Life in India had always been traditional, conservative and orthodox until late nineteenth century. As it has been pointed earlier, the rise and growth of the middle class was gradually recognised in Bengal and subsequently in the rest of India. And this new middle class became a part and parcel of the social changes that swept over the country in various spheres. Western education and its influence in life as well as literature led to the recognition of individualism in the novel form. The treatment of the individual protagonist in a mass of social realities became an accepted criterion in novel form in English in India. In this context Birey Ghose observes:

The composition of the upper Bengali middle class was changing and with it its outlook and behaviour as well. The educated Bengali middle class and its cream, the modern Bengali intelligentsia, began to grow with the foundation of Hindu college and other institutions in the first quarter of the nineteenth century, and the spread of University education in its second half. Money and intellect, the two motive powers of modern times, stylistically and objectively correlated, were now united together in moulding the destiny of the upper Bengali middle class.

With the growth of novel writing in regional languages in India, novels in English were produced at par with all other literary genres by the educated Indians. A
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ovel written by an Indian was certainly Indian without any conscious effort on the part of the writer to the extent to which he depicted Indian life and culture, reflected faithfully the life and spirit of the Indian ethos and grappled with the problems and tensions generated rather in a unique way in which an individual's life and character was determined by home, family and society in the Indian social milieu. In the twentieth century the Indian novelists writing in English were more Indianised so far as their form, content and language are concerned though they were more English influenced in their personal life, studies, career, education and life style. Some of them wrote for the Indians and some did always keep the Western readers in mind. Anyway they desired more and more to be read and appreciated by the Western world. But they were never imitative in nature like the Indio-Anglian poets of the nineteenth century. In this context Alphonso John 3. Karkale observes:

Most of the poets, piously imitating the English poets, wrote only mediocre poetry; but the prose narrators less imitative in their attempt to write fiction in English, looked homewards to Indian life and Indian scenes with which they were familiar. None of them followed the more popular Victorian novelists.

Bhattacharya and Halgondar are two such creative writers in English in India writing, exploring and innovating the different aspects of India of their time.
Both are pioneers in their way of thinking and presenting India of their respective times before the East as well as the Western world as they had found it; a country struggling, fighting, shaping, being shaped, wounded and healed, being cut to size and shaped to perfection.

Indian novel in English never began as a romance or historical romance as it is very often supposed. It has always developed as a novel of social realism. Both these writers were realists as novelist. They had never kept themselves afar from the hard realities of changing times. A better appreciation of their works as social realists, needs and necessitates a closer study of the two novelists on biographical lines. Both of them were born in the early part of this century. Bhagti Bhattacharya was born in 1906 and Hanchur Malgankar in the year 1913. Keeping the Indian tradition in view let us first give precedence to the writer senior in age by seven summers.

Bhattacharya was born of Bengali parents at Bhagalpur in Bihar. Dr. B. Shyamla Rao has the following observation about him as a child:

Quite a precocious child, his talents were discovered by his mother and fostered by his grand father. At an early age of twelve, he wrote his first article in a Bengali magazine "Kopik. His flair for writing was not much appreciated by his father who was a district and sessions judge who wanted Bhagani to prepare himself for Government service.
During this period the European influence was massive in bringing about radical changes in education and culture. The ascendancy of the British Raj was accompanied by extensive cultural infusions. As Dorothy Blair Shiner observes:

"By the time of Bhabani Bhattacharya's birth the acculturation process had reached its apex. Western values, modes, art forms, had been heavily superimposed upon the native culture. In ninety percent Westernization was synonymous with Anglicization. Ironically, it was in culturally rich Bengal that English patterns, especially in education, were most highly prized."  

Bhattacharya was the son of a well-to-do judge of the Brahmin Caste. In the acculturation process the boy became heir to the cultural riches of two worlds. Bhattacharya was educated at Patna University and took his B.A.(Hons) degree in 1927. As in the cities and among Indians of the higher castes and professions, an education in the British pattern was accepted as a birthright, Bhattacharya preferred to go to England for further study. Like any other Western educated Indian Bhattacharya was divided as a person in the vast gulf that existed between the East and the West. Dorothy Blair Shiner in this context observes:
As an aware, sensitive, and responsive personality, growing up in a family of Bengali culture Brahmin Castes, and professional class, Bhabani Bhattacharya would have reacted in much the same fashion to the two worlds — interrelated yet unrelated — in which he grew.

His formal schooling began in Puri, the seaside town in Orissa on the Bay of Bengal. The family lived there during several of his early years and, naturally, the sea had a deep influence on his mind. Bhattacharya himself observes:

The major influence in those years was the sea itself. Puri beach is one of the most attractive in the world, almost furlong-wide stretches of bright sand extend for miles, enormous breakers crested with foam roaring down upon them. The most brilliant Sunrises and Sunsets. The sand sloped gradually in the salt water and bathing was an immense pleasure. Long canoes of fisherfolk rode perilously over the breakers, but a furlong beyond, the sea was calm.

This love of sea did possess him all his life. In the later years of his life and during the foreign tours, he would take every opportunity to enjoy a sea view.

As a school boy he continued writing for 'Mouchak', the best children's magazine of that time. It also published articles of Rabindra Nath Tagore who later influenced the young artist a great deal. Early school life of Bhabani Bhattacharya was devoted to the study of
Bengali literature mostly poetry, drama, fiction and non-fictional prose. Towards the end of his school days he came in contact with Shakespeare’s plays. In 1923 his Pre-University Schooling was completed. He was awarded a top scholarship which was not at all expected by him as he always devoted more time to the study of literature than the prescribed text books. In 1923 he entered Patna University. About his early University life Shabani Bhattacharya himself observes in course of his interview with Dorothy Blair Shimer:

I enrolled in the Science Department with Physics, Chemistry, and Mathematics as my subjects. I had a romantic idea about science, and possibly dreamed of attaining greatness in that field. Disillusion came quickly when, in the laboratory, I began to play havoc with test tubes and apparatus. Finally, at the University examination the supervisor watched my predicament as I was trying to analyze the chemical composition of a mixture. To save my career he worked on the mixture and found the answer for me. All my instructors must have felt great relief when I moved to the arts programme where I belonged.

Tagore as a poet and genius influenced Bhattacharya a great deal during his Patna years. Besides, the Western writers who influenced him to a large extent are Roald Rolland, Bernard Shaw, Ibsen, Knut, Hamsun and Johan Bojer. In his own interview with Dorothy Blair Shimer about the American and African literary influence on his life and
career as an artist Shims records:

A favourite American author at that time was Valt Shitse Rami, who would be followed later by such socially aware writers of the twentieth century as John Steinbeck, Sinclair Lewis, John Dos Passos, Upton Sinclair. And there would be Alan Patch, one of his favourites, whose books on Africa were, like his own, written "from base social concern".

As an Undergraduate student of Patna University he continued writing on world literature for Vichitra, a leading Bengali magazine with which Tagore was associated. He always inspired Bhattacharyya to keep on writing. The Nobel Laureate's praise and blessings was nicely reciprocated by the young artist and it was inevitable that Bhattacharyya's first translations from Bengali into English would be of Tagore's Poems. At this point of time he visited Shantiniketan and got an opportunity of developing a personal rapport with the Saint, Philosopher, poet and Teacher. Bhattacharyya recalls,

The small colony of writers and scholars was built up by Tagore on a barren stretch of wasteland far from the crowded cities. Here, Tagore had established his school and later his world University of India (Visva-Bharati) which attracted great scholars from abroad. Tagore was perhaps the most approachable man among the great, but I was so dazed by the sight of him that I did not have the courage to meet with him face to face. I was content to be merged in an audience listening to his discourses, and also to absorb the atmosphere of the "hermitage", as Shantiniketan was rightly called.
After his Bachelor's degree with honors in 1927, Bhabani was inspired by his father to go abroad for higher studies. Bhattacharya intended to continue his work in literature at King's College, University of London. But the Professor gave him a very cold reception. Bhattacharya recalls about the welcoming remarks,

"I don't understand why Indians want to come to this department. Their English is sickening."

Insulted as a scholar Bhattacharya turned away from English Department, but not from the University of London. He sought admission to the History Department where he was received with warmth. In this context he recalls,

"I had goodbye to literature and devoted myself to History which, to then, had been a secondary subject in my college courses."

About this change in career as a scholar, author and artist Dorothy Blair Shimer observes,

"Certainly the decision should not have been regretted, for he would ground all his fictional works in the immediacy of living history, giving his books a solidity and veracity for which he is now internationally respected."
He attended four colleges of the University of London. One of them was London school of Economics, where he read under the famous political philosopher and author, Harold Laski. He always considered it as a privilege. About the influence of the Marxist economist on the young artist Shimer, the best Western critic so far on Bhabani Bhattacharya observes,

The association with Laski, in fact, would prove to be another formative experience in the making of a writer. Laski, at the London school of Economics from 1926 to the end of his life in 1950, attempted to apply the Marxist interpretation to what he saw as the present "crisis in democracy". A strong undercurrent of the early Marxist respect for liberal humanitarianism and the effects of economic pressures on history runs through all the Bhattacharya novels.

He was also an active member of the Marxist associated League against imperialism, among whose noted leaders was Jawaharlal Nehru. But he was more a creative artist in formation than a political activist. Along with his writings in Bengali the English writings gradually found place in the highly respected "Manchester Guardian" and "The Spectator". Bhattacharya valued his friendship with the editor of "The Spectator", Francis Yeats-Brown.

In the words of Dorothy Blair Shimer,
It was Yeats-Brown who urged Bhattacharya to concentrate on writing in English — advice that would later be affirmed by Tagore. 14

Gradually Bengali remained largely unused. Bhattacharya felt that it was not possible to use two mediums simultaneously for creative self-expression. Moreover, Yeats-Brown made him conscious of a world audience through English. At times he used a Bengali phrase to add flavour to his literal translations. On Bhattacharya’s style Robert Payne comments in The Saturday Review:

He writes in a language which is not English, yet all the words are English. 15

His literary pursuits associated him with several literary groups, foremost among which was the international literary club P.L.I., whose then president was John Galsworthy, the British novelist and dramatist. One of his close associates was Lionel Britton. In 1930 Tagore came to England and Bhattacharya met him. Tagore, by this time, was more and more interested in his translations. Both of them agreed on a collection of the translations in book form. In that year The Golden Boat was published, first in London and later in New York. The artist developed and matured as time went on. In 1931 he was awarded the Bachelor of Arts degree with Honours in History.
After the summer vacation Bhattacharya returned to London to continue his studies. In the same year he came in contact with Gandhi who was in the British capital for the famous Round Table Conference. Bhattacharya recalls of his meetings with Gandhi,

India's struggle for freedom had reached one of its peak points. I had been close to that struggle, though not an activist. In India I had attended many meetings in which Gandhi spoke. But this was my first encounter with the Great man; it was only a little less overwhelming than the one with Tagore.

In later years the influence of Gandhi on Bhattacharya as a novelist was more pervasive than that of any other artist, including even Tagore. In 1931 Bhattacharya obtained his Ph.D. During these three years he had travelled extensively in Europe. In 1932 he met Tagore once again in Berlin. Tagore's influence as a poet and philosopher of Asia was still greatly felt among the European intelligentsia. Once it so happened that when talking with a Hungarian woman at the dining table during the Danube trip, the conversation turned to Tagore. Bhattacharya revealed he knew the great man personally and was one of his authorised translators. Bhattacharya says in his interview with Shiner,
She was so impressed that she pleaded with us to give her the honor of being the host of Tapan’s translation in Budapest?

In 1935, after his return to India, Bhabani Bhattacharya got married to Salila Mukherji, to whom he was introduced through a friend. Though he was a British-educated young man, his marriage was arranged and settled. It was modern to the extent that the young people met each other either to accept or reject the proposal. Her father was a prominent Bengali physician with unusually modern and liberal outlook. About Dr. Mukherji, Salila’s father, Bhabani Bhattacharya observes,

Though a physician of note, his heart was in literature, amazingly generous (he treated the poor free of charge and his charities were countless), he was one of the most remarkable—and lovable—men I have had the privilege to know. Much of my inspiration to be a writer (a hazardous decision anywhere, but more so in India) came from his warm support. Salila has inherited a great deal of his spirit—his human values and heart’s warmth. It was for his sake we could not leave Nagpur and settle elsewhere. Even today we continue to feel his benign presence.

Salila was more dynamic and extrovert than Bhabani Bhattacharya. She shared the family enthusiasm for spectator sports. She herself played Tennis, Badminton and even football in her childhood. But she was quite
accommodative to Bhattacharya’s interests inspite of differences in her background. She always inspired Bhabani Bhattacharya and helped him in building and interpreting his human characters, particularly the woman characters in his novels. Shimer, herself a woman critic, who had many occasions to meet the couple in Europe observes,

Shimala would bring into Bhabani’s world new areas of interest, a different approach to life, a refreshingly unpedantic perspective. Above all, she would be his energetic collaborator; open and warmly responsive to others, she helped bring the reclusive scholar out of his shell.19

Shimer also comments about Salila’s contributions in interpreting the woman psyche in the words as,

Salila undoubtedly should be given large credit, also, for interpreting the woman’s psyche for Bhattacharya, whose characterizations of women have stimulated increasing interest and scholarly study.20

In an interview with a news columnist in Australia Salila herself reveals,

Three of my husband’s four novels have been centered in villages, and deal with the life of the inhabitants. While he is writing, we spend some of our time in villages, speaking to the people.
Indian village women are not as emancipated as Australian women, and it would be very difficult for a man to suddenly begin talking to them.

I do not interview them, but just say "hallos" or "may I have a glass of water." They realize I am from the city and are happy to talk to me. Later my husband enters the hut and by this time the women are not afraid to talk to us both.21

Salila had always been his constant source of encouragement. Speaking of her contribution in a conversation at Honolulu with Shivar, he says:

I thought I was no novelist and discarded (not destroyed the manuscript. The years passed. Out of an emotional compulsion I wrote So Many Hungers! I would not have sent it to a publisher. My wife was editing the manuscript as it grew, and she forced me to mail it to Victor Gollancz in London. Prompt response came by way of a cable.

I returned to the discarded Rohini; rewrote book to be published in New York.22

Bhimchandra turned to journalism and in 1935 he contributed a bi-weekly feature to The Statesman, Calcutta, and a weekly feature This Week in Indian History to The Hindu, Madras. In 1936 he met Tagore again at Shantinikatan, and was offered the prestigious "Five House" where Tagore himself lived to continue as
a teacher and writer. But he felt that his identity as an author would be shadowed if he were to remain beside the towering personality, Tagore.

The maturing process continued as the mind of the historian and the sensitivities of the creative artist went on perceiving the social changes until the Great Bengal Famine in 1943. A full fledged writer and novelist was born with the publication of So Many Hungers in 1947 depicting Bengal and India in miniature of the great famine days. Bhubaneshwara, himself observes,

My chief purpose is to deal with the problems of social change, I see fiction as a means to this end.

The writer became more and more involved in national and international life. He served as a press attache at the embassy of India in Washington, as a cultural ambassador to Russia, West Germany, England, New Zealand, Australia, as a participant in international literary seminars held at Harvard, in Tokyo and elsewhere. He also served as a research scholar at the East-West Center in Honolulu and visiting Professor at the University of Washington (Seattle) and British Columbia (Vancouver). In 1963, he received from the President of India the Sahitya Academy Award, India's highest literary honour. The award statement made clear that the honour ...
was based on lifetime of literary achievement. The
citation noted him as,

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a distinguished author and novelist ....
writer of considerable sensitivity and
candor ....(who) has depicted a cross
section of contemporary India during
a period of transition and rapid
development, and has reflected the
intricate pattern of present day life
with a remarkable understanding and
clarity.32
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Besides, there have been impressive recognitions
of the widely respected author. The 1973 Walker-AMS
lecturership at the University of Washington, Seattle
describe him as one of "the most distinguished minds
available." Scholarly research, writings on Bhattacharya
by critics exploring his social themes, woman characters
are still an attractive area for students of literature
and literary interest.

Bhaudari is of the opinion that unless a writer
has keen observation and an eye for noting the details of
genent behaviour of folks, he can't write a social novel.
As a novelist he himself has never missed a single
opportunity of observing incidents and happenings. It can
be said that basically social problems urged him to write
novel. Speaking about Bhattacharya's social concern L.N.
Gupta observes,
Pure intellectuals watch the crowds but do not force themselves on them. They visit slums and absorb the misery of their dwellers in their being. They tour the famine-stricken areas. They look into the shrivelled faces and sunken eyes of the sufferer. They share their distress. But they do not use amplifiers to blare their benefaction. They suffer quietly. The end product is a major work, say, a great novel in the case of a fiction writer. It is a monument of its times. Such is the case with Shashani Bhattacharya.25

Subsequent years witnessed the birth and growth of another novelist in the changing Indian society, Nanokar Malgonkar. He was an excellent story-teller and depicted the varied aspects of the fast changing Indian society. Born in an aristocratic family Malgonkar had the privilege of penetrating deep into the life in Urban India and more particularly the military life besides his observation of rural India. In their bio-bibliographical note on Nanokar Malgonkar Saros Gowasjee and Vasant A Sinhne observe:

As a writer of fiction, Malgonkar has shown himself to be a competent craftsman, although not all his works can be regarded as virtuoso performances. His style is marked by urbanity, grace, lucidity and precision. His themes are varied and significant and indicate the extraordinary range of his knowledge of the Indian scene. He is, an excellent story-teller but rather conventional in technique, following as he does, the models suggested by novelists like Rud-yard Kilping and Meadows Taylor.26
Malgonkar was born in Bombay on 13th July, 1913. His family lives in Jagalboc in Belgaum district where they have lived for generations. They are Marathi speaking Brahmins with enough landed property which also includes some manganese mines. The family can be described as economically quite well-off as well as cultured.

Malgonkar went to school during 1919-1931. He was taught English only as a second language by Indian teachers with very little knowledge of the living English language. These teachers spoke a kind of English often quite unrecognizable to Englishmen themselves as their own tongue. In an article in the Times Literary Supplement Malgonkar writes about this aspect of his English education as,

English did not come naturally to us; we do not speak it in our home. For most of us our acquaintance with the language began only after we had finished our 'Primary' stage. This means that in India, those of us who learn English do not come to the cat-sat-on-the-mat stage of familiarity with the language until we are well past ten years old. . . .

Malgonkar was educated at college in Bombay University (1931-35). He graduated from Bombay University in 1935 with B.A.(hon.) in Sanskrit and English Literature.
In this context James Y. Dayananda, the most exhaustive and authentic critic of Pennsylvania on Manohar Malgonkar observes:

Unlike other Indian writers who were educated in the West — Malik Raj brand, Raja Rao, and Khuram Singh — Malgonkar's education was totally Indian.28

Malgonkar did never come in contact with the living English language of the Englishmen until he finished his studies. Though he had enough love for the language, he had no scope of learning the 'English-English' until he joined the army. In this context James Y. Dayananda, who had several meetings with the author, observes,

Manohar Malgonkar learned English mainly as a written language at school and at college in Bombay University (1931-33). It was grammatically correct but very stiff, formal, unnatural English. The spoken language — easy, informal, natural English — Malgonkar learned not from his teachers at school and college but later in life from officials of the Empire — Planters, army officials who were Englishmen, "the box wallahs and the left-overs from the British days."29

Malgonkar in his article in The Times Literary Supplement observes,

The spoken English language in India, even in my college days nearly thirty
years ago now .... came to us from those who, another thirty years or so earlier had, with luck, learned it under English tutors .... The Professor who taught us Shakespeare had never been to England, nor I think had he, except on rare occasions, used the language as a means of conversation with Englishmen themselves. He spoke an archaic, book-learned, dictionary-obsessed English in a singsong whine .... It is quite possible that he was entirely successful in putting across to his students the plays of Shakespeare. But did he teach us English?

As there is nothing spectacular about his educational background the only thing that needs some emphasis is how he managed to master a language that was not his own. He is of the opinion that his proficiency was achieved mainly through the reading of books by English, Scottish, Irish and American writers. His interview with Dayman best illustrates the fact,

Before I started writing I used to be a voracious reader, but then again as an average reader, you go to a library and pick half a dozen books up which you think might keep you interested, read three or four of them and study — no special interest or anything like that. Even now I read almost anything, but now I'm, after all, at an age where I have to pick and choose and I read books which will help whatever book I'm doing at the moment.
Upto about ten years of age very few of us knew any English at all, at least I didn’t. I learned to say cat-sat-on-the-mat when I was about ten years old. Afterward, I was educated formally in formal schools and I took my honors in English and Sanskrit and then I joined service under the British. You see that must affect my language, because after all I came into contact with the living English, but then as a Government official of a fairly senior status my companions were mostly English, and then this stint in the Army, where all of us were English and spoke English as a natural language, may have given us the background or may have given us some sort of fluency .... But this late exposure to the English language didn’t seem to do any harm and I seemed to get a significant fluency in the language to be able to write in it after fifteen years of reading English books.31

Malgonkar inherited the princely legacy of hunting at the age of ten only. From 1935 to 1937 he earned his living as a professional big-game hunter, organising big game shoots and tracking tigers for Indian Princes. But very soon he gave up killing animals and championed the cause of non-killing of wild animals. Since then he has become a devoted wild life conservationist. Big-game hunting is one of the recurring and important themes of Malgonkar’s fiction.
In 1937 he gave up hunting and joined central government service as a high official. When World War-II started he was seconded to the British Indian Army. He served in the infantry, in counter intelligence, in the Army's General Staff and rose to the rank of Lieutenant Colonel. He stayed on in the army from 1942 to 1952.

During these years of service in the army, he travelled to Nepal, Indochina, Malaysia and Western Europe. He felt that army life didn't agree with him and left it in 1952 to become the representative for an American business firm in Delhi. He also did not stick to business for a long time and took to writing. Regarding his diverse professional changes he himself says,

As soon as I left the army, I was the representative for an American firm in Delhi, and they used to pay me very well; they paid me in dollars, and treated me well, too. But I found that it was not a pushing type who goes about selling things and that kind of thing, so I found things very difficult. So I gave up that job, and you know my family have been somewhat well-off by Indian standards, and they had some manganese mines which we have on our property, so I thought I could manage them. Well, to cut a long story, we then took some severe litigation with some other business people who were smarter than I was, so I took a licking and started more seriously to write.
For a very brief period Malgonkar did work on a tea plantation in the South, an experience on which Malgonkar has based his second novel, *Combat of Shadows* (1962), while his *Distant Drum* (1960) deals mainly with his experience in the army. Malgonkar then turned to politics. He contested elections for the Indian Parliament twice, in 1957 and 1962. In both the elections he was defeated miserably.

Though Malgonkar had a love for English language and literature, the main compulsion behind writing was economic considerations. In his conversation with Sayamnda he says,

I was in the army then and I wanted to supplement my pay, which I thought it was a good thing to do by writing. Just sit at home and write a little, and perhaps earn a little extra income and that is how it started. I was fairly old. I was about thirty-seven years old when I had my first short story published.

On being asked what really motivated him to write, Malgonkar replies,

I was paid a lot of money to write stories. I found as a military officer that I either had to give up my club and other activities or cigarettes or do something to be able to afford some luxuries. I certainly thought why not start writing to make a little extra money. So I had a friend in the All India Radio who said, 'Come on - you write a short story and we'll see if we can broadcast..."
An author's life has a direct bearing on what he writes. Malgonkar is among the most autobiographical of all Indian writers, exploring, capitalising, reusing and articulating every bit of personal experience. It is not at all difficult to show the intimate relationship between Malgonkar's life and writings. As said earlier his *Distant Drum* speaks about his army life, *Combat of Shadows* narrates about his big-game hunting. In his own words *A Bend in the Ganges is a 'felt experience'*. He says,

Many of the situations I have described in *A Bend in the Ganges*, I have myself witnessed, and that part of Indian history I have lived through.

Throughout his life Malgonkar has always been a good reader of different authors of Britain and America. Like Ambani Bhattacharya he liked the authors and novelists of various times who had a keen sense of observation of the society in which they lived. He never admired writers far removed from the mass of social realities dabbling in romantic ideas of their own. In course of his lifetime many British and American authors had shaped his thinking and influenced his art as a novelist. On being asked about the Western influence on him by James Y.Dayananda, Malgonkar observes,
I don't think there was any one novelist, but I have always acknowledged a debt to the American novelist John P.Marquand, who I thought wrote from my sort of background and about my sort of people. I made a very deep study of his novels and of his craft. He has a great deal of polish, which I don’t find in much American writing, and if anyone has influenced my style it has been him.

Malgonkar highlights the specific aspects of John P.Marquand’s writings as,

He wrote as a learned man about other learned men. He wrote about a social class which was not just an ordinary class; he wrote about the highly educated, well-to-do Americans doing the sort of job that well-to-do Americans do. Then he wrote about the army which again is a background very familiar to me. And he wrote about very civilised people doing very civilized things, which is what I feel I do well. Since then, I have started writing a lot about violence and somewhat uncivilized things, too. But in the craft of telling the story, he has influenced me a lot.

Malgonkar went on to develop his ideas,

John P.Marquand had a great influence on me because I liked his literary style, his thought processes. I could identify completely with the way his heart was, with the little failures, with the little vanities and everything. That’s the only novelist, American novelist, I read more deeply, and I can sort of quote passages from him in everything he has written, either short stories or long novels. There are others I have
read merely as entertainment and the people I have liked apart from the big names like Hemingway, Faulkner, and others, I like Truman Capote. I used to like Robert Runk and Steinbeck, certainly one of my greatest favourites. He is a wonderful craftsman and you know that's the sort of thing I have to depend on, craftsmanship in telling a story because whatever we say, the language is not ours and our limitations come to the fore. It's been grafted on us and we have adopted it. I have to depend entirely on my skill to push forward the plot, on my craftsmanship as a novelist; I think and I appreciate when I see it in someone else, like in L.M. Forster or Steinbeck.38

Kalgonkar has great admiration for Rudyard Kipling and L.M. Forster. In his interview with Dr. Marlene Fisher he observes,

To my mind no one has transformed the full stinging flavour of the Indian peasant's language into English as Kipling has, and no other author has shown such a deep (almost embarrassingly deep) understanding of the character of the educated Indian as L.M. Forster has.39

On being asked about his admiration for any other English writer who had dealt with Indian themes, Kalgonkar observed,

I admire Paul Scott .... He knows one particular aspect of India very well. And that was the India during the war. And he knows one side of it very well which was the side that was seen by the Indian army, or the British army in those days. He was a member of the British army, and to that extent he has got it more correctly, more truly, more honestly than many Englishmen or foreigners have got. He just by coincidence stayed with me two months ago and I saw him again in London about two weeks ago.40
Regarding his use of Indianisms in novels, Malgoukar derives his inspiration from Kipling. In this context, he says:

"Originally, I used to be a little scared about putting Indianisms into my novels, because I knew they were intended mainly for Americans and Englishmen, but in my latest book, I have deliberately used many Indianisms, taking my cue from people like Kipling; you may know that his dialogue is full of Indianisms, so I said, why shouldn't I introduce my Indianisms?"

Besides, all these Western authors Malgoukar studied well the works of Dickens, Bennett, H.G. Wells, G.K. Chesterton and Bernard Shaw. But he was not deeply influenced by them. For him, they remained as 'outsiders.' Malgoukar in this context substantiates his own standpoint as,

"For they wrote mainly about England and an English way of life, unfamiliar subjects to those of us who know England only through officials of the Empire and planters and soldiers and box willows .... And so gradually, the writers who became front rank favourites were those who mainly wrote about things which were recognizable at first hand.

And that brought on the full spate of writers who wrote about the East and particularly about India, from Rudyard Kipling to Naipaul, Kipling .... side by side with Somerset Maugham, Joseph Conrad, E.M. Forster .... The only tangible influence I am aware of is that these authors have helped us to formulate my own idea of what
constitutes a good novel. The one factor that I find common in all these writers to whom I happen to be especially attached is that they are excellent story-tellers. Their novels are well-constructed, all dramatic, and they are not afraid of incident; above all they entertain...... I do strive deliberately and hard to tell a story well; and I revel in incident, in improbabilities, in unexpected twists.22

Malgonkar has visited the United States four times in 1963, 1964, 1970 and 1972. He has lectured at many colleges and universities. During the fall semester of 1972 he spent three days at Lock Haven State College, lecturing on English and India and on his novels. The following are the titles of some of his lectures on the campuses in the United States: "E. M. Forster’s India; The last days of the Mahajans; Indian English, a New Language; Indo-American Relations Today; Communism in India; The rise of Violence in India, and The Vanishing Jungle. His lectures clearly reveal his wide range of interests. In this context James Y. Dayananda observes,

He is not an ivory-tower novelist, but one who continues to participate in the political and social life of India.23

As an artist Malgonkar has always been a methodical man. He is a man of habit. Probably as an artist he is as disciplined and sincere as a military
officer. About his personal habits as an artist he observes:

Every day at 7.30 I am at my desk bashing away at the typewriter, and that includes Sundays. I work until 12.30 by which time I try and find excuses to leave my table, otherwise I work until I am called away to lunch, about 1-00. No, I never keep a note book, except when I am writing about historical things. I only jot down little points, sometimes during the middle of the night, but that is to form sentences and expressions, you know, if some ray of saying something rather effectively occurs to me. I just keep a pad and scribble something on it in the middle of the night, and sometimes don't recognize what I have written in the morning. But no notes to help me with either my chapter or its characters. I always type, and then again, there is a nice story about this. When I was in the army and I started writing, naturally I had no typewriter or anything like that. I used to use my office typists; I used to pay them a little extra and work overtime, and every time I came home I had to say to my wife, if we had a typewriter I could sort of bash away a story instead of doing nothing. So the next morning she went off into town and brought back a typewriter and presented it to me. I worked in that typewriter eight o'clock, the time I wrote 'The Princess.'

Though Malgoujar took the profession of writing very seriously there was some kind of commerciality in him. He wrote chiefly to earn. And this objective, fortunately, brought for him both money as well as a name in and outside his country. This is because he had a good
sharing the ethos and milieu of the changing Indian Society of the British days. In this regard Malgonkar can be described as a good chronicler of history in novel form.

Malgonkar in his writings has more than often resorted to Indianisms to make his novel appealing and impregnate in it the taste of the flora and fauna of India. On being asked about the use of 'Indianisms' like Americanisms by James Dayananda, Malgonkar observes,

I will tell you this, there is a Marathi phrase that has application like 'a washed grain of rice.' I thought it was a good expression and I put it (in,) you know, to show how clean it was. Originally, I used to be a little scared about putting Indianisms into my novels, because I knew that they were intended mainly for Americans and Englishmen, but in my latest book, I have deliberately used many Indianisms, taking my cue from people like Kipling for instance, you may know that his dialogue is full of Indianisms, so I said, why shouldn't I introduce my Indianisms?

Malgonkar, unlike Bhabani Bhattacharya started writing to earn a living. He cannot be termed as a committed novelist dedicated to the art of novel writing. But what strikes one is his sincerity as a craftsman, he is like a communist who never waits for good. Rather, he had
a keen sense of observation, regular habits of writing as a writer and a keen desire to be appreciated by the Western readers rather than at home. Keeping a Western audience in mind brought for him various criticism at home and at the same time it brought enough recognition abroad. One such criticism labelled against him by Churan Bahal is as follows,

... a single illustration from A Bend in the Ganges will suffice to show how Hanuman Malgankar panders to the taste of a foreign audience. There are two heroes in the novel, Gian and Safi. Gian is on a visit to his family in his village in the Punjab. Malgankar paints a picture of him worshipping the family god, Shiva, in his home. New Shiva in the manner that Malgankar describes him, is not used as an idol even in temples; normally a stone lingam suffices to symbolize him; in private Shiva statues are not worshipped at all. The only places where Shiva icons thrive are the museums, or the consecrated parts of a temple (an icon has to be consecrated before it can be worshipped as a god), like in the Kamakshi temple in Madurai in South India. But Malgankar's foreign readers want the Shiva that they have read or fantasized about.25

Malgankar always kept the Western audience in view. He thought that the Westerners should get a clear picture of the Indian Society as it is. In his view eminent writers like H. Forster, Paul Scott and Rudyard Kipling have painted the Indian Society in a nice manner. But they were not born Indians. They had no occasion of
sharing the ethos and milieu of the changing Indian Society of the British days. In this regard Malgonkar can be described as a good chronicler of history in novel form.

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Malgonkar, unlike Shabani Buttsacharya, started writing to earn a living. He cannot be termed as a committed novelist dedicated to the art of novel writing. But what strikes one is his sincerity as a craftsman and a true realist as a story teller. As a craftsman he is like a communist who never waits for mood. Rather,
writing is a regular activity for him like his daily
duties. Though quite mechanical in his endeavour, he
appeals to both the Easterners as well as the Westerners
equally well.

Such was the writer - Manohar Malgonkar who lived
in his time and narrated the various aspects of the
rapidly changing Indian society. We have become aware
recently that a vital international English literature
has been in process of creation in Australia, New Zealand,
Canada, the Philippines, the West Indies, and India. The
rise of English as a literary language in these countries
is the direct result of British colonization and British
education. The contribution of the Indians to this large
body of literature constitutes just one band in the
spectrum of English literature. Malgonkar regards himself
as one of the company of authors writing in English but
working in traditions outside those of Britain and the
United States, like Chinua Achebe, J.G. Mipaul, Patrick
White, and Morley Callaghan.

Though there are vast differences in the
perspective and vision of Manohar Malgonkar and Bhabani
Bhattacharya, there are also striking similarities as the
contemporaries admit the pre and post independent India as
their carpet as craftsmen. A closer study and analysis of
the important fictional works of both the writers would
highlight the social elements in their works.
NOTES


5. Ibid, pp. 3-4.


10. Ibid, p. 10.


15. Ibid, p. 12.


23. Ibid, p.15
24. Ibid, p.18
32. Ibid, p.20.
33. Ibid, pp.21-22.
34. Ibid, p.22.
35. 'Interview with Manohar Malgonkar', An unpublished interview by Dr. Marlene Fisher, quoted by James Y. Dayananda, Manohar Malgonkar, p.23.
37. Ibid, p.23.
38. Ibid, p.23.
40. James Y. Dayananda, Manohar Malgonkar, p.31.
41. Ibid, 23.
42. Ibid, p.30.
43. Ibid, p.31.
44. Ibid, p.23.