Goswami

Shrawan Kumar Goswami is a living novelist who writes in Hindi for the cause of the downtrodden people. He himself had been the victim of many evils of the modern society. Although he worked as a Professor in the Department of Hindi in the Ranchi University yet his childhood days were like nightmares. He is a gifted writer who uses his satire and allegory as a weapon to criticise present political and bureaucratic system in India.

Goswami, on the one hand strikes through his novels on the destructive life situation born out of selfish anarchy, on the other hand, he creates the background for the psychology which indirectly promotes the inspiration to fight against exploitation and self interest. His novels also present his imagination of the society, his opposition of totalitarianism and his concerns about the problems of society. His novels express a powerful satire on the political and social hypocrisies.

Goswami is a leading creative writer of the post-independence era of Hindi literature. He is arguably one of the greatest exponents of Hindi literature, whose literary output is infused with a political commitment that constructs the lives of the poor in a realistic and sympathetic manner. He is a noted satirist and humorist of modern Hindi literature and is known for his simple and direct style.

A celebrated satirist and a writer of modern Hindi-literature Goswami has written some amazing stories, novels and memoirs. His satire is so humorous and yet so deep that in spite of our reading his work again and again we feel joy. He is one of the most famous and widely read novelists in
Hindi literature. His stories are grounded in a compassionate humanism and celebrated humour and energy of ordinary life. Dr. Sheen Akhtar writes in “Some Reminiscences”,

The biggest asset of Shri Shrawanjji’s character lies in earnestness, painstaking nature and a humanitarian friendship …… As much as I trust his honesty I have an equal degree of faith on his notion or understanding of self respect. … Shrawanjji is equally and predominantly sincere in his creative writings. He has written short stories, novels, drama etc. His dramas penned in Nagpuri dictate were first broadcast from Ranchi station of All India Radio. … He has never stooped to improper or immoral compromise in his life. He never under takes nor accomplishes anything in haste. (30)

Goswami was born at Ranchi in the state of then Bihar, but today the capital city of newly created state of Jharkhand. His father was Vaijnath Kharadi popularly known as Baijuram and mother’s name was Tetri Kunwari. He was the son of an illiterate father and mother. Goswami’s date of birth is not known to them. It is said that he was born on ‘Gopashtmi’ and therefore his father requested a pandit to add the title Goswami with his name. And thus his name has become popular as Shrawankumar Goswami. Originally Goswami belongs to a very remote village Pataatela in Jaunpur district in Uttar Pradesh. His grandfather came to Benaras and then the family migrated to Sasaram in Bihar.

Goswami belonged to a very poor and illiterate family. His father had a small shop of toys which were in demand during the Diwali festival. His elder brother Ramnath Kharadi, though studied only up to seventh standard, was a great artist and was also honoured by the state government. But unfortunately he died of a paralysis attack. He had tough times throughout his life. Struggle, in every respect and everywhere, was the part and parcel of Goswami’s life.
Goswami completed his primary education in the Municipal Primary School and matriculation at Marwadi High School, Ranchi. From his adolescence he was interested in personal and social upliftment through education and literature. He completed his graduation from the Bihar University and post-graduation and doctorate from the Ranchi University. He began his career as a lower division clerk in an engineering factory at Ranchi. He was a very bright student and always distinguished himself as a student also. Then he was appointed as a temporary lecturer in Hindi in Gumla College but just within ten days he got permanent posting as a lecturer in Doranda College. From 28th July, 1962 to 11th July, 1985 he worked there, first, as a lecturer and then as a Reader. Since 12th July, 1985 he has been working as a Professor in the Department of Hindi in the Ranchi University. He won numerous awards and honours for his works. On 9th December 1966, he got married to Rajeshwaridevi who is a housewife. They have been blessed with two daughters and a son.

Goswami has completely dedicated his life to social service and literature. He is a versatile creator. He is not a mere visionary or a dreamer, living in an ivory tower, divorced from the grim realities of everyday existence. The period of his literary creation has remained active. He has contributed to almost all literary forms.

The following are the works of Shrawan Kumar Goswami:

**Novels:**

1. *Jungletantram* (1979)


8. Ek Tukda Such (1992)

Plays:

Comedy:

One-Act Play:
   Soma (1989)

Parody:
   Udnewal Taalaab (2004)

Jail Memoirs:
   Louha Kapaat Ke Peeche (1989)

Memoirs
   Ranchi: Tab Aur Ab (2008)

Short Stories:
   Jis Deeye Men Tel Naheen (1957)
Pratiksha (2006)

Research Articles and Critical writings:

1. Nagpuri Bhaasha (1976)
2. Nagpuri Shishta Sahitya (1972)

Letters:

Atalji Ke Naam Ek Dharavahik Patra (2000)

Edited Works:

1. Dr Bulke Smriti-grantha (1987)
2. Ramcharitmanas (Mundari Translation) (1988)

Goswami is a multifaceted genius. He has contributed to the field of translation, literary essays and journalism also. But above all he is a novelist. Generally, the characters in his novels have been created with some motive and so they are not so powerful from the point of view of art of characterization. Through his novels he has presented authorial ideas on various subjects as he is first a thinker and then a creator.

Goswami believes in the theory of ‘art for the sake of society’. He is the champion of the downtrodden people and sufferers and thus presented the trials and tribulations of the poor people. He has also presented in his novels that the corruption is running rampant in every walks of our society. Since he belongs to the university system, he is well aware of the ins and outs of the educational institutions also. Since literature is an artistic expression of the best that is known and thought in the world he has made the best use of these means to express his ideas, it is a record of man's dreams and ideals, his hopes and aspirations, his failures and disappointments, his motives and passions, his experiences and
observations. It appeals to the widest human interests and the simplest human emotions. It knows no nationality, nor any bounds save those of humanity. It is in the literature of a society that we find the history of its life and the motives of its deeds. Literature is a social product and as such it inevitably reflects the life of the era out of which it springs. Goswami has made the best use of almost all the literary forms to express his views. Dr Tripurary Sharan Shrivastava writes in, “Dr Goswami Some aspects of personality”,

Dr. Goswami’s life is an index of values in human life. His personality reflects his regard for the humanitarian values. He does not approve of any short fall in his dedicated goal and also never likes to compromise on any issue. As he is known for his penchant for rules and regulations and a stern harshness for these he is also at time seized by a sensitivity of human condition which is like melting ice. … Punctuality of time and keeping of words and promises are basic to his notion of human dignity. He is an idol of dignity, sagacity and total humanity therefore his novels are full of his revolt against and yearning for control of corruption. (42)

Goswami is not a political figure. Despite his genuine authority over the language and literature and his apex position in the realm of language he could not get any office in public life. He is a satirist, novelist and linguist but above all a human being. His prose has an easy flow, his behaviour has a natural reactivity and presentation has a transparent clarity. Dr. Kali Kinkar writes in “Dr. Shravankumar Goswami - As I know him” -

He is very simple unassuming and equally sensitive man. Yet he never overplays any emotion nor would ever be swayed by emotions. He always prefers to work in a disciplined manner and within a pre undermined framework. …. He is a man whose mind and actions are
moulded in a mould, be in rules or frame work, Coupled with a God’s gift of good taste, his literary personality speaks of a creative genius which is ever powerful and impressive and also extraordinarily unlike other gifted writers of novels. He does not suffer from complication of self awareness and there is neither any inherent flaw nor knotty logic in the narrative. He is totally free from any intellectual vagrancy. Plain simple behaviour is the hallmark not only of his conduct and communication with others but it also surfaces from time to time in his novels as well. (39)

His creation leaves an indeclinable imprint of sincerity and credibility in a comparable and appreciable extent and parameters based on the extent to which he creates with in-depth feelings and a true and factual level of his experiences and narration thereof. But this sincerity or credibility is not an end in itself or the purpose of his creation. The value, or role, or social relevance of his novel to be specific to our study, in fact lies in the purposeful and positive insight. Goswami himself writes about the creative process of his writings – mental agony and pain of writing and at the same time we can feel his whole hearted involvement in this creative process – he writes in his article, “Abhigyan- Atmakathya”.

The period of writing brings a strange and annoying mental state for me. Two or three days before I commence writing I find my self being gradually enveloped by silence which gradually grows upon me. It is as if some thing is being gradually filled in my mind. The more this process develops the nearer I reach the point from which to start writing down. This internal psychic impregnation creates so to say a tension which is strung and pulled up like the string of a string instrument and the moment the string breaks down a new creation springs up within me and is penned down
on paper. The period of tension is quite unbearable, perhaps like maternity labours. My ardent wish would be that no one should speak to me. Even the sweet soothing words of "kanta" (meaning wife advising husband in sweetest words) taste like bitter pills. (24)

The Major Novels of Shrawan Kumar Goswami:

1. *Jungletantram* (1979)

The novella (short novel) successfully depicts and portrays in an aptly civil cultured diction the period of the first two and a half decades of post independence India. The conspiracies hatched by the unholy trinity of leaders, administrators and capitalists who in the name of public interest indulged in working out alliances and hatched plots for exploiting the common man by dangling the carrot of insincere assurances. All these are narrated in a simple forthright and satirical language with a fair degree of success and respectful restraints.

The novel is crafted in the style of *Panchtantra* (Symbolic stories of moral and wisdom – themes of Sanskrit language). The theme of the novel is based on four animal creatures the Lion, the Peacock, the Serpent and the Rat. Where in the Lion stands for political leadership and polity, the Peacock symbolizes the Beurocrates (administrators), the Serpent represents the Capitalist (traders or the rich class) while the poor helpless Mouse stands for the common man. The story exposes the evil designs and conspiracies of these social classes in symbolic way.

The common man is very feeble and power-less, deprived of any means and power, and is, therefore, deprived of minimum basic amenities. On the other side of this divide, there is a leader a political social entity and hence has a special status. He is endowed with riches, means as well as power. At a specific juncture what is needed of him is that he deploys his means and power for development and well being of the society and the state. Armed with the means and power needed he is able to dictate and manipulate the whole spectrum of social, political and economic law frame
work. If the powerful resourceful faction of the society behaves in corrupt and insincere attitude with the purpose of perpetuating his sovereignty and fame, social mis-management and malpractices will be on an increase resulting into injustice and hardship to the common man making his life miserable. The novel *Jungletantram* also imitates this pattern. Goswami writes,

> I am in deep, live and meaningful relationships with all the incidents, characters and experiences which I have written about. I can not venture to write about some thing with which I do not find my self involved. In that context I know my limitation well and prefer to work within those limits. (25)

In this novel the Lion wants to control the charming Peacock out of sheer unethical motives and to this purpose the Lion hatches conspiracy after conspiracy but does not succeed. The Peacock symbolizing the administration follows the suit and tries to suppress the serpent a capably resourceful yet comparatively powerless creature, standing for vulnerable poor citizen in the society. The Serpent deploying his skills succeeds in saving his skin but is also enamoured by evil thoughts and attempts to capture the mouse in the net of his evil design. The Mouse although manages to save itself but is always frightened at the thought of its future and ensuing calamity – a fear which is ever present.

The Lion, a leader, a public figure, has always, to maintain his fame and image. Therefore he reaches an accord with the Peacock and the Serpent by which each of them can share the spoils. This unholy alliance lures the Mouse whose number abounds and exceeds all others into making them in dreaming of advancement and their welfare and well being and the Lion, the Peacock and the Serpent are able to do whatever they desire. Under the pretext of development of rodent community huge projects are worked out, embarked upon and the poor mice are deceived by false allurements. All the activities embarked upon in the name or stated purpose of their upliftment invariably offer rich creamy benefits to the Lion, the Peacock and the Serpent.
By employing these symbols the author has unmasked and laid bare the faces of the polity, the administration and the capitalists in the society. In the highly deplorable social order the three milk the common man. Glowing tributes are paid to the qualities of the common man at the time of political elections. He is captivated by brilliantly coined enticing slogans. Restrained by the limit of understanding caused by his naivety and foolhardiness the common man becomes an easy prey of the machinations of the politicians. The moment a politician wins an election he kicks out the common man to suffer and fend for himself in the days to come.

Despite the overbearing sense of gloom and dejection the author has an unyielding faith in and hope for the power inherent in the people. He strongly believes that a common man who is capable of realizing his strength, if employs it properly and with reasonableness, he can carve out for himself pathway for upliftment development or liberation. Voting power in his hands is an enormous, gigantic power and if he so desires, he can turn his woes and misfortunes to his welfare. The irony, however, is that deceived by small and inconsequential traps he causes his revolutionary power to be exhausted frequently. While writing Jungletantram, the mental tension, pain and agony Goswami passed through is described in his own words in his “Abhigyan : Atmakathya”,

With the progress of writing of chapters (or portions) the tension within me, too gradually comes down. Frequently on reading of whatever I have written my eyes swell with tears. I cannot explain why this happens. On completion of every chapter of Jungletantram, I used to cry a lot in silence. The day on which a work is completed there is a feeling that a lot of burden has been heaved off my mind and feel that now there is nothing to do and a strange sense of emptiness and vacuum thickens around me. At least upto one month I keep a safe distance from my work on its completion and I go through it for corrections editing etc. only thereafter. (25)

The second novel, *Setu* differs from the rest of his novels. It is different in the sense that while in all his other works, social and political malaise are the themes employed but here the background is selected from the film world, the glamour and harsh realities that lurk behind. The story of this novel is about an actor who reaches the highest level of fame and success and then gradually passes into oblivion, his career taking a beating at the hands of fate and a practically erasing of his popularity from his fans’ mind. The novel depicts the mental agony and paradox of all the real life actors and actresses who have to counter such ups and downs. The pain and suffering become more acute as both the principal characters are husband and wife having a fairly large gap in their ages.

The hero of the novel Amar has already attained the fame when Rachana, thinking that being his wife would promote her acting career, marries him. As the story progresses, Rachana goes long way in this rat race of fame, glamour and publicity, while Amar who has some limitation of his growing age is left far behind. The realization that growing age is a big hurdle which poses itself between them and their career aspirations, Amar is haunted by a growing anxiety, forced by the fast currents of the river of life he may not have any child of his own. But for Rachana it is the traditional system of film world that makes her realize with a shocking harshness that she would not be needed any more as a heroine or lead actress. This rejection gives spring to be yearning for motherhood but by that time it is too late.

At a number of places the mental agony and conflicts of both Amar and Rachana have been depicted. In the progression of the theme the heroine Rachana gets awards many a time but during the same period Amar too gets an equal number of awards. These awards are for best actress and best actor. Thus in assessing the fame and prominence in the film industry both are on an equal footing. At a later stage, Rachana is awarded the Minaxi award for best actress for fifth time while Amar’s name is already deleted from the list of those who have already got the award earlier act is
that not only from the list of past awardees (as likely candidates), Amar’s name has already been removed from the minds of the people connected with film industry as well as the public at large. The news about the award being given to Rachana hurts his pride. A natural feeling of jealousy poses itself as a conflict in his mind.

On being dissociated from the film world, Amar finds himself to be a lonely figure, while Rachana is lost in her dreams of her success and fame in the film world. It is, as if she is devoid of all her personal life and contexts. Amar is engulfed by a feeling of hopelessness and compulsion of solitude. His mind feels a sense of revolt, coming out of his mental state when he sees Rachana playing her role with other younger artists. This agony of Amar’s mind is born out of sentimental creativity.

The novel comes to an end at an ideal idyllic mental frame. Amar and Rachana happen to go to the trip of the South India where the Vivekanand Rock Memorial is located. In the Dhyan Mandapam of the Memorial, Amar’s mind is flooded with the light of new awareness. Suddenly a thought passes through his mind that Great Persons achieve immortality by their good deed and not because of their children. Therefore something that would bridge the gap (emotional distance) between Rachana and him would be some great ideal action (rather then being blessed with a child). As an effective transformation of this invigorating inspiration they set up a school for acting in Mumbai and name it as Abhinav Kala Mandir. This Institution, based on unshakeable foundation of ideals ultimately works as a bridge between Amar and Rachana. The novel comes to its end, may be termed as a high moralistic upliftment.

Coming to the style of the novel, for the most part its form is narrative. At places or stages of plot development the conflicts and introspection, we also come across some sparks of stream of consciousness style of narration. The spread of canvas of the novel is not unduly pervasive and there is compactness in the plot and narration which make the novel appealing.
3. Bharat Banaam India (1983)

In Bharat Banaam India, there is a complex narration of rural life of India which is plagued by problems. A journalist who is not an Indian national comes to undertake a journey through India by means of his encounters with inherent corruption, exploitation and evil social customs misguided and blind faith in traditions lack of any direction, selfish interest and yearning for power- all these evils have been aptly described. But along with this the writer also portrays the simplicity of the minds and hearts of the rustic illiterate majority of people and their humanistic sentiments. He successfully conveys to his readers that a look out for and identity for the real India is possible only amongst the rural populace of India but sadly this is the segment which is grossly ignored.

In the narrative, Mr. Jack Philips, an Englishman is commissioned by the editor and employer of the newspaper to visit and assess and evaluate quarter century of his progress achieved by India from 1947 to 1972 when the country celebrates the independent existences. Jack Philips is earnestly interested in a visit to India – One reason being that his father was a resident in this country. On arriving in India he embarks upon a tour of the country on a sort of discovery mission. His search through the big cities of Bombay, Madras and Calcutta, his quest, brings no results. His pursuit leads him further to Delhi, but even here he is unable to find what he is looking for, but he gets glimpses of the exterior (or upper crests) of the society.

Jack Philips is in love with Hindi language but the India that he meets has no inclination for that language. The urban elitists who are so called cultural activists have neither love nor any sincere liking for the rural Indian culture nor for its local languages. The urbane elite India is fully immersed in the hues of the western culture and civilization. He does not find feelings of friendship nor any emotional attachment for the poor, the exploited and the oppressed who are hungry and scantily clad and also illiterate persons. The urban people have neither any time for nor do they find it important to think about it in a proper and orderly way about solving their problems. The average educated Indian prides himself in imitating the English and the
European in every walk of which renders him as a caricature. Be it industrialization or blind, mindless imitation. Industrialization is a synonym for development.

Leaving aside the big cities Jack Philips makes towards villages. In his journey he happens to come across India in a small village. This India is real India an incarnation of empathy and human fellow feeling. This Indian symbolized by an ordinary village poor person whoes only connection with cultural heritage is his Dholak (small size drum) on the beat of which he sings. He ekes out his living by playing on the Dholak. Singing some rural songs in popular tunes in a very sonorous and touching voice and gets a few dimes, offered by those who are touched by his sincerity. The character that symbolized rural India has a name Bharat. Jack Philips moves from village to village with Bharat and gets a first hand vision of the villages in India. In the small village and towns he learns about socio- political conditions of people.

We may now collate the urban scenario with the above rural depictions and find that on one hand we come across breweries of illicit country liquor but on the other hand there are high rise palatial buildings and the show of affluence the noise and dim of the cities, sloganeering coupled with cabaret dances of Ms. Rozy. Along with this we get glimpses of the festivities of rural India the life systems and food habits of the people in the villages. Each region of the journey under taken by both the principal characters, viz. Jack and Bharat, have its own capacities and limitation based on these style. Life styles of the people living there have strongly developed.

As for the style of theme the manner of narration the whole novel is an account of travel through India both rural and at places urban. Naturally there is a limitation in the scope and the parameters are strictly and clearly drawn yet the totality is not lost.

What happened to the dreams of economic prosperity and social reforms which were seen by the people? Why is it that all the dreams of happy future woven by the poor common came to be shattered one by one? These and numerous questions of this kind arise in the mind of a reader –
student or studious reader as his reading progresses from the beginning to the end of the novel.

4. **Darpan Jhoot Na Bole (1983)**

On the dawn of Independence people had grown to an extent highly confident about their future. But they are mere puppets in the hands of politicians and leaders whose conspiracies motivated by selfishness left no freedom but only to feel trapped and convulsing. The people realized with passing of time that they are always manipulated by politicians from time to time to suit their purposes. The public is but a helpless puppet whose hands are cuffed with strings that are controlled by the politicians and the puppets that the public of this country is reduced to is forced to dance to their whims and caprices. The public victimized by Black marketing, Bureaucratic Exploitation and oppression cries out loudly before one and all from highest to the lowest but no justice is done to them. Even though a deep feeling of gloom and destitute condition is seen gripping their minds in a slow motion the people do not lose any hope viz. if justice is not meted out at a lower level may be it would be done at a higher level. Prompted by this deceitful hope, the public runs helter–skelter. But is it easy or simple task to cross over the quagmire of corruption and malpractices?

Every time the people get disheartened what comes into their begging bowl is a gift of false, never to be fulfilled promises and people are reduced to be actors on the political theatre of the country. The string of the puppet or the direction of the actor always remains with the politicians but all possible efforts are made to assure him that he is the master. People are well aware this can not be their destiny because his/ their yearning is unscathed and ever present. His longing for a fair share in the rule and politics of the country is always betrayed takes frequent beatings and yet it neither fades out nor vanishes? The public, common man is, of course, a witness and spectator of the ugly goings on in three dimensional mirror of time and yet his faith survives. He thinks of suicidal extremes but only once. His momentary helplessness does not live for more them a few moments again
his irrepressible spirit has to live till the end so as to disclose the real villains of the political drama of governance.

The concept of giving a shape of human living being to the substances with or without life is something new in Hindi novel, from the viewpoint of the plot the novelist has further continued his experiment of morphing the concepts into living beings. In *Bharat Banaam India* both the segments Bharat as well as India have been personified. Similarly in *Darpan Jhooth Na Bole* (A Mirror Never Lies) Janata and Jamaana (meaning the people and society) are personified though the theme and plot are a bit thin (or lack in details) the narrative of the exploitation and atrocity bring the reader nearer to the modern day reality.


*Rahu-Ketu* is the fifth published novel by Goswami. The phrase employed for dedication of the novel strikes our mind. Dedicated to the memories of those days when the writer was witness to foundation and accompanying decadence of an institution of national importance. Presumably the memories connected with the institution sought to be pointed out are the basic source of this novel. In the novel, the institution has been named as National Industrial Corporation. This undertaking NIC is at the centre of the plot of the novel and the story of the novel revolves around the periphery of the institution. It was as if an idea, a dream of the then Prime Minister came to existence in the form of the National Industrial Corporation. The Prime Minister is quoted as saying.

> It was my dream to give a new shape, distinct identity to my country. I would like to bring about prosperity through the country by laying down a network of factories and bring about rapid industrialization and it is with this objective in mind that I have laid the foundation stone of the National Industrial Corporation. (11)
There are characters like Mangalsingh and Dilip whose goal in life is rest and recreation and no sense of duty. Their working hours are not spent in the factory but in the canteen to sip tea. This kind of laziness appears to them as a right bestowed on them. They firmly believe that neither any chairman nor any official possess any power of competence by which they could compel them to work. All the officers who come here pose a stiff attitude as they join the undertaking but soon they are depleted of any will or power. Till date no one has been able to discipline them and no one shall ever be able to do so.

Majority of the officers of the NIC are corrupt. Even in assessing the practices and quantum of corruption one may find that some are special ones while the rest are commoners. Job security and protection of these corrupt officers largely depends on the Chairman of the Undertaking being inclined towards being their protector criteria being, who should either look after his own interests or who can be pressurized to bow to their will and would take a favorable decision. This being the case many would never like to see sincere honest and hard working person to come and join this industrial undertaking as its Chairman. He may perhaps start some disciplinary and punitive action for their anti establishment activities. Even when a deserving person is appointed as chairman the first reaction shall invariably be of their opposition to such appointment. All kinds of available intrigues are indulged in for removal of such straight forward officer. Curiously in this highly deplorable and cowardly actions and activities same union leaders also readily join the officers. The union leaders co-operate with the officers so that their hold sways over workers, their power and pelf remain perpetual.

There are two officers, S.P. Taneja and S.K. Chatterjee who are the characters in the novel – belonging to the officer cadre of the undertaking. Taneja is the Chief Controller of Stores and Purchase, he is number one immoral, devoid of any character and neck deep involved in taking bribe, he also excels in converting honest fellow members of the staff
into corruption ones. Another character is Chief Civil Engineer in the Corporation named Mr. S.K. Chatterjee. He has amassed about thirty to forty lakhs rupee by resorting to malpractice in cement and steel consumption in the plants. It is but a known fact that cement and steel are disposed off in black market without any control or hindrance. In such a sordid state of affairs, Shamshersingh and his followers resort to communal riots in the Udyognagar. But Tilak Raj turns down his offer with a polite yet firm denial and says,

George Sahab, I am most thankful that you have intimated to me the emerging scenario but sadly Tilak Raj never takes up any kind of employment. In future, I may have some leisure time at my disposal and if at that time I could be of any use to your Government I shall certainly be happy to offer my services. As it is even the Government of the Country that I belong to has not been able to employ me and possibly never would be able to do so. (217)

Finally, Tilak Raj goes to Delhi, meets the Prime Minister and hands over his resignation letter.

Speaking about the form of the novel, the exposition of theme is natural, the plot is based on well organized storyline and there is a natural flow of dialogues, speech etc. in conformity with the mental setup, cultural and social background of the characters. Hindi language mixed with regional influences, employing region specific idioms and proverbs has been employed.


*Mere Marne Ke Baad* is a literary (i.e. in the form of novel) reproduction of the majority of Hindi language writers’ tragic destiny. A very large number of Hindi litterateurs have been subjected to disregard, insult and victimization at political machinations. The writer performs dual tasks- on one hand he continues struggle amidst poverty and deficits/ wants with the
object of creating social awareness against injustice and inequalities by providing basis or groundwork for reforms and his another task is directed to creating a yearning, a sense of appreciation and a development of aesthetic values. But the society does not provide any honorable befitting place in the social order. The hero of the novel, Krishnakant is a representative figure of literary artists. His whole life is nothing but an unending story of poverty, shortages and grievances. He has dedicated his whole life to the services of literary creativity but even those who are associated with it or otherwise in any way connected, appear to shut their eyes from his caliber and bear a feeling of grudge and ignoring him at all times.

Curiously those who indulge into literary politics (scheming intrigue and one up man ship) shamelessly compare him to a giant banyan tree under which nothing grows. Those who praise him in his presence, do so only because they want to use him as a ploy. A natural inborn faith in human beings happens to be the cause of being cheated from time to time at the hands of self-centred and greedy people around him. Krishnakant keeps some money earned by way of royalty as a deposit with Vidyasagar who is the main publisher of his novels for his daughter’s marriage in the days to come. But after his death, Vidyasagar pays just Rs 2,000/- and that too with a word that this comes as aid since Krishnakant died an untimely death. Even this deceitful behaviour does not cause any revolt in the soul of Krishnakant (the story is being narrated by Krishnakant’s soul or spirit) Krishnakant has no ill-will nor any grudge against Vidyasagar. He is an unblemished and merciful soul who even after being cheated prays for his (Vidyasagar’s) good who misappropriates the huge amount of Rs.33,000/- . His soul says,

I have always committed the mistake of trusting other people. I accept this mistake of mine. That is why I was cheated by even Vidyasagar. It does not matter now any more. So what if the money saved by me could not be of any use to me? Hopefully, Vidyasagar’s poverty must have been reduced to some extent .I am happy that my money was useful to someone else. (49)
Vidyasagar curiously, achieves some degree of fame after his death; what he was not able to achieve while living; he had been stung all his life by hatred and contempt. People soon get busy in the dirty politics of encashing his name and fame.

The most effective and powerful character is Krishnakant, the central character of the novel as well one that has emerged as a leading and highly impressive one. He gets total sympathy and sensitive attention from his readers. Krishnakant’s ideals can well be said to be the very core as also the basis of his existence. He never makes any compromises on the issue of his ideals till his death. He was an editor of Government Periodic Publication Policy (Niti means or modes of Governance). But as he has refused to write any article paying tribute to any political boss as he does not want any pension after retirement. Novels and fiction of this variety tell us a sad, very sad story of the total regret of an important part of our nation’s intellectual life by the society. The form of narration is some what experimental because it is the soul – spirit of Krishnakant who narrates the incidents in the novel.


*Chakravyooh* is the seventh stoppage of the literary Journey of Goswami with the sole exception of ‘Setu’ (his novel No.2) the novel can be described as a further linkage extension of the themes of his earlier works. In *Jungle Tantram* the evil conditions inherent in the politics and administration have been aptly symbolised. These very evils and wrongdoings have grown to be an unending saga of evil designs, malpractices and corruption by the time he started to write *Rahu Ketu*. By the time he settled down to write *Chakravyooh* he got the same socio - politico - economic evils to capture his mind and the result is this novel. It reeks and smells foul smells of corruption and immorality so rampant in these institutions, which work ideally meant to become temples of the Goddess of Learning Saraswati.

These days the universities have become a prey of irregularities and corruption to such an extent that it has practically become impossible to
break the Chakravyooh, the vicious circle for honest, efficient and sincere chancellors. The financial mismanagements, scams and corruption prevailing in the universities have practically endangered the existence of these institutions. The number of employees and officers who indulge into illegitimate business affair and looting the wealth of these institutions is very large. Such persons often treat the departments as their fiefdom. They are the people who protest against a clean and honest administration all the time and at every stage for such reforms or clear-cut management would result in a loss of power for these peoples. Whenever some favorable conditions happen to be brought about which would rid the institution of the people with corrupt practice which they are always afraid of being a reality not only they oppose such moves tooth and nail but also form an unholy alliance and are openly divided into various groups. These opponents comprise of principals, professors, students and politicians who are hell bent on defeating the reforms inspired by good intention so as to create an atmosphere of opposition and terror so that any Government or administration would bow to their demands resulting into status quo being perpetually maintained.

With a view to the fully described problems that are connected with working of any university, the novelist has chosen an imaginary place called Pahadi (meaning located in hills). The topicality of issues raised in the novel are but hard facts of which Goswami was a firsthand witness, at times also a victim. It is possible that conditions in many other universities may not be that bad as it is painted in the novel, also the depth, intensity and extent of the problems may be more or less but as a matter of reality, the plight of universities in this country are similar to those described here.

The source of the novel, the place where all action takes place has been riddled with problems right from the date of its inception, foundation stone of corruption was laid on the very day of the foundation of the university was laid. The life of Dr. Peter, former Vice Chancellor, is an open and ugly book; on each page of the book stories of corruption and sexual escapades have been narrated. A lady who leads a modern life with superficial glamour, who is also the principal of a college, is drawn as
character of Mr. Lilly Bhandari. Girls are sent out of the ladies hostel of which she is in-charge. Some senior officers of the university are also involved in this racket. With an objective of cleansing the rot and mental depravity, Dr. Shailesh who has a high sense of duty and dynamism is appointed by the government as the Vice Chancellor. Dr. Shailesh comes here not to put in any employment but with an intention to record some performance.

But Dr. Shailesh, in the chair of Vice Chancellor, is such a person who does not want to make any compromise. If this man has become a lion what is wrong or surprising? Immediately on his arrival he has achieved something. On putting his foot in the institution he soon rearranged the conducting of Intermediate Examination and streamlined its procedures People, mainly his opponent were left crying hoarse but exams did take place and by shifting the exam centre he put a stop to the malpractice of large scale copying in exams. The cases of copying were quite negligible. Those who tried had to fear some punishment. The students as well as their parents/ guardians are quite happy with this. How a deep sense of fear has been instilled in the minds of students who now realize that unless they study properly they will never get any degree and so they have started to attend their classes punctually. Most important change has brought about is that Pahadi has also started to teach his classes properly.

Baffled and dejected Dr. Peter sends some of goons on his payroll and then follows hooliganism and terror. But Dr Shailesh was not the one who would be defeated by such unruly acts and he did not bend an inch. Such riots and the depravity of the goons which serves as a ploy in the hands of the likes of Dr.Peter always provide a strong and resolute desire to combat such challenges. And facing the fearful odds is but hallmark of Dr. Shailesh’s character who says, “I can surely say that facing challenge is my habit and nature.”(67)

Dr. Shailesh had not needed much time to appreciate the fact that each department and faculty of the University is facing one or other kind of difficulties and problems. He realized this soon on taking over as the Chancellor of Pahadi University. But he had counted on two facts one his
own capability as also positive support from the government. It will not be improper to infer that, had he been only aided and assisted from government, he would have certainly carried out his mission. But this does not happen. The strength of his character and unyielding attitude sends danger signals to other characters such as the Registrar (whose name is Pahadi) Aditya Chaturvedi, Nayak who are the officers in the university administration. They are not only afraid of him but also become cautious. The character and qualities of Dr. Shailesh become a force to reckon with and has positive effects on the vitiated atmosphere on the campus.

Their evil designs succeed but not by the outcome of their conspiracies but due to an incident in which the conscience of Dr Shailesh would not permit to cater to the demands made upon him by the State Chief Minister. Dr Shailesh resigns and the result is just obvious. In a tactical move, the government asks all the Vice-Chancellors to resign and in the end the resignation of only Dr Shailesh is accepted. The sun of fortunes of Pahady University sets down as soon as it had risen.

Thus by the creation of this novel, the novelist has given a detailed account of the flourishing untowards circumstances, professors, readers, students and politicians, their vested interests and resulting complexities, malpractices and paradoxes: all find a place in the theme of the novel which has a wide, a fairly wide canvas. To conclude, it can be said that if we wish to elaborate on fiction, being written about university campuses ‘Chakravyoooh’ is doubtlessly a representative creation in its totality.


*Ek Tukda Such* is a novel written with the background of Commercial Tax Department and goes deep in the details of government machinery and the moral depravity of the officers of the department. There are many numbers of incidents or anecdotes of politics and the depravity/duality of the character. These all go to highlight the social evils and a bankruptcy of order and management. These are the main features of the plot of social novels of the present day and also the main characteristics of Goswami’s novels. Prior to writing this novel, the incidents, exchange of
action-reaction and circumstances in the plot- plots of earlier novels have no internal and intimate relationship with the intensity or internal evolution of characters, despite the fact that such incidents and circumstances are only quite real and by all means credible. As against these earlier novels, in ‘Ek Tukda Such’ we can find the finer qualities of the characters who are the employees/ officers of the Commercial Tax Department and also their spokespersons. In addition, care has been taken to be adequately aware of the fine lines of characters and a balanced and disciplined picture portrayal.

External set up and the basic qualities or essential aspects of the Commercial Tax Department. Here, too we come across hordes of dishonest and corrupt officers and employees. Here also one can find many persons leading a life of duality vast divide between what is being professed and what is being practiced what separates the feature and prime characteristic of this department from other government and staff that is mainly responsible for turning the offices as a den of corruption, here the blooming immoral and unethical practices are perpetuated not only by the officers and staff of the Commercial Tax Department but traders, professionals and pleaders/ advocates are also equally responsible. In the novel, beginning from the Deputy Commissioner of Commercial Tax, Mr. Verma all the officers and employees down the line are corrupt. We find an equal partnership and matching involvement of Seth Ramsarup Chamadiya, owner of Gehna Ghar, Sardar Harnam Singh of Bombay Furniture and Professionals like Ispat work and advocates like Sinha and Arvind.

The principal character of the novel Arvind, in the beginning of his career used to be a prominent person among them. But in no time he shifts his loyalties from the young, sincere and non corrupt newcomer pleader to the side of these yearning for easy going life and cuts himself off from all morals and ethical practices. This charge takes place very fast, in no time. The reason for this change from good to evil, from ideal to the practical, is Neelam, Thakur Jagmohan Singh’s wife. Neelam is the most dynamic character of the novel and it is she who catalyses the events in the plot. Neelam exploits the merchants and professionals and he himself is busy.
raiding the shops and workplaces and just collects huge amounts from his victims. Neelam needs him badly. She has a liking for him as well and he can be made use of as a go between and mediator or pleader (who argues and justifies her evil designs). Finally she enters politics. There are many characters in the novel, such as Advocate Ajay, Youth Leader Shri Prakash and Commission-Agent Manoranjan, they provide dynamism to the events as also weave incidents with each other and attain the desired atmosphere.

9. **Adamkhor** (1992)

*Adamkhor* (Man Eater) is the ninth and the latest of all the novels published by Goswami. The full manifestation of the writer’s freedom is seen in this novel *Adamkhor* – the Man-eater. His art reaches totally a fulfillment in this novel which would be regarded not only the best of his works but is an important and highly mentioned and praiseworthy work in Hindi novels. This novel is a long narration involving three generations and is divided into three parts. “Imli Toli” (signifying area locationally, identified by a Tamarind tree), “Madhyama” and a “Mistry Gate” (No.9, Mistry Lane). Clearly the segment “Madhyaama” is a link joining the first and the third part. Its position is like an interlude between two acts of a play. Thus the background of the story belongs only to the first and third part.

“Imli Toli”, the area is a habitat of the poor people whose existence depends on a number of small traders and craftsmen, nowadays there is no Imli or Tamarind Tree but the area has a distinct pond in the centre of this slum. The northern, southern and eastern flanks of the pond are full of slums. There is only one way going out of this area, the western side. The eastern side is populated by cobblers. (Shoes makers and shoe menders) The northern part has slums of Muslims and Doms (Doms are the members who aid and assist persons of other communities to dispose of the bodies of dead people). Both the communities have their specific professions which are hereditary. The area populated by Mussalmans is called Miyan Patti. Most of the male members of conglomerate this collection of dwellings are employed in motor automobile garages. Some work as drivers or khalasis
children staying in this area are happy to play gulli-danda, marble and arc adept in using foul and abusive language most of the boys are practically half naked and have leaking noses.

Adjacent to this slum, there is a Christian Missionary School but no child from this location ever goes there to read or study. Obviously learning has no meaning or purpose for the slums. Their only desire is to engage a boy in traditional work that they are doing as soon as he gets a strong face and enter adolescence age. Two families of Imli Toli are prominent Shiva Bhagat and Abbas Ali. Their homes are located facing each other. Abbas Ali was a trader of waste papers and was unmarried till thirty years of age and led a lonely life in his slum. But one day he procured a beautiful girl Sonia by paying some money to her father and he brought her to his house. Soon he marries her, gives her a new name Noor Jehan (Noorie.)

Further narration of the story is centred around this woman, who is in a way manager on stage or Sutradhar. The evolution of the plot takes place on and around her character. Behaviour restricted by compulsions of social code, moral strength and firmness and capacity to engage into fight against adverse circumstances, these are the three hallmarks of her character, they lend a depth, a dimension and strange peculiarity of virtuous character. Born in a Hindu family and bred in Hindu culture, she has all the refinement of a Hindu class (of lower social order) and because she is wife of a Muslim, she is also a Muslim. In this way she lives with the faiths and religious canons of both the religions. She becomes a very special and extra ordinary character.

Other significant characters of the novel, Imli Toli are Shiboo Bhagat and his wife known as Bhagatayin (wife of Bhagat). They are the sensitive characters motivated by human susceptibility and emotional surges. There is limitless unfathomed love and affection for each and every one and a wonderful yearning for reaching out to people in the hearts of this couple. Thus Shiboo Bhagat, Bhagatayin and Noorie are the high pedestal of (or sound bases) creative and moral values in the plot of the novel. As for Abbas Ali his role is limited only to give a new dimension a turning point to the story.
For Abbas Ali morality or moral correctness has no value whatsoever whereas for Noorie this morally correct behavior moral correctness is the back bone of her character. She is a common poor woman content to live a life, god fearing, simple and uncorrupt, who would not abandon honesty in the starkest condition of hardships.

But Abbas Ali’s character is created on a wholly different way and this is the cause of the conflict between the two. In an incident, she finds ten currency notes of Rs. 100/- each and this engulfs her mind with doubts and fear. Calling this money as not rightfully bestowed upon her, urges Abbas Ali frequently to return the money to the person who owned it. But dreams of luxury and happiness glint in Abbas Ali’s eyes. In his view the thoughts of Noorie and the concept of sin and good deeds is quite meaningless. He seems to say that Noorie is but a foolish woman. We know what these Rupees would mean to us, we are no fools. On her request he is not going to commit the folly of returning the money to the owner? He shall not let this chance slip from his hand but take benefit of this god given gift. Later he swears on his sons and says that the money has been returned. Strangely and tragically he looses his two children.

The writer has presented the tragic picture of Noorie in a very touchy manner. But Abbas who is mainly responsible for sad plight of Noorie is totally unconcerned and lives a totally separate and isolated life. Her gradual break down (mental) and the vacuum and solitude of her existence, all these have no effect on this man, they do not touch him at all. Thus a woman whose sole purpose in life was the comfort and happiness of her husband, became homeless in just one day.

But acceptance of defeat at the hands of an unjust and hardboiled system devoid of any sensitivity or humanitarian feelings is not the fate of this noble woman. She, by her very nature can not accept any such defeat. Quite on the contrary a new chapter in the life of this ever striving woman begins with her being ousted from her husband’s house. All out concern and fond cooperation from Shiboo Bhagat and his wife and the purposeful helping, supporting people like Mr. Bannerjees and his wife Shobha and
their journey to Kanpur. And with their arrival in Kanpur begins the tale, the action in which takes place in 9, Mistry Gally in Kanpur. There is an intermission of eighteen years.

Benga is now the central character. The first generation character’s have given way to the second and third generation Benga is father of girl who has completed of her High School education. She is still unmarried. Her name is Shakila. In this administration bereft of all morality and a totally corrupt social order there is no way Benga can find any job for his son nor could he arrange for marriage of his daughter. At this junction comes Nazir Khan who is quite an old man and has married three women. His entry is like shadow of a ghost on a stage. Nazir Khan desires to marry Shakila as his fourth wife and puts his proposal to Benga with a promise or assurance that he would ensure a job for Sattar, Benga’s son. Benga is not able to reconcile to such villainous proposals and rejects it straightway.

Thus, Benga is left with only one option and that was to commit suicide so that his family would get some money from insurance on his own life, gratuity and credits in the provident fund. All these would suffice to cover the girl’s marriage and Sattar would be able to get a job on compassionates grounds. But, Nazir Khan is the crafty villain and knows how to encash Benga’s death to suit his purpose. He visits Sattar and other family members and tells them that he is in possession of a note written by him (Benga) that if Shakila’s marriage with him is not agreed to by them, he will produce note written prior to suicide which will reveal that Benga’s death which was presumed to be an accident, was in fact a suicide. The revelation would bring calamity upon the family and the family will be totally ruined. Finally Nazir Khan succeeds in his move (like move of chess player) and marries Shakila. In this way a Man Eater (Adamkhor) brings at out helpless and destitute girl to utter destruction. In this fashion Adamkhor is not only a story of social discard and injustice and in equality but a story the relevance of which can be properly understood only in the social contexts.

Both George Orwell and Shrawan Kumar Goswami are literary artists who believe in their social responsibility. Like Orwell, Goswami's
novels are a mix of human emotions and good natured humour. The best part of his novels is that they are so close to real life behaviour that we can almost feel that we are a part of the novel. Goswami does not point out where the common man is to find out efficient and honest rulers. He does not pose himself as a preacher; he is only an artist who broaches a vital problem artistically.

The recurrent theme in most of his novels is decay of the moralist plane and the social insensitivity. The politics of this age has created a polity which has power as its sole aim and there from follow evils like culture which is stripped of all beauty and good, quality and a downward stile in the society as a whole where corruption and adultery are not stray incidents but some sort as a column in daily newspaper. For fighting against unhealthy and self destroying living condition, a literary appreciation, perspective and objectivity is absolutely necessary and the writer is doubtlessly blessed with these capabilities which he employs to undertake a surgery to cutoff these evils what a surgeon does with his lancets, Goswami does with his pen. Goswami writes in his article “Abhigyan : Atmakathya”,

If there appears some stuff or substance in all my writing, till now more than any thing else, credit for depiction thereof would go to my surroundings. It is those surroundings which lend theme (story) character, language, dialogue and style to my work. I have rarely attempted to employ gainfully this legacy of thought seeds. The process of creation develops and activates of its own volition, but this creation has to be given a proper shape – an amalgam of all the indispensable ingredients of the recipe have to be broiled and an elixir of distilled substances has to be prepared and this is the part, perhaps played by my creativity. As far as I know each artist employs this process but the distinguishing factor is what he cooks, how he cooks and how he serves his variety of food or drink as the case may be.
Till now, I have written novels radio-drama (one act plays) stories. Because, I am interested in the art of story narrative my efforts are always aimed at keeping my eyes ears and brain open and responsive at all times. (22)

The value, or role, or social relevance of his art, specifically novel, in fact lies in the purposeful and positive insight. The moralizing attitude is predetermined in the theme and gradual evolution of the plot and needs no proclamation, nor teaching of the morals on physical and exterior level. Goswami’s writing style is very simple and unpretentious with a natural element of humour about it. It focuses on ordinary people, reminding the readers of all classes of their own representations, thereby providing a greater ability to relate to the topic. His attitude, coupled with his perception of life, provided a unique ability to fuse characters and actions, and an ability to use ordinary events to create a connection in the mind of the reader. In each of these situations the poor and oppressed are subjected to harassment and exploitation at the hands of politicians and so called bureaucrats.

Thus, this chapter presents brief biographical sketches of Orwell and Goswami and introduces their novels. This study helps in understanding of the novels Animal Farm and Jungletantram. Inspite of the fact that Orwell and Goswami belong to different nations, they possess many common qualities. Their novels also have common characteristics so far as the form of the novels, style, point of view, theme and content are concerned. The next chapter endeavors to critically evaluate the two novels Animal Farm and Jungletantram. Both the novels have been exhaustively analysed in the next chapter.
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