

**CHAPTER-2**  
**TREATMENT OF**  
**POLITICS IN THE**  
**INDIAN ENGLISH**  
**FICTION**

## CHAPTER-2

### TREATMENT OF POLITICS IN THE INDIAN ENGLISH FICTION

India is the land of Krishna, the lord of love; the land of Gandhi, the epitome of non-violence; the land of Shivaji, the embodiment of valor. India is known as the Vishwa Guru in the world. We had great universities like the Takshila and the Nalanda in the days gone by. Scholars from all over the world came here to take education. Our country was known as a golden bird, so many invaders attacked it for different reasons like Mohammad Gajnawi attacked for looting the gold temples while Mohammad Gauri and many Islamic emperors for spreading Islam in it, but the advent of the Europeans was a death trap to the great heritage which was preserved and secured by the Indian for several generations. We had the oldest civilizations like the Indus valley civilization. We possess the richest fields for agriculture. Our country is the most suitable for trade and commerce because our country surrounded by water bodies from three sides which provide the cheapest and the simplest waterways for trade.

The British, the French, the Portuguese arrived in India for commercial purposes. The British became a colonial power in India in the 1700s when Jahangir, the Mughal emperor gave permission to the English East India Company to establish its factories in India but after the Battle of Plassey (1757) their political supremacy was established in India. They took nearly over one hundred years to build their strong empire in India and

had established their influence by the early 1800s. The Indian life style, the Indian society and the Indian culture were deeply influenced by their practical wisdom and enlightened attitude. The traditional and Superstitious attitudes, the evils of society like the Sati system, the Zamindari system and the dowry system were banished the attitudes of the Indians entirely changed. The Indians adopted the good qualities of the westerners and helped them in their business. Though the Britishers started English education in India for administrative purpose, but many Indian scholars were benefitted by it.the Indians slowly they understood the main purpose behind the English education system of the British Empire and spread awareness in the society many ways.

The British rule that existed in India till 1947 had both blessings and curses. The Britishers used many foul methods to get hold of the assets of India. They concentrated only the departments of finance and neglected the departments of public works. It was the British who not only broke up the Indian economic system but also created lots of false differences in the society. They truly followed the principle of ‘divide and rule’; they created diversity in the united India. They killed lots of innocent Indians; they ravaged Indian culture, Indian brotherhood and Indian heritage. Besides the lots of curses of British rule a few blessings of it also as they were instrumental in the construction of infrastructure, introduced the postal system and the railways and made their language popular in India.

This chapter presents the political history of the Indian writing in English. However before focusing the political

writings, I would like to present a glimpse of the political life of that period. A feeling of great hatred arose against the British rule in the heart of Indians during the middle of nineteenth century when they realized the insensitiveness of Britishers. The Sepoy Mutiny of 1857 is a glaring example of it when a sepoy Mangal Pandey refused to use the greased cartridges. He invoked his other comrades to take arms against the British in order to preserve their religion. This mutiny was followed by a social and cultural awakening in India. The formation of INA by Bose, the movements started by Gandhi, the patriotism of the comrades like Bhagat Singh, Chandrasekhar Azad and the powerful slogans like *Quit India*, *Do or Die*, *Now or Never* and *Dilli Chalo* shook the foundation of the British rule in India.

Like other literary fiction, Indian English fiction is also the result of national agitation and upturn, which revealed itself in socio political life of the nation. Dr. S. Radhakrishnan was not far from the truth when he emphasized that Indian literature is one, though written in many languages.

The Indian novelists, who have presented political subjects in their novels in one way or other include K.S. Venkatramani '*Kandan the Patriot*', A.S.P. Ayyar '*Baladitya*', and '*Three Men of Destiny*', Bhabani Bhattacharya '*So Many Hungers*', '*Shadow From Ladakh*', Kamala Markandaya '*Nectar in a Sieve*' and many others. They were followed by G.V. Desani '*All About H. Hatterr*' Manohar Malgonkar, '*A Bend in The Ganges*', '*Distant Drums*' and '*Combat of Shadows*' *Sunlight on a Broken Column* by Attia Hosain, Khushwant Singh's *Midnight's Children* by

Salman Rushdie, *A Fine Family* by Gurucharan Das, *The Great Indian Novel* by Shashi Tharoor '*A Train To Pakistan*' and Chaman Nahal's '*The Gandhi Quartet*'. These novelists have beautifully presented the Indian political and social panorama in their own ways and have described historical scenes very vividly in their Indian fictional scenario.

There appeared a new kind of Indian English fiction which treats the political events and the fictional world and its characters to give expression to their sensitiveness to history. All four novels, Khushwant Singh's *Train to Pakistan*, Arun Joshi's '*City in the River*', Nayantara Sahgal's '*Rich Like Us*', Bhabani Bhattacharya's '*Shadows From Ladakh*' selected for this chapter come under the category of political fiction. The scope of the political novel in Indian writing in English is very wide and large because it covers all the political issues and social problems in the history of Indian Society.

Khushwant Singh was one of the most significant contemporary Indian English novelists. He was born on 2nd February 1915 at Hadali in West Punjab, now in Pakistan and had his education in the Government College, Lahore, King's College London and the Inner Temple, London. After completing his education he practiced law at the Lahore High Court for several years and later joined the Indian Ministry of External Affairs in 1947.

The riots that took place in Lahore during the middle of 1947 forced him to leave Pakistan forever. He and his whole family finally left Pakistan on 12th August 1947, Delhi by road.

He had to leave behind everything, including his newly-acquired bungalow, where he stayed as a guest during one of his visits to Lahore. He had his own experiences of the partition and its venomous impact. After his arrival in India he published *Train to Pakistan* in 1956. The Indian Government sent him on diplomatic postings to Canada and London and later to Paris with the UNESCO. He was a Member of Parliament from 1980 to 1986. Among other honours, he was awarded the Padma Bhushan in 1974 by the President of India but he returned it in 1984 in protest against the Union Government's siege of the Golden Temple, Amritsar. The Indian Government awarded later him the Padma Vibhushan in the year 2007. He passed away at the age of ninety nine in 2014.

He began his career as a well known Journalist with the All India Radio in 1951. He has been the founder-editor of Yojana, and editor of The Illustrated Weekly of India, The National Herald and The Hindustan Times.

Today, we remember him, as India's best-known columnist and journalist. He had also a highly successful career as a writer. He penned many significant novels as *Train to Pakistan* (winner of the Grove Press Awards for the best work of fiction in 1945), *I Shall Not Hear the Nightingale*, *Delhi* and *The Company of Women*. He also translated a number of works from Punjabi, Urdu and Hindi, and wrote several non-fiction books on nature, current affairs, etc.

Khushwant Singh became a writer unintentionally though. He had no such choice. It was the sorrowful pain of the turbulent

days of partition which inspired him to write about it. His attitude towards life and its situations underwent a drastic change and his trust in the nobility of mankind was fully broken. He said:

The beliefs that I had cherished all my life were shattered. I had believed in innate goodness of the common man. But the division of India had been accomplished by the most savage massacres known in the history of the country... I had believed that we Indians were peace loving and non-violent; that we were more concerned with matters of the spirit, while the rest of the world was involved in the pursuit of material things. After the experience of autumn of 1947, I could no longer subscribe to these views. I became an angry middle-aged man, who wanted to shout his disenchantment with the world ... I decided to try my hand at writing. (C.L. Khatri. "Trauma of Partition....*Khushwant Singh: The Man and the Writer* 12-13)

Khushwant Singh's second novel *I Shall Not Hear the Nightingale* (1959) also has a historical platform. The background of the novel is set in Amritsar and the period it covers is from almost April 1942 to April 1943 when the Indians called upon the Britishers to quit India. It was about five years before the country attained freedom. The startling success of the Japanese in South-East Asia in the early forties has shaken the foundation of British Government and they had started facing the imminent collapse of the Indian Empire. The beautiful story of the novel revolves around Sardar Buta Singh, Sher Singh and other characters who are fully influenced by the different national movements of India.

Khushwant Singh's third novel 'Delhi' appeared in 1990 and became famous as a great piece of history-fiction. It was the best seller for several months. The novel is a large book, having twenty-one chapters in all, which contain nine chapters are on historical facts, in which seven are monologues. There are ten long plots in this great novel. It is the story of Bhagmati, a eunuch who represents the city Delhi and can be seen as a metaphor for Delhi and history simultaneously. Basically it is a collection of ten tales which starts from 1265 A.D. and come down to 1985 A.D. covering all the major incidents that gave Delhi its present shape. It celebrates the past of Delhi, the city with a long and eventful history.

His latest novel 'The Company of Women' (1999) is centered on the individual's search for the truth of existence within a society and is rather different from his other novels.

Khushwant Singh's *Train to Pakistan* is the first novel in English about the partition of the country by an Indian writer. Since then many novelists have penned down political themes especially on partition. This novel by Khushwant Singh was published in 1956 and happens to be one of the finest realistic novels of the Post world war II of Indian English fiction which conveys the historic and political incidents that occurred during the partition of India. It won the Grove Press Award the very same year. John Adkins has commented on the importance of the novel and has written:

'Khushwant Singh's *Train to Pakistan* deserves a high position in Indo-Anglian literature. ...The author's objectivity in the treatment of theme and

event, his skill and insight in the delineation of character, and his vision of humanity—the power and glory, the weakness and the defeat—all align him with the finest novelists in the English Language'.<sup>2</sup> (The Journal of Indian Writing in English: *History as Art Form: Khushwant Singh's Train to Pakistan* 11)

*Train to Pakistan* was originally entitled *Mano Majra* which a small village, on the bank of the Sutlej close to the Indo-Pakistan border and serves as the plot for the novel. There were about seventy families consisting of Sikhs, Muslims and one single Hindu family there. For centuries it had been the abode for the Muslims, the Hindus and the Sikhs and they had lived there together in peace with a feeling of brotherhood. These people entirely lacked political consciousness and many of them even didn't know that the English had left India. They also knew nothing about the brutality of partition of India into Pakistan and Hindustan.

The subinspector reports to Hukum Chand the situation of the village and says:

I am sure no one in Mano Majra even knows that the British have left and the country is divided into Pakistan and Hindustan. Some of them know about Gandhi but I doubt if anyone has ever heard of Jinna. (TP 24)

The harmonious atmosphere suddenly converted into communal frenzy in this united village. The residents of Mano Majra were so innocent that they did not even know that the British had left India and the Indian sub-continent was divided into two nations.

The writer has beautifully explored the plot of Mano Majra:

Mano Majra is a tiny place. It has only three brick buildings, one of which is the home of the money lender Lala Ram Lal. The three brick buildings enclose a triangular common with a large peepul tree in the middle. The rest of the village is a cluster of flat-roofed mud huts and low walled courtyards, with front on narrow lanes that radiate from the centre. Soon the lanes dwindled into footpaths and get lost in the surrounding fields. At the western end of the village is a pond ringed round by keekar trees. There are only about seventy families in Mano Majra, and Lala Ram Lal's is the only Hindu family. The others are Sikhs or Muslims about equal in numbers.... But there is one object that all Mano Majrans –even Lala Ram Lal –venerate. This is a three-foot slab of sandstone that stands up right under a keekar tree besides the pond. It is the local diety, the deo to which all the villagers- Hindu, Sikh, Muslims or Pseudo-Christian repair secretly whenever they are in need of blessing.’(TTP 2)

The novel has four sections – the first is *Dacoity*, the second is *Kalyug*, the third is *Mano Majra* and the fourth is *Karma*. The incidents of the novel started from one night in August 1947 and after that night there were killing, rapes and evils dominated the scene. During this time, the people of Mano Majra pass from the state of brotherhood and calmness to that of bloodshed and rampage. Harish Raizada in his article “*Train to Pakistan: A Study in Crisis of Values*” quotes what Khushwant Singh said in one of his interviews:

The beliefs that I had cherished all my life were shattered. I had believed in the innate goodness of the common man. But the division of India had been accompanied by the most savage

massacres known in the history of the country.... I had believed that we Indians were peace-loving and non-violent, that we were more concerned with matters of the spirit, while the rest of the world was involved in the pursuit of material things. After the experience of the autumn of 1947, I could no longer subscribe to these views.'<sup>3</sup> (*Train to Pakistan: A Study in Crisis of Values.*" *Commonwealth Fiction* 162)

The people of Mano Majra had heard of the communal violence that has taken place in the other parts of the district, but the village had not experienced any partition violence before the killing of Lala Ram Lal. After the arrested of Iqbal and Juggut Singh Mano Majra also started to experience the pain of partition. There was a railway station at Mano Majra which was like a backbone for the village and some trains run through this station. One among them was the train that ran between Lahore and Delhi. The sound of the train was like a rhythmic tune for the villagers but the music of their life was changed one day when early in September, a train reached Mano Majra from Pakistan carrying the corpses of men, women and children.

The writer has used the trains and the river Sutlej as the symbols of horror and carriers of human corpses as these had become agents and messengers of death. Throughout the novel we found, events related to abductions, rapes, communal violence, mass burials and trains filled with human corpses. The train which worked as a clock for the people of Mano Majra had now started to represent a black and horrible time while one of the biggest river of Punjab, the Sutlej, which irrigates the fields

was now flooded with blood and corpses of human beings and cattles.

Before the communal violence and religious disputes the atmosphere of Mano Majra was very peaceful and harmonious. Imam Baksh, the mullah of the village addressed Meet Singh, a Sikh priest as brother and Meet Singh addressed him as uncle. The love story of Jugga set the examples of communal harmony. In the first part of the novel 'Dacoity' we witness the circumstances before partition and the changes that occurred after it. The protagonist Juggat Singh 'Jugga' was a simple person of Mano Majra, who trusted on the justice of God, but he was officially declared a man of bad character, "his name was entered in register number ten and he was officially declared a man of bad character."(TTP 64)

Jugga loves Nooran, the daughter of Imam Baksh, a weaver who was equally respected by the Hindus as well as the Muslims. This shows that interreligious relationships were acceptable in this village. The people of the village lived peacefully before the murder of Ram Lal and the dacoity. Juggat Singh and Iqbal were arrested for this case and sent to jail by the sub inspector with the orders of the district magistrate, Hukum Chand, the Indian representative of bureaucracy in the British-governed India.

Iqbal was a social worker explained the aim of his arrival to this village, to Meet Singh priest of the Gurudwara as:

I am a social worker, Bhaiji. There is much to be done in our village. Now with this partition there is so much bloodshed

going on, someone must do something to stop it. My party has sent me here, since this place is a vital point for refugee movements. Trouble here would be disastrous.(TTP 38)

Iqbal raised his voice against the arrest and he tried to prove his identity but the police refused to accept it and completely changed his identity. They police even made a fake warrant in front him. He told the police that he was a Sikh but the sub inspector instead of trusting him, changed his name from Iqbal Singh to Mohammed Iqbal, 'Fill in the warrant of arrest correctly. Name: Mohammed Iqbal, son of Mohammed something or other, or just father unknown. Caste: Mussulman. Occupation: Muslim League worker.'(TTP 69)

The writer has beautifully expressed the class differences present in India because Iqbal and Jugga were treated in a different ways in the same jail. A table, chair, cot, a few magazines of Hindi, English and Urdu had been provided to Iqbal and his food was also served in brass plates while for Jugga no furniture was provided. He had to sleep on the hard cement floor and eat his chapattis out of his hand. The writer has expressed Marxist influence through the character of Iqbal and his thoughts on the class difference are;

in a country which had accepted caste distinctions for many centuries, inequality had become an inborn mental concept. If caste was abolished by legislation, it came up in other forms of class distinction.(TTP 75)

The writer made a comment on the society when he said that people wanted fair and virgin girls for their sons and instead of mutual understanding and education the astronomical harmony

and horoscopes were the parameters of happiness of married life. The people of Mano Majra are very simple and innocent. They did not expect much from freedom. Lambradara accept that:

Freedom must be a good thing. But what will we get out of it? Educated people like you, Babu Sahib, will get the jobs the English had. Will we get more lands or more buffaloes? (TTP 51)

The second part of the novel is named 'Kalyug' or the Dark Age. According to the Hindu Mythology, Kalyug comes at the end of the cycle of the yugas when the old order ends and is replaced by a new order. This very thing happened in Mano Majra when the ghost train arrived at the station. The train time table was changed and the arrivals of the trains became less regular. The peaceful village was now full of Sikh soldiers. The train was carrying bodies of thousands of Hindu and Sikh refugees from Pakistan for the common funeral at Mano Majra. The people of the village were ordered to bring out the wood and kerosene from their homes for the cremation. There was a deathly silence in the village on the day: "A soft breeze began to blow towards the village. It brought the smell of burning kerosene, then of wood. And then- a faint acrid smell of searing flesh."(TTP 88)

Hukum chand, badly horrified recalled the scene of the train;

there were women and children huddled a corner, their eyes dilated with horror, their mouths still open as if their shrieks has just then become voiceless. Some of them did not have a scratch on their bodies. There were bodies crammed against the far end wall of the compartment, looking in terror at the empty windows through which must have come shots, spears and spikes. There

were lavatories, jammed with corpses of young men who had muscled their way to comparative safety. And all the nauseating smell of putrefying flesh, faces and urine' (TTP 90)

The mass cremation had changed the music and rhythm of the life of the village, Monsoon was about to start in Punjab by August end. The commencement of the rainy season rain worried to Hukum Chand when he thought about the big heap of the ashes and bones of the mass cremation and when the inspector informed him that more than fifteen hundred bodies had been cremated. In a very philosophical way he exclaimed:

Fifteen hundred innocent people! What else is a Kalyug? There is darkness over the land. This is only one spot on the frontier. I suppose similar things are happening at other places. And now I believe our people are doing the same. What about the Muslims in these villages?(TTP 102)

The third part 'Mano Majra' opens when another ghost train arrives from Pakistan,

...the train had brought a full load of corpses, a heavy brooding silence descended on the village. People barricaded their doors and many stayed up all night talking in whispers. Everyone felt his neighbour's hand against him, and thought of finding friends and allies.(TTP 124)

The head constable released Malli and his gang, the real culprit of the dacoity and the murderers of Ram Lal and divided the village into two groups-the Sikhs and the Muslims and indirectly supported the culprits in their cruel act.

The young boys convinced the Sikh community that all the Muslims were responsible for the killings of their brothers and families. They related the history and said that the Muslims

deserved punishment for their atrocities on their Gurus. The last Guru had warned the Sikhs to never believe on Muslims because they killed their own father for power and suddenly every Sikh became a stranger for their Muslim neighbours. The Muslims also started to fear the Sikhs with their long hair, beards and kripans Sikhs.

Chaman Nahal has presented the situation of Sikhs in his novel *Azadi* when the Sikhs were in Pakistan before partition, just in the same way as Khushwant Singh presented the fear of Muslims in this section here:

Muslims sat and moped in their houses....they had heard of gentlewomen having their veils taken off, being stripped and marched down crowded streets to be raped in the marketplaces....mosques being desecrated by the slaughter of pigs on the premises, and of copies of the holy Quran being torn up by infidels.(TTP 128)

When it was decided that the Muslims would have to leave Mano Majra the people started saying goodbye to each other in a hurry, Malli's gang looted the bullocks, the carts and drove away their cattle.

The last section of the novel is named Karma which gives the novel a metaphysical note. Here the writer suggests that in an atmosphere of brutality and killings human actions become meaningless. When the Sikh families were crying and feeling sad for their Muslim neighbours, Malli and the refugees ransacked the properties and cattle of the Muslims. The writer has used the Sutlej River as a symbol of death and horror because it had yielded hundreds of floating corpses of the tortured and

mutilated people. With the floating corpses of men, women and children, the swelling Sutlej presented another terrible scene. The writer has presented the pathetic sight as follows:

There were also men and women with their clothes clinging to their bodies; little children sleeping on their bellies with their arms clutching the water and their satiny buttocks dipping in and out. The sky was soon full of kites and vultures. They flew down and landed on the floating carcasses. They pecked till the corpses themselves rolled over and shooed them off with hands. (TTP 150)

Meet Singh, Iqbal and Imam Baksh represent the goodness who believe according to which the people should in humanity and the optimistic part of religion, but this humanity and faith in goodness is regarded as a sign of cowardice by the few young Sikh refugees who came to the gurdwara at night to stimulate the fire of retaliation. They said:

Do you know how many trainloads of dead Sikhs and Hindus have come over? Do you know of the massacres in Rawalpindi and Multan, Gujranwala and Sheikhpura? What are you doing about it? You just eat and sleep and call yourselves Sikhs ---the brave Sikhs! The martial class! (TTP 156)

The train is carrying Muslim refugees going to Pakistan next day was to be attacked and they needed volunteers for that cruel act. They planned to stretch a rope across the first span of the bridge. Meet Singh is worried about the Muslims of Mano Majra on the train. The volunteers plan to send a train full of Muslim corpses but Meet Singh is still concerned for them and Hukum Chand is also worried for the refugees because he has promised to the prostitute Haseena, whom he loves that he will

save her life. The sub-inspector informed him that the fanatic and blood thirsty Hindus or Sikhs will kill the Muslims, either the train go or not so he made a plan to release the two prisoners Jugga and Iqbal because Nooran, Jugga's love is also in the same refugee train and Jugga will definitely save the life of Nooran.

Iqbal returned to the Gurudwara and met a number of refugees. He tried to gathered information from Meet Singh about the situation in the village. Meet Singh made a comment on the events of the days;

What has been happening? Ask me what has not been happening. Trainloads of dead people came to Mano Majra. We burned one lot and buried another. The river was flooded with corpses. Muslims were evacuated and in their place, refugees have come from Pakistan. What more do you want to know?(TTP 175)

Iqbal thought a lot about the system of India. Through the character of Iqbal the writer has criticized the Indian system, its customs, philosophy, art and culture, and religion. When he writes: "India is constipated with lot of humbug. Take religion. For Hindus, it means little beside caste and cow protection. For Muslims circumcision and kosher meat....."(TTP 180)

Jugga was not worried for the refugees but he only wanted to save his beloved so he climbed on the steel span to started to cut the rope and give a safe departure to the train:

He pulled himself up, caught the rope under his left armpit, and again started hacking it with his right hand. The rope had been cut in shreds. Only a thin tough strand remained. He went at it with him. There was a volley of shots. The man shivered and collapsed. The rope

snapped in the centre as he fell. The train went over him, and went on to Pakistan. (TTP 207)

Jugga was just a puppet in the hands Hukum Chand because he knew very well that Jugga would definitely go to protect his beloved and so he used his feelings to stop the cruel act planned by the few Sikhs.

In this way many great leaders and politicians exploited the life of ignorant and innocent people in the name of religion but in spite of religious and political instigations the inborn goodness and kindness of a few people remained intact and Jugga presented the example. C.L.Khatri made a comment on his bravery when he writes: "The ultimate optimism of the novelist is shown in the end that shows the victory of virtue and love over vice and hatred even in this utter chaos." (*Trauma of Partition in Train to Pakistan*". Khushwant Singh : *the Man and the writer* 100)

The novel ends with an optimistic note that even in the darkest world of hatred and revenge, the pious love for someone can blossom and find its place. The plan to sabotage the train is known to everybody but only Jugga rises to the occasion. Jugga's sacrifice is not only the victory of good over evil but sets the example of kindness and spiritual love also. Jugga illustrates that no religion is greater than humanity. Harish Raizada observes,

The heroic spirit of man is revealed in the novel not by men who are considered religious and respectable in the public and supposed to have innate goodness but by a man like Jugga who is

treated as a confirmed ruffian”. (*Train to Pakistan: A study in Crisis of Values 20*)

The second novel which I have selected for this chapter is *Rich Like Us* by Nayantara Sahgal, the daughter of Vijayalakshmi Pandit and the niece of Pandit Jawaharlal Nehru & Ranjit Sitaram Pandit, well-known freedom fighters of the Independence Movement. She was born on May 10, 1927 in Allahabad. She lived in Dehradun for decades. She was married twice, first to Gautam Sahgal and then to E.N. Mangat Rai. The collection of letters of the correspondence between Rai and Nayantara was later published in book form under the title *'Relationships'* (1994) which received huge appreciation in spite of being shocking because these letters represent the endeavors of a woman to remain true to herself and her ideals.

Her childhood was spent in Anand Bhawan at Allahabad with her parents, her maternal uncle, Jawaharlal Nehru and her cousin, Indira Gandhi. From her early age she has seen India's political reverberations, the struggle for independence and the influence of Gandhian ideas of freedom & non-violence. Her personal and literary career was always influenced by politics. She is a prolific writer and to her credit goes nine novels, two biographies, two political commentaries and a large number of articles, and literary contributions to various famous newspapers and prestigious magazines.

The political consciousness is real and inseparable from hers and her literary creation. Being born in a famous family of

freedom fighters, and politicians' politics is mixed in her blood and is reflected in her famous writings.

For her analysis, she chooses the sample from those sections of society with which she has the closest associations- the world of politicians, bureaucrats, businessmen and the diplomatic maneuvers. By fictionalizing their lives, Sahgal shows vividly, what goes on in the corridors of power in the drawing rooms of politically important people, and in the lobbies of the parliament. (R.K.Dhawan:*Indian Women Novelists 21-22*)

She has been active in the world of literature both as a creative writer and a political columnist. She has the honour of being the first Indian woman novelist who was writing in English and dealing with political subjects in such a broad way. All her novels reflect the contemporary Indian social and political background, expose the power hungry politicians, the cultural changes occurring in India, the ardent freedom fighters and their sacrifice for the country. Lakshmi Sinha focusing on the theme of her novels writes: "Sahgal's literary world,...in a broad sense can be termed 'personalized fiction'. History, politics, autobiography and personalities intermingle in the novels of Sahgal". (*Nayantara's Sextet. From A time to be Happy to Rich Like Us. 42*)

Her first prose work *Prison and Chocolate Cake* written in 1952-53 recollects the memories of the 1940s. The book is an excellent exercise in understanding that the great leaders of India had their personal lives too. One can easily find the fisted woman of the hard emergency being equated to an emotional girl. Sahgal described three year old little boy Rajiv who would also go on to be come the PM of India. Here we see Gandhi as a family

member and Nehru as a father. The autobiography ends on the tragic note of Gandhi's assassination and the reaction of the public.

Her second book *From Fear Set Free* is a sequel to the first part of her life *Prison and Chocolate Cake* and was published exactly ten years after at 1962. She has dedicated to this book her first husband Gautam Sahgal. In this part of her life she had returned from America to the new independent India and she had adopted the new changed face of the country. Both the books express the circumstances and temper of her time. Her characters, language and culture truly reflect the times exactly before and after independence.

*A Time to be Happy* published in 1963 is her novel basically refers to the activities and actions of the congress in 1942. It is the story of a young, educated and energetic man Sanand against the backdrops of India's struggle for independence. The background is set in Saharanpur but moved through the cities of Lucknow, Delhi and Calcutta. It covers a period from 1932-1948. The life of the protagonist revolves around the Gandhian ideology and its influence upon him. Her Idea of the the soul, freedom of thought and expression were all gained under the influence of Gandhi. Thus we can see that this work of sahgal is also somehow also influenced by her own life.

*This time of morning* was published in 1965 and is set in the early post independence years mostly and has dealt with partition and its aftermath. The book offers a view of the early stages of corruption when industrialists meet the politicians and a

new generation of politicians who have hardly played any role in the freedom struggle springs up and suddenly get the power. Sumer Singh, Kalyan Sinha, Hari Mohan and Somanth are hungry for politics and power. Sumer Singh used politics and his political position to fulfill his personal ambition. Rakesh is the main character here and we visualize a new India through his eyes. He finds himself caught up in the struggle for power. The conflicts revolves around two men Kailas Vrind, who still believes in the humanistic philosophies of Gandhi and Kalyan Sinha, the dominant and interesting character who rose from poverty to become the head of the delegation to the U.N. and prime minister's most vocal representative through his cunning means of corruption. these, the means however become the main reasons of his political downfall. "Power, in this modern political world, instead of being a means to end has become an end in itself." (R.K.Dhawan: *Indian Women Novelists 17*)

Her next and the most famous novel is *Storm in Chandigarh* published in 1969. The book highlights the pros and cons of a newly planned and built city, Chandigarh and the violence of the sixties in a dramatic way. It focuses on the corruption of the individual self by virtuous disintegration. The birth of the city is a result of the partition of Punjab into two states. The theme of the novel revolves around three couples- Inder and Saroj, Jita and Mira and Vishal and Leela.

Her next novel *The Day in Shadow* published in 1971 is a brilliant novel about divorce and its influences n society. It is the story of Smiriti who was trying to cope up with her brutal

divorce and seeking for a new life with Raj. In this novel we meet a new genre of politicians who were very far from the Gandhian ideologies, business barons, journalists and free thinkers. The novel explores politics, religion, eastern and western ideology, free speech and changing emotions of man-woman relationship in an admirable way. The main characters of the novel- Som, Raj, Smiriti, Sumer Singh, Brij and Ram Kishan- represent the modern fashion but at the same time don't want to give up their traditions and values. To conclude, in the words of A.V.Krishna Rao, the novel is an

imaginative rendering not only of the pulls and pressures of public life but also of the agony and ecstasy of the private lives of men and women of consequence in contemporary India.(R.K.Dhawan: *Indian Women Novelists* 19)

*A Situation in New Delhi* originally published in 1977 revolves around three characters: Devi, her son Rishad and Michael Calvert. Shivraj, Devi's brother somehow resembles Nehru, is the main protagonist who dies at the beginning of the novel. This novel also focuses on the Naxalite movement, the unrest created by the students and the aftermath of Nehru's death. It is an implicit attack on the new type of politicians who represent how freedom is in jeopardy in independent India. In this novel Sahgal had beautifully recreate the atmosphere amongst the upper class political families of the 1970s.

Her next novel *Plans for Departure* was originally published in 1985 and won the Eurasian regional award in the Commonwealth Fiction Prize. It registers a valuable stage in her

growth as a novelist. It is set in the hill station of Himapur in India, on the eve of World War I in 1914. Miss Anna Hansen is the chief protagonist and it is both a love story as well as a mystery.

The novelist most of the time connects journalism with fiction and beginning from *A Time To Be Happy* in 1958 to her new novel *Mistaken Identity* in 1988 she has used the political streak. Bhushan Singh, son of Raja of Vijaygarh is the narrator of the novel. It highlights the socio-political events in India during the British Regime in the year 1929. The narrator comes home after a long sojourn abroad and is arrested by the police in a case of mistaken identity. The story is knitted in the prison where the narrator lived with many political prisoners who had different political ideologies.

All the novels of Nayantara Sahgal show the trace of the nation's journey from slavery through independence to Emergency, from Mahatama Gandhi to Indira Gandhi and represents a variety of clashes faced by individuals in a restless society. "Freedom for Sahgal is not mere political freedom or economic independence. In her own words, "freedom means creativity, adventure, experimentations and even risk." (R.K. Dhawan: *Indian Women Novelists*, 22). Through her characters she has beautifully defined freedom and its true meaning and her characters have actively participated in this march of progress.

The year 1973 is a remarkable year in the history of India because it set the platform for the upcoming emergency in 1975.

The year witnessed the oil shock when world prices of crude oil increased four-fold, leading to heavy increase in the prices of petroleum products and fertilizers which influenced both the poor as well as the middle class families of India. Economic recession, unemployment, corruptions, black-marketing, price rise and scarcity of goods led to massive unrest and there was a wave of strikes in many parts of the country during 1972 and 1973. An all India railway strike started all over India in May 1974, and lasted for twenty two days. The law and order situation were badly affected in 1974-75. The popularity of Indira Gandhi, the prime minister of India had witnessed a down fall because people's expectations remained them unfulfilled.

Indira Gandhi proclaimed a State of Emergency on the morning of 26<sup>th</sup>, June 1975 when she was found guilty of the charges of campaign malpractice by the Allahabad's High Court. The Politicians and newspapers demanded her resignation from the post of Prime Minister and for this they organized a huge demonstration on 25<sup>th</sup> June. Many people were arrested under the Maintenance of Internal Security Act (MISA) and were released after a few days or months. Among those arrested included the suspension of basic civil rights and tight censorship over press. Thousands of students, journalists, lawyers and activists were also arrested along with a large number of anti-social elements such as smugglers, hoarders and black marketers. Through many amendants of constitution she succeeded in liberating herself from approaching legal charges. This autocratic behavior revealed her dictatorship. Corruption and favoritism,

replaced the general democratic system. For those who had dreamt of equality in society, Emergency meant a bitter discriminated reality and a sense of hopelessness.

Clamping of Emergency is not an overnight dream but “it is the culmination of an erosion of moral values that set in among the politicians, Civil Servants and people at large after Independence.”<sup>11</sup>(R.K.Dhawan:*Indian Women Novelists* 17) During the period of the Emergency, the power of the party rested in the hands of the Prime Minister only. Emergency and its effects became the main subject of the political novelists in the literary world. Many novelists highlighted the evils and the suppressed volcano of pain and anger of the people during period of Emergency in their novels. Some people welcomed the traumatic period while others resented it.

Nayantara Sahgal's *Rich Like Us* is considered as one of the most prestigious and complex novels about this theme. It was awarded two prestigious awards, the Sinclair Prize for fiction in 1985 and the Indian Sahitya Akademi Award in the year 1986. During the Emergency the novelist resigned from the Akademi's Advisory Board in dissent because she suggested that the Board must pass a proposal to criticize the censorship of press and imprisonment of the people and journalists without trial. O.P. Mathur writes that “*Rich Like Us* is perhaps the only novel which subsumes the horrors of the Emergency in the consciousness of human beings affected by them”.(*Indira Gandhi and the Emergency as viewed in the Indian Novel* 38) Sahgal criticized the Prime Minister when she declared that Emergency was

basically for helping the poor and needy people. Sahgal remarks that it was not for helping the poor but for glorify the stature of her son. The action of the novel revolves around many victims of emergency who somehow personally or professionally were hurt by it.

The novel opens in Dev's house, where he and his wife are talking to their foreign professional guest, Newman, a collaborator in the proposed fizzy company named Happyola factory. Dev is a symbol of evil in the novel that represents cunningness, greed, selfishness, cruelty and is an epitome of Indian politics. Both Dev and Newman come together in the Happyola factory which brings money for them. Newman wants a market for his business while Dev get a chance to make money. Dev while talking with to his foreign delegate Newman praise the Emergency as it was beneficial for their business

This Emergency is just what we needed. The trouble makers are in jail. An opposition is something we never needed. The way the country's being run now, with one person giving orders, and no one being allowed to make a fuss about it in the cabinet or in parliament, means things can go full steam ahead without delays and weighing pros and cons forever. Strikes are banned. It is going to be very good for business. (RLU 2).

The theme of the novel is weaved around the multi coloured characters like Sonali, an I.C.S. officer who the chief but most miserable character in the novel and who suffers a lot in the wake of Emergency. Rose, the foreign wife of a businessman who while making a passage to India, met her death, Kishori Lal an associate of RSS, Ravi Kachru, the batch mate ICS officer of

Sonali, Dev, a businessman who later become a cabinet minister in Indira Gandhi's Government and many others who were eventually the sufferers of the unwanted Emergency.

Sonali has grown up in a universe of idealism. Till the end of her career she had tried her best to turn her eyes away from the difficult faces of life in Emergency but this did not last long. She always performed her duties and responsibilities with humanity and righteousness. She is an intellectual, humane, wise and an idealistic woman who is ready to sacrifice everything for the communal good but the Emergency destroyed her career as the civil servants had to follow the politicians during that period.

The distinction between the politics and the service had become so badly blurred over the last few years it had all but disappeared. The two sides were hopelessly mixed, with politicians meddling in administration.(RLU 23)

She described the status of bureaucrats that, "here, there and everywhere the right hand and left leg of the prime minister and her household." (RLU 23). Bureaucracy was totally webbed by politics and politicians, and each and every decision of the bureaucrats were directly influenced by prime minister and her people.

Sonali's recalls that before emergency the job of civil services have no direct connection with politics because bureaucrats have their own power and rights; 'once upon a time we had thought of the civil service as 'we' and politicians as 'they', two different sides of the coin.( RLU 22)

The novelist has beautifully portrayed the different kinds of cruelty, injustice and harassment caused to people during the

period of emergency. The common folk had to deal with many kinds of problems, “The emergency had given all kinds of new twists and turns to policy and the world’s largest democracy was looking like nothing.”(RLU 26)

Sonali is the Joint Secretary in the Ministry of Industry. Unaware of the secret meeting between the minister and a foreign businessman with his Indian collaborator about the setting up for a fizzy drink factory she refused to grant permission for the opening of the new Happyola soft drink company. She said;

Policy did not allow foreign collaboration in industry except under a complicated set of regulations, although essential items the economy needed that we couldn’t produce for ourselves were exempted from the list.(RLU 24)

Sonali did not have any information about the real business behind the fizzy factory actually it was really a cover up for the import and storage of car parts need for the manufacture of an ‘indigenous’ car by the prime minister’s younger son. Rose informed Sonali about the truth of the company, she said;

Happyola, a child of the emergency, with a blanket import licence that would store underground hidden wares for the car manufacture, while machines produced a fizzy brown drink( RLU 50)

Dev was very sure about the success of his hidden business because all the members of the opposition party were in jail Madam could therefore easily amend the constitution according to her will. Dev said:

once it was amended Madam's son could be brought up to front rank leadership and the car he's trying to make could finally hit the road...once a few models are ready madam should nationalize the project. Then the public sector will be responsible for it (RLU 264)

Sonali got a shock because in response to her refusal to permit setting up of the Happyola Factory she got her transfer order.

Ten minutes later a phone call informed me I was to go back to a posting in my State where I already knew, there was no vacancy at my level. I hadn't merely been transferred without warning, I had been demoted, punished, and humiliated and I had no inkling why. ( RLU 27)

It is only Sonali who understands her father's commitment for freedom. She values individual freedom above everything else. "The Emergency had finished my career, but suddenly I didn't want a career in the crumbling unprofessionalism that bowed and scraped to a bogus emergency."(RLU 32) She never blamed her fate for anything, her rebellious nature made her to put questions and rationally find out the answers.

Instead of accepting her transfer order she took a decision to resign from her job because she never wanted to make any compromise with her ideals and her father's teachings. She says: "when the constitutions become null and void by the acts of a dictator, and the armour of a modern state confronts you, Satyagrah is the only way to keep your self-respect." (RLU 198) The largest democracy of the world was totally jeopardized through many kinds of twists and turns in politics by Emergency. The country was under the dictatorship of the prime minister. All

the rules and regulations had been changed for the benefit of a single person and there was no one to raise s against it because media was toyally under her control and all the rebellious people put into jail.

Those people or officers who praised emergency got promotions just like Ravi Kachru, who was a batch mate of Sonali and was of the same age group. Ravi replaced Sonali and it was like a harassment for her,

He was to replace me immediately as Joint Secretary in the ministry of Industry. He waited for me to say something, and when I didn't utter a word, he spread his hands in an apologetic gesture, turned round and walked out. If he had sneaked in and shot me I could not a have been more dazed. Yet I remember thinking with a shaft of painful clarity what kind of automatons we of the civil service have become, and are not expected to reply. They are expected to obey.( RLU 27).

The factory was quickly established and the minister earned a lot of Indian and foreign currency through his daughter in law.

The story of Rose proceeds simultaneously with that of Sonali because personal relationships also got affected by the Emergency in India. Rose, a beautiful girl, was living a happy life with her husband upto the period of emergency, in the same house with Ram's first wife Mona. Rose is like the mouthpiece of the novelist and she is presented as a Sita figure through her character. Rose's life has changed drastically changed after getting married with Ram. Though she had suffered a lot, but she never made any regret about her decision. She has highlighted social injustice. She learns to live in humiliation and neglect.

There is always a cold war like situations between Mona, Ram's first wife and Rose and when Mona attempted to commit suicide, it was Rose who saved her life and after that they lived like sisters.

Kishori Lal, Nishi's father was also punished without having had committed any crime except perhaps not accepting the emergency. When he was imprisoned he said; "Madam using her Para-military organizations so freely on peaceful demonstrations, seemed headed for authoritarian rule." (RLU 235). Dev' Kishori Lal' son in law did not make any effort to release him from the jail as K.L. did not support Madam. This shows how emergency had ruined the feelings of love, care and sense of belongingness in the personal life of the people.

Rose believes in the ideal of love and she remains kind hearted and retains practical and having working class values till the end of her life. Though there is difference of age between Sonali and Rose they still share their problems and feelings with each other and trust each other. When Rose came to know the truth about the factory she expressed her fear in front of Sonali and said that she was worried about her future as her husband had not made any will. Being a part of a joint family Dev, his step son was misusing her husband's money by forging signatures. When Rose voiced her suspicions and anxieties she met an accidental death, though it was officially dismissed as suicide by drowning in a well which was difficult for her to approach. "Rose had become a legend and not because English wives were rare."(RLU 45)

Chapter eleven is the longest in the novel where the novelist throws light on some most important historical events like civil disobedience, Satyagrah, Quit India movement, the regulations abolishing Sati, Calcutta Gazette and other small but valuable reformations.

The third novel which I have selected for this chapter is *Shadows from Laddakh* by Bhabani Bhattacharya. He was a writer of Bengali origin who mainly focused on social realist fiction and endeavoured to be a novelist with a social purpose; he has presented the social, political and economic changes in India as the background of his novels. His themes basically revolve around poverty, hunger, discrimination, freedom, traditionalism, and industrialization. He has thrown light on all the parts of India, rural as well as urban and the prime motive of his fictional works is to reveal a lot of drawbacks and social problems, existing in the society.

He was born on 10<sup>th</sup> November 1906 at Bhagalapur and belonged to an affluent and educated family. He had his schooling at Puri and joined the Patna University for his studies. After his Bachelor's degree with Honours in English Literature in 1927, he went to England to study at the University of London and returned to India in December, 1934 with his Ph.D. degree in History. He worked for several years as press attaché to the Indian Embassy in Washington before starting his career as a freelance writer. He had travelled widely and was associated with a research, centre, at the University of Hawaii.

His writings exhibit the influence of Gandhi and Tagore in the Indian perspective while in western one he influenced by Shakespeare and Steinbeck. The adage that behind the success of everyman there is a woman came true in his case also because his wife Salila Mukherji served as an inspiration for him in his literary career. He was appointed a Visiting Professor in 1971 in the University of Hawaii where he wrote his last novel, *A Dream in Hawaii*.

In the field of literature he was greatly inspired by many Indian and Western writers like William Shakespeare, Edward Fitzgerald, Henrik Ibsen, and Bernard Shaw but the great poet Rabindranath Tagore was his ideal in the Indian perspective. He, at first, got a chance to meet him in Shantiniketan. Bhabani had no limits of joy when he received a letter of appreciation from Tagore commenting on his series of articles in Bengali. He was confused about his future as he had wished to become a scientist like Jagdish Chandra Basu but when he started writing Tagore encouraged him by telling that his future as a writer would be more fruitful. Tagore's applause left a deep impression on Bhattacharya. He accepted Tagore's inspiration in his life. Besides Tagore he was also influenced by Gandhi with whom he had met for the first time in London where Gandhi had gone to attend the Round Table Conference in 1931. The writer was attracted by the Gandhian principles of non-violence, truth, ahimsa and others.

His works include Tagore's translations entitled *The Golden Boat*, *Indian Cavalcade*, and a collection of historical

sketches. *Towards Universal Man* a commemoration volume published on the eve of the birth centenary of Tagore. *Steel-Hawk* is a collection of fifteen short stories but he is mainly renowned for his six great novels *So Many Hungers !* (1947), *Music for Mohini*(1952), *He Who Rides a Tiger* (1954), *A Goddess Named Gold* (1960) *Shadow from Ladakh* (1966) and *A Dream in Hawaii* (1978). All his novels have a social note and present the true face of contemporary India, its shortcomings and diversities which are part of Indian society. He won the coveted Sahitya Academy Award in 1967 for his novel *Shadow from Ladakh*, Including fourteen European languages, his books have been translated into twenty six languages. The fact that eighty thousand copies of the German translation of *A Goddess Name A Gold* were sold in Europe proves his huge popularity. In spite of this universal fame he is not much discussed among the Indian scholars.

His first novel *So Many Hungers* (1947) was published two months after India gained freedom. This novel deals with the theme of hunger. The title of the novel speaks of the different kinds of hunger. *B. Syamala Rao* in *Bhabani Bhattacharya* says,

The title of the novel, *So many Hungers!* is amply justified.

There are indeed many hungers. - hunger for food, hunger for affection, hunger for love, hunger for lust, hunger for money, hunger for sacrifice and hunger for the general welfare of all. (*Bhabani Bhattacharya*.46)

The central theme of the novel revolves round the historical events like the Bengal famine of 1943, the Quit India Movement of 1942 and Satyagraha. The year 1943 was a

horrible period for the country because about one million people were killed by the famine in Bengal and many others had died due to other diseases and malnutrition. There are two plots in the novel, first deals with the rich family of Samarendra Basu's which consists of his wife, two sons Rahoul and Kunal, Rahoul's wife Manju and her father and the poor family of the young girl as the protagonist and her parents, her husband and two sons.

The stories of these two families move parallel till the end. Samarendra Basu, a lawyer is hungry for money. He feels the war to be an opportunity to make money so he opens a company named 'Cheap Rice, Limited'. His younger son Kunal, joins the British Army for thrill while the elder son Rahoul follows his grandfather, whom the villagers of Baruni call 'Devata'. He looks the war as the a danger for democracy and motivates the villagers to take part in the Civil Disobedience Movement. Devata is a great follower of Gandhi and represents his principles. He leaves his family and starts to live with the peasants. When Devesh's and Kajoli's fathers were arrested the villagers set the post office on fire and the government imposed a group fin on them as a penalty. The villagers used rice to pay the fine but when the lack of food became intolerable the villagers started to eat fish crabs and green figs. utimately began sending their daughter to the city to brothel agents, to quench their hunger.

Kajoli's family moved to Calcutta where she was raped by a soldier and a betel leaf selling woman suggested an easy way to earn money. She accepted her suggestion as she wanted to save

her family from hunger but on the way she came to know that Basu was on a hunger strike in a jail so she decided to earn money in an honest way and she started working a job in a newspaper agency. Samarendralost his both sons and realized that his hunger for money and fame had killed his family. Thus at the end we find that hunger is the central theme because every character is hungry for something or the other in life.

His second novel *Music for Mohini* published in 1952 is different from his other novels. It deals with the clash between modernity and orthodoxy. It is the story of a girl named Mohini, the heroine of the novel, who is a well educated girl representing modernity. She is opposed to her mother-in-law and her orthodox philosophies. JayDev, her husband, wants his wife to teach the poor villagers of Behula. He is a social reformer and fights against social evils such as superstition, child marriage and caste system and follows the principles of Gandhi. From the very first day of his married life, he wishes his wife to be like a great philosopher and thinker like Gargi or Maitry. Mohini however is not satisfied with her husband as she wants physical indulgence but she cannot provide her much sensual pleasure because of his idealistic attitude. JayDev thinks that the new generation should take the responsibility of serving the country. The novel beautifully presents the struggle between the modern thoughts of having a modern thinking girl and her ritualistic and husband.

His third novel *He Who Rides A Tiger* was published in 1954. The title of the novel is taken from the saying "He who rides the tiger cannot dismount". It has the same ground as that

of *So Many Hungers*. The freedom struggle and the Bengal famine are the two major themes dealt with in it but the treatment of the themes and the conclusion are different. It is also a social novel wherein the theme is also the caste difference in the Indian society. Kalo the protagonist is a dark skinned self competent, ambitious and hardworking blacksmith of Barna town. He has a daughter named Chandralekha. When the Bengal famine struck, the tillers of the land were reduced to starvation. Kalo with weavers and other tradesman moved to Calcutta leaving his daughter behind with an old lady.

On the way he steals some bananas and is arrested and jailed for three months. In the jail he met a political prisoner Bikash Mukherjee. After being released from the jail he starts removing corpses of destitute but later turns into a pimp for a brothel. One night when he hears the cries of his own daughter, he leaves this work and resolves to take revenge from the corrupt society. He creates a temple and places an image of lord Shiva under a banyan tree and metamorphosizes into a Manglik Adhikari, the prosperous priest of the temple. The rich merchants, stock brokers and even the magistrate come to the temple and respect the priest but when Kalo see her daughter's sad face and realizes that his daughter is only physically present with him but is far away from him mentally and spiritually, he starts feeling very uneasy on the back of the tiger.

The disguise of a Brahmin begins to irritate him so he finally gives up the mask of Brahmin. Lekha's decision to marry Motichand who already has three wives is her individual

freedom. While Kalo's act of disclosing the truth is his personal freedom. The novel gets success in hitting back at the rich and high caste Hindus.

His fourth novel is *A Goddess Named Gold* (1960 which) deals with man's lust for gold, power and possession. It is a satire on those who live by the lure of the gold. The novelist exposes people's belief in superstitions and miracles. Meera is the protagonist of the novel who belongs to a peasant family and is symbol of sacrifice while the Seth is the villain and the symbol of all around exploitation. Meera's grandfather is a symbol of Gandhian philosophy. When the seth creates an artificial scarcity of clothes in the village Sonmati his wife and other five women peasants demand the shopkeeper to sell the sarees at a low rate but the shopkeeper refuses to do so but when his wife and other women starts removing their clothes in front of his shop he surrenders.

He decides to bring in a film show but women are not allowed to watch it. Meera's grandfather then played a trick. He tied an amulet to Meera's arm and declared to the villagers that if a person with the amulet performs an act of kindness, all copper on his or her body will turn into gold. The Seth offers Meera fifty percent partnership in the amulet business and sponsors her to perform various acts of kindness. But the magic does not work. Meera feels sorry for her failure but she comes to know the truth about the trick to teach a lesson to the greedy Seth.

Freedom is an important recurrent idea in his fiction. He survived in a period which witnessed the freedom struggle so he

examined various kinds of freedoms like political, social and economic freedoms. He through his novels praised India and its different traditions and customs. In his novel, while applauding Indian culture, he wrote:

India watched the rebirth of a nation. India was all warmth for china's new way of life even though it was not her way. India believed in many paths leading to one goal- human happiness. Those many paths had to coexist. Universal brotherhood was the ultimate value. So India stood for enlightened neutralism. That was Nehru's gift to his people; in its long range meaning it was a gift for many peoples.'(SFL77)

His next and latest masterpiece *Shadow from Ladakh* (1966) is about the unfortunate political event of China's shameless invasion on India in 1962. India had to protect her hard won freedom by hook or by crook. When the Chinese troops began to march on Indian Territory, every Indian was in a state of shock and bewilderment. Jawahar Lal Nehru had known for years what had been happening in Aksai-Chin but he was sure that every matter would be settled through friendly negotiations. Unfortunately a month long friendly negotiations gave no fruitful result.

Aksai-Chin road connects their province of Sinkiang with Tibet and it cut off twelve thousand square miles of Indian Territory. Nehru pointed out this mistake of encroachment to Peking and told the Chinese,

This area is uninhabited, mountainous territory of an altitude varying from fourteen thousand to twenty thousand feet above sea level, with the peaks going up much higher. Because of this, and because we did not expect any kind of aggression across

our frontiers, we did not think it necessary to establish check posts right on the international boundary.(SFL 169-170)

As the Chinese wanted this place for to use it to connect Sinkiang and Tibet they claimed it as the right to take the place “even if it meant the expropriation of thousands of square miles of Indian land.”(SFL 170). The importance of Ladakh and the motive of the war of 1962 is beautifully described by the writer in these words:

This area is the only traffic artery linking Sinkiang and western Tibet, because to its north-east lies the great Gobi Desert through which direct traffic with Tibet is almost impossible. This Aksai-Chin area is easily passable and, therefore, forms the only route linking Sinkiang and western Tibet. To the west, between this region and Ladakh, is the towering Karakoram range, which is extremely difficult to pass through.(SFL 170)

India believed on China and one of the poet of India wrote ‘Hindi-Chini bhai bhai’. But China was shaken by the growth of India so it stabbed India on its back and besides other activities Ladakh also became one of the points of the war. The communist Mao, who appreciated Gandhi and his principles suddenly started following the footsteps of his imperialist forefathers. The Indians frightened by the menace of China started to think ways to resolve the problems. Either they thought that they should follow the Gandhian principles of truth and non-violence or develop their modern and scientific technology. The story moves around the two different attitudes.

On one side there is large scale industrialization and modernism while on the other side there is the ancient India and

its decentralized small scale industries. The two poles of the novel are the two persons Satyajit and Bhaskar Roy. Satyajit, the creature of Tagore's Shantiniketan follows the principles of Gandhi and Tagore and dwells in Gandhigram which is also called a sevagram and Bhaskar Roy, the young American trained chief-engineer, dwells in steeltown and presents the modern and westernised ways of life. Since these two persons have different outlooks towards life so it creates a huge conflict between them.

The novel opens with the five day session of the Peace Congress in Moscow organised to establish world peace. Suruchi, wife of Satyajit participated in this Congress and while returning to India she watched Ladakh- the bone of contention between India and China, though no foreign delegate talked about Ladakh in the Peace Congress "All through five day session of the Peace Congress, Ladakh was a forbidden word." (SFL 3). Through the character of Mrs Tung Pao the novelist has highlighted the thoughts of China when she said; "peace everlasting peace can not be won without war. War is the only way to world peace. war to end all wars." (SFL 4).

The woman also commented on the economical Development of India when she argued,

her country has sold its newly won freedom to the imperialist powers and become their helpless stooge. Her people are beggars who live on the scraps of alms thrown as aid. (SFL 4).

The cave temples of Buddha were made by the Indian missionaries in the deserts of Siankyung and the Chinese pupils

Hsuen-Tsang and I-tsing had studied from the Nalanda university. This had set the examples of unity between the two biggest countries of Asia. Here the novelist has presented Nehruian philosophy and Gandhian ideals of non violence.

India is a country of villages and Gandhigram is like all the other villages of the country. Satyajit has made it an ideal and economically self sufficient place where people work in a small area with small needs. While Steeltown, Ilohapur, the neighboring city, represents the modern and industrialization. Thus these two places are different not only in a geographical way but in their ideology also.

The novelist has mentioned the geographical location of Ladakh and enlightens us about the five principles laid down in the memorable conference of the Asian Countries at Bandung, Indonesia. Satyajit believes on the principle of mutual respect territorial integrity and nonaggression under all circumstances because he believes that China will also follow these principles and respect the borders.

The Chinese aggression of 1962 changed many things for India; it raised suddenly the need for more weapons, money, food and other things. Bhashkar Roy, the chief engineer of the Steel town knew that greater production of steel was the only solution to defend the democracy of India. So he plans to expand his project Gandhigram also but Satyajit felt insecure about it so he argued with Bhashkar Roy. He narrates the power of steel and said;

steel means economic progress. Machine tools, tractors, big industrial plants, locomotives. Steel to fight poverty and hunger. But steel has gained a second meaning. It stands for our country's freedom. That is an inescapable fact, not to be changed by wishful thinking. Development plus defense-a compulsion for our current history.(SFL 27).

He attacks on the old methods and the weapons of war and says; "our troops must have modern arms. Much of the equipment they now have is old, obsolete. And steel is the core of all armament."(SFL 27)

Bhaskar's assaults in Gandhigram are only ideological not economical. He thinks that the attitude and ideals of Gandhigram are only identical and not practical. As he had spent his life in the modern civilization of America so he believes that the people of the village will certainly enjoy the modern and technological ways of new and modern life. Gandhigram and Steeltown are both are working for the economical growth but their ways are different. While talking to Sumita, he narrates "Machines can produce in a minute the sum total of whatever you make with your hands in a year."(SFL 29)

Suruchi after returning from the world peace congress shares her experience with the villagers and expressed that the motives of China were different what they spoke;

Must we see an evil motive? The Himalayan border is well demarcated. Local Chinese guards have acted wrongly on their own initiative. What both the side need is a cool dialogue to settle this petty dispute.(SFL 52)

The audience then heard the news that the Chinese armed forces in the region of Kongka Pass, Ladakh had started a war on the Indian patrol team of twenty men. Nine guards were killed and the others were taken prisoners. Each passing day Indians were getting a shocking news that the Chinese had brought tanks and machine guns near the borders.

The writer also has focused on the situation of Tibet, located within the highest peaks of the Himalayas.

Tibet, a buffer state between China and India, became a Chinese possession, the question of borders arose between the two countries over a stretch of two thousand miles. (SFL 78)

Its custom, tradition, language and culture are totally different from other countries of Asia. From India they got Buddhism and alphabets. The people of Tibet are spiritually rich and one out of every ten men or women is a monk or nun. China attacked Tibet many times and tried to capture it so Dalai Lama, the spiritual guru declared independence in Lhasa, the capital of Tibet. He also appealed the United Nations for the security of his country. India also requested for the sovereignty of Tibet and its pious culture.

The novel also presents some glimpses of China and its history. Satyajit reads the works of Mao-Tse-Tung, who wrote: 'the whole world can be remodeled only with the gun. War can be abolished only through war. To get rid of the gun, we must grasp it in our hands' (SFL 78) In response of the war Satyajit plans to take a peace march *Shanti Sena* to Ladakh which reminds us Gandhi's struggle in South- Africa. Satyajit read the poem *The Mask of Anarchy* by Shelley and recalls Gandhi's lines; 'Nonviolence, the quiet

courage- "If blood be shed, let it be our blood"-had brought the world's greatest empire to its end."(SFL 175)

Satyajit's aim behind the peace march is to inculcate the feeling of love and brotherhood and to touch the nobility of the Chinese people. He, therefore, goes to Delhi to get the approval of the government to carry out his plan of a peace march of five persons to Ladakh. At Delhi station his old friend, Bireswar, the Member of Parliament, met him and take him to his home where he narrated the situation of new China, "I saw the new China. All land redistributed. Fast- paced industrialization, with massive Soviet help. The people's eyes turned toward new horizons."(SFL 191) Bires proved Satyajit that his idea was not fit in the present circumstances.

As Satyajit is a blind follower of Gandhi so he makes a call to the nation to make his peace march successful. Unfortunately nobody responded regarding to his appeal and the mission failed. Meanwhile government his approved the expansion of steeltown in Gandhingar and he dropped the ideas of peace march and moved to Gandhinagar to save it. Bhaskar wants to destroy Gandhigram not only technically but also its traditional and conservative ways of life.

Ultimately neither Gandhigram nor Steeltown are shattered. They mutually compromised nstead. Sumita creates a link between her conservative father, Satyajit and modern husband, Bhasakr Roy. G.P. Sharma rightly describes this synthesis, "A happy combination of Gandhi, Nehru and Tagore together".<sup>14</sup> (*Nationalism in Indo-Anglian Fiction* 268)

The last novel discussed is *City in the River* by Arun Joshi. He was born on 1939. He took his engineering his degree from the University of Kansas and a degree of Industrial Management from M.I.T., Cambridge, Massachusetts. His education proved him to be his brilliant academics, for a short period he worked at a mental hospital in the United States in 1957 and in 1962, he returned to India and joined DCM in a managerial capacity, on the recruitment and training side. He has also served as an executive Director of the Shri Ram Centre for Industrial Relations and Human Resources. He was not a student of literature but from the beginning of his life he had a keen interest in literature and influenced by many Indian or western writers especially of the French writers such as Camus, Sarter, Kierkegaard, Kafka, Beckett and others. He is a novelist of great talent and as a novelist of rare sensitivity. Through his novels he reveals his psychological insight. His writing has been praised all over the world.

He has produced very compelling works in fiction. Joshi wrote five novels but his unexpected death in 1993 brought a huge loss in the literary world. Three of his novels *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), and *The Apprentice* (1974) were published before 1980. He got the Sahitya Akademi Award for his novel *The Last Labyrinth* (1981) and his last novel *The City and the River* was published in 1990.

With the publication of his first novel, *The Foreigner*, which appeared in 1968 Joshi shined in the galaxy of Indian

literature. Praising the novel and its psychological aspect Meenakshi Mukherjee said: “The Foreigner is the first Indo - Anglian novel to deal with a genuine human predicament without compromise and without cliches, since Anita Desai’s *Voices in the City*.”(Quest: *Detachment* 103)’

The novel is about human relation and its various aspects. Sindi Oberoi, a rootless person is the protagonist and the story revolves around his feelings of alienation and loneliness. He spent his youth in America and comes back in Delhi where he met a humble officer but he felt detached no matter where he goes be it his birth place Kenya or England or America where he got education or his working place India. He is an introvert person and spiritual exile and find his soul alone in the darkness. He thought that attachment caused pain. Sindi’ detachment does not meant to escape from work instead it means getting more involvement, sacrifice and Devotion to his work. He decides to carry the sinking business of his officer Mr. Khemka and at the end gets success because he forgets his self interest for the benefit of the workers of the factory.

This novel throws light on some thought provoking issues like detachment, frustration, quest for life, identity crisis and self- realization. Joshi used a poetic language full of similes, metaphors and oxymoron to present the variations of the mood and intensity of emotions and feelings of his characters. An example can be seen when Sindi said: “feels like a river that hopes to leave its dead wood behind taking an unexpected plunge over a steep precipice”(The Foreigner 176)

*The Strange Case of Billy Biswas* is his second novel which was published in 1971 and. It is different from *The Foreigner* in that the protagonist himself is the narrator while in this novel the story is narrated by Billy's friend Romesh Sahai (Romi) an officer of the ISA cadre posted as the collector of Jhansi. It is in a biographical form. The novel is divided into two parts, the first one named 'The Civilized World' and the second one 'The Primitive World' respectively. The novel has biographical note through which Romi, the narrator tells the story of Billy. Billy Bimal Biswas, the only son of a Supreme Court judge was sent to America to study engineering but quit his studies in favour of Anthropology. He was strange from his very childhood and he instead of liking the modern civilization praised the tribal civilization.

He feels that civilization is not the upgradation it society its but degradation. He says,

I sometimes wonder whether civilization is anything more than the making and spending money. What else does the civilized man do? And if there are those who are not busy earning and spending - the so called thinkers and philosophers and men like that - they are merely hired to find solution, throw light, as they say, on complications caused by this making and spending of money'. (*The Strange Case of Billy Biswas* 69)

He married with Meena but indulged with his friend Rima. He move the Central India and lived there as a semi-naked —tribal. He was seeking the meaning of life above and beyond that entire civilized world. Bilasia, Billy finds the right woman who can enliven his soul. Billy feels the meaning of life in the

primitive. The novel presents the difference between the civilized and the tribal life, and the modern and primitive age.

His third novel *The Apprentice* published in 1974. About this novel Thakur Guru Prasad remarks, “the narrator in this novel is an insistent confessionalist, confession is a factor in his redemption.” (*The Novels of Arun Joshi :The Lost Lonely Questers of Arun Joshi’s Fiction 100*)’

It is the story of the social disease and pain of Ratan Rathor. He is an educated and cultured person who wanders in search of a livelihood. He narrates. “I had become at the age of twenty-one hypocrites and a liar, in short a sham... from morning till night I told more lies than truths. I had become a master faker.”(*The Apprentice 128*)

He lost his personality and became pensive about the corruption in the world. He confesses in front of his listeners;

So you see my friend, here I am, a man without honour, a man without shame, perhaps a man of our times... How do I know life has purpose? Actually I do not, And, quite honestly mine is not the mind that can grasp such questions. But let me tell you something that a colleague of mine used to say. Life is a zero, he would say, and he would add, you can take nothing away from a zero.... I have begun to see a flaw in the argument. You see, you can make it negative, Life might be a zero, for all I know, but it seems to me that it need not be negative. And it becomes negative when you take of it your sense of shame, your honour.(*The Apprentice 204-205*)

The next novel *The Last Labyrinth* follows the tradition of first person singular. The hero, Som Bhaskar, relates the incidents of his life in flashback. Like Joshi’s other heroes he

also belongs to an upper class family. He is wealthy young industrialist, who gets his education from the best universities of the world. He also is searching the true meaning of life so he flies from one pleasure to another but instead of getting pleasure and a sense of fulfillment; he contracts a terrible sense of loneliness. His grandfather is a carefree man but his father is a scientist and wants to know the cause and effect of relationship. He follows the footsteps of his father and grandfather but he is more influenced by his religious mother.

A close study of his character reveals that he feels insecure and restless, and never runs for commercial comforts. On one side he inherits the drinking habit and the sensual attitude from his grandfather but on the other he is affected by his mother's religious nature. In between two emotional universes he becomes a labyrinth. He confesses:

if only one knew- what one wanted. Or, may be, to know was what I wanted. To know just that. No more. No less. This, then, was a labyrinth too, this going forward and backward and sideways of the mind. (Shankar Kumar: *The novels of Arun Joshi: a critical evaluation* 29)

The novel which I have selected is *The City and The River*. It was published in 1990 and is his fifth and last novel. His other four novels are related with the quest of life but this one is different from others. It is the mixture of prophecy, politics and fantasy. It is a critical commentary on the times; it contains sounds of the Indian emergency in India in 1970s but before focusing on the theme I would like describe the cause and effect of that period. The freedom struggle, the sacrifices of the

countrymen and was ultimately independence are discussed in the other chapters of the thesis. There was only one occasion after independence when protests evoked in the whole of India- the internal emergency declared by Indira Gandhi on 25 June 1975 which was lifted by her on 21 March 1977.

The incident attracted the attention of so many literary gems and they penned about it either directly or indirectly. Nayantara Sahgal, Salman Rushdie, Shashi Tharoor, Rohinton Mistry, O.V.Vijayan, Raj Gil, Ranjit Lal and others are some of them. The novel starts with a Prologue and ends with an epilogue. There are nine chapters narrating the reign of the grandmaster. The grandmaster's ambition to become a king, boatmen's rebel, the declaration of an Era of ultimate Greatness, the destruction of the city and the restoration of the city are the main features of the novel.

The novel moves parallel between the Emergency period of 1974-75 in India and the story of the Grand Master. The acquisition of unlimited powers, presence of a coterie of self-seeking sycophants, destroying huts for widening of the streets in the name of the beautification of the city of Delhi, the twenty-point programme, projection of the son as the heir, illogical family planning, loss of individual freedom, press censorship, arbitrary arrests etc. are some of issues connected with Emergency are presented through myths and fables in the novel.

The novel is written in a mythical framework because myths are the storehouse of great universal truths. There are various

themes in this novel and O.P. Mathur while commenting on the themes writes:

the theme of the novel is multilateral, spanning its political, sociological and mythical dimensions in a world which transcends its contemporaneity and contains characters who are archetypes rather than recognizable human beings with individual characteristics.' (O.P.Mathur: *The Contemporary and the cosmic in Arun Joshi's The City And The River, : New Perspectives In Indian Literature In English, Essays in Honour of M.K. Naik, 150*)

The prologue of the novel introduces a master and pupils who are living somewhere near the Himalayas. The teacher is well-built, grey haired and bearded person is, the Great Yogeshwara, and the disciple is the Nameless - One. The guru narrates the past of the city and reasons behind its destruction and wants to prepare his student to enter a new world after the destruction of the old city. The city is governed by a single man, the Grand Master and its councilors include the Minister of Trade, the Education Advisor, the Master of Rallies, the Astrologer and the Commissioner of police. It is similar to the Emergency of India during which the elected legislature had become passive and dead and the Prime Minister was guided by a small coterie of sycophants. On the other hand the city is surrounded by the river which symbolizes the endless flow of life.

The aristocratic grandmaster and his family inhabit on the highest hill whereas the ministers occupy the other hills according to their position. Administrators, intellectuals and the middle class people live in the brick colonies. The real sons of

the river, the poor boatmen living in mud-houses lie scattered by the river on the outskirts of the city. It symbolizes the social differences during the emergency period of India, where the migrated and poor people lives in the outskirts of Delhi.

The Grand Master has a dream that he becomes the king of the city but surrounded by boatmen ready to attack him. His eyes fixed upon becoming the king of the city and all his deeds are directed toward the achievement of his aim. So he declares an “Era of Ultimate Greatness” (CR 23) and its “the Triple way or way of the Three Beatitudes” (CR 17) these rules represent the laws of Emergency where the Prime Minister declared the Twenty –Point Programme

The Grand Master started to bring the people to his side so he suppresses the rebellion of the boatmen. The Astrologer tries to convince the boatmen to accept the Grand Master as the angel sent by the gods themselves to serve the boatmen but they assert their allegiance only to the river, because, “They consider themselves to be the children of the river, and to the river, and river alone do they hold allegiance”.(CR 14)

The population of boatmen is increasing sharply so the grandmaster enforces family planning and passes a regulation that there must be one child to a mother and two to a home. It is the copy of the family planning act enforced by Indira Gandhi during Emergency. Siddhartha Sharma while comparing the rules between the Grand Master and Prime Minister of India writes;

Tyranny and repression, hypocrisy and deceit, selfishness and corruption, violence and destruction are rampant in the “City” of the Grand Master. The events portrayed are reminiscent of the emergency in India, as the aftermath in both the case proved ruinous to the rulers. (*The City and the River. A parable of the Times 82*)

The boatmen headed by the woman headman rebel against the rules of ‘the Triple Way’ or ‘the Way of the Three Beautitudes’ ( CR 19) which are supposed to improve the welfare of the state and Grand Master’s law of family planning. The head boatman warns the Astrologer and says:

You think that an ant is born on this earth without God’s will? If it is His will that there should be only one child to a mother then surely it shall come to pass. There is no need for the Grand Master or you to pass a law... You said that the wealth of the city belongs to the people...let the city’s wealth be put to use for the benefit of all. (CR 20)

The torture of the Grand Master can easily be seen when in the name of beautification he snatches the houses and living places of the boatmen and orders his councilors to straighten the road for a nice view. This incident also reminds us of the order of the Prime Minister during the Emergency when the poor and needy people were thrown from the outskirts of Delhi in the name of beautification of Delhi.

The Grand Master does not only want to upgrade his status but also wishes that his son ascends the throne after him. He seeks to ensure that he is succeeded by his descendent. Rallies Minister has to organize such rallies for him and for his son as well to give an impression to the masses that he too has endeared

himself for the masses. The Rallies Master tells the journalist: “And now, journalist, I must gather rallies not only for the Grand Master but his son as well. The city must now face its final humiliation and I must be an instrument to it”. (CR 76) Press and Media are called the third pillars of the constitution but during Emergency Prime Minister restricted the freedom of press and no independent newspaper was allowed to maintain itself.

Through an incident Joshi narrates the scene when the Professor is informed:

There are two newspapers in the city. One of them is owned by a trust of which the Astrologer is the head, and the other is owned by a girl. The girl is five years old and cannot manage a newspaper. It is managed for her by the Master of Rallies. (CR 88)

The entire broadcasting and media were under the control of Grand Master and in such situation people can only know what grandmaster and his councilors wanted to inform. The Astrologer in order to justify the role and importance of the rule of the aristocratic family argues that:

The sacred and mysterious has shown us the light and we have unanimously concluded that the Grand Master must immediately request his son to help him maintain the *Dharma Rajya* that he has established. We know what we are asking. We know we are asking for great sacrifice. No sacrifice is greater than the sacrifice from a family that has for a hundred years sacrificed its men, its women, its children, its wealth, its very all for the sake of this city. They have suffered endless privation just so that this city might prosper. Such is the family that we are asking this sacrifice of and we have no doubt that the Grand Master will listen to our pleadings. This city needs his son and he must give him to us. (CR 101)

The family resembles the Nehru family and its sacrifices. Commenting of the scene Shankar Kumar writes, “It is perhaps an ironical reference to the slogan during the Emergency— “Indira is India”( *The Novels of Arun Joshi: A Critical Study* 145)

The commissioner prepares a fake report which proves that the headman and Bhoma, the disciple of the professor were conspirators but the Professor knows that all reports of the Headman’s conspiracy are fake so decides to tell the truth to the people by starting a free lottery stall but failed to attract gathering. Finally Bhoma’s student narrates a fable of the king and tries to shows the truth behind the conspiracy. The headman sent to the Gold Mines where she had to face lots of tortures but still she rejected the rules of the grand master and said to the Astrologer: ‘I spit on you and I spit on the Grand Master’. (CR 164) The hunger of power makes the Grand Master so cruel that those who oppose him are put into the Gold Mines and are subjugated to personal afflictions. There is also an ironical satire because gold mines that once were are now prisons, dungeons of infinite black and dark nights.

Though the Professor was not a boatman yet he takes the responsibility to the uplifting of the boatmen. The little star, Bhoma’s student and the headman support him in this task. He tries to console them by narrating the story of the naked king and said, “This evil cannot last. There must be a new beginning – There will be no Grand Masters. There will be a new world; a new race of men will be born. I shall watch from wherever I am”. (CR 167) but unfortunately the professor died in peace and

to pick up the boatmen up and transport them in the dingy. To the suffocating gold mines became the daily routine of the police. In the jail the boatmen feel that they have become “orphans in an evil world”. (CR 144)

Bhoma was lucky that he escaped from the clutches of the police but he finds that the meaning of his life is not in escape but in action, So he become a man of action. He started a campaign for the release of the Headman and others. The strike was moving peacefully before the unwanted support of the “shock brigade” of the Education Advisor but then the movement becomes violent.

The boatmen watched in amazement as, with breathtaking swiftness, the shock brigades converted their strike into a general uprising. Within hours the uprising spread from the great river to the pyramids. Shops, schools, buses, telephone exchanges and railway stations were systematically burnt.(CR 182)

Meanwhile the goldmines are broken and all the innocent people set free but the next night almost two hundred sleeping boatmen are brutally murdered and thrown into the river which leads an open war between the boatmen and the Grand Master’s Military forces. The police and the army which is expected to secure and protect the citizens from internal revolt and external war are misused by the Grand Master because he used these to keep himself in power and to frighten the poor boatmen.

The headman is blinded in the Gold Mines, Grand Father, Bhumi Putra and Dharma lived in the Rose Garden were killed and all the satellites were under controlled so that the news couldn’t spread. It represents the control over censorship by the

Prime Minister. An unequal war started between the boatmen and the army. The boatmen, Bhumiputra and all his supporters were mutilated. While all this is going on, the Grand Master at night organized a secret meeting and declared himself a King and appointed the Minister for Trade as the new Grand Master of the city.

The Hermit of the Mountain performs a *yajna* for the peace of the departed souls and collects the boatmen on the bank of the river. He recites some *mantras* to purify the sins done by the Astrologer on the inaugural day of the New Era. After the continuous downpour of seven days and seven nights the river consumes the whole city barring one child so that he might tell the truth in future. The Great Yogeshwara explains,

On the ruins of that city, as always happens, a new city has risen. It is ruled by another Great Master, which, of course, need not always happen. In the new city is another Professor, another Bhumiputra, another tribe of boatmen. There is another's Council and another set of Councillers. The men have other names but the forces they embody remain unchanged. And into all this where you go you will perhaps, be known as another Hermit of the Mountain. And it is possible you will have a disciple whose name will be Little Start.(CR 262)

We can conclude the novel in the words of Tapan Kumar:

Indeed, as a re-affirmation of Indian and as an experiment of the parable as a fictional mode to convoy mythic truths and political, *The City and The River* is a remarkable *tour de force* in contemporary Indian English fiction'.(Arun Joshi's *Novels: A Critical Study* 120)

The novel investigates the failure of the government to gain their goals. In case there is autocratic political party, there are common people also who fight for their freedom, democracy and fundamental rights. According to Brahmma Dutt Sharma,

....Arun Joshi presents the malpractices in which people wielding political power indulge and the ways in which people respond to them. Taxonomically speaking, the malpractices presented here are of two kinds: the malpractices resorted to in order to gain and retain power and the malpractices resorted to in order to eliminate dissent. The response of the victims range from total surrender to uncompromising resistance. (*The Novels of Arun Joshi: The City and the River as a Political Novel* 241)

Thus we can conclude that our freedom movement is not only a political struggle but a sentimental experience for all the countrymen even it is also the most renowned and discussed topic among novelists. The novel in one way or other way presents the national trauma. Some of them have even presented a comprehensive and realistic account of all the important phases of freedom movement.

## WORKS-CITED

- Adkins, John.F. *History as Art Form: Khushwant Singh's Train to Pakistan*. The Journal of Indian Writing in English. Vol.2.No. 2, July 1974. Print.
- Bhattacharya, Bhabani, *Shadows from Ladakh*. Issue date: 1958  
<http://hdl.handle.net/10689/13478>
- Dhawan, R.K. *Indian Women Novelists*”, Set-II: vol. V. New Delhi: Prestige Books.1993.print.Dhawan R. K. *Khushwant Singh: The Man and the Writer*”, ed. R.K. Dhawan, New Delhi: Prestige Books, 2001.Print.
- Guruprasad, Thakur. *The Lost Lonely Questers of Arun Joshi's Fiction* ed.R. K.Dhawan. *The Novels of Arun Joshi*. New Delhi, Prestige Publication.1992.Print.
- Joshi, Arun. *The Apprentice*. New Delhi: Orient Paperbacks publication.2011.Print.128
- Joshi, Arun. *The Foreigner*. New Delhi: Orient Paperbacks publication, 1993.print.p.176
- Joshi, Arun. *The Strange Case of Billy Biswas*. New Delhi: Orient Paperbacks publication. 2008. Print.69
- Joshi Arun, *The City and The River*. New Delhi: Orient Paperbacks.1994
- Khatri. C.L. *Trauma of Partition in Train to Pakistan. Khushwant Singh : the Man and the writer* Ed. Dhawan R.K. New Delhi : Prestige Books.2001. Print.

- Kumar, Shankar. *The Novels of Arun Joshi: A Critical Study*. New Delhi: Atlantic Publishers & Distributors, 2003. Print.
- Mathur, O.P. *Indira Gandhi and the Emergency as viewed in the Indian Novel*. New Delhi: Sarup & Sons, 2004. Print.
- Mathur O.P. *The Contemporary and the cosmic in Arun Joshi's The City And The River, New Perspectives In Indian Literature In English, Essays in Honour of M.K. Naik*, ed. G.S. Balaram Gupta. New Delhi, Sterling.1995. Print.
- Mukherjee, Meenakshi "Deatchment". *Quest*, 60 Jan – Mar.1969, 103.Print.
- Pandey, Birendra. *The novels of arun joshi: a critical evaluation*. Ne Delhi: Atlantic publishers and distributors.2000.print.
- Panikar,Ayyappa. *Nayantara sahgal, A Search for Answers' in Indian renaissance*, Dhawan, R.K. *Indian Women Novelists*, Set-II: vol.V New Delhi: Prestige Books.1993.p.22. Delhi: Sterling Publishing, 1983. Print.
- Raizada, Harish. *Train to Pakistan: A Study in Crisis of Values.Commonwealth Fiction: Vol. I*. Ed. R. K. Dhawan New Delhi: Classical Publishing Company, 1988.Print.
- Rao Krishna, A.V. *'Nayantara Sahgal:A Study of her Fiction and*

- Non-Fiction, 1954-1974* Dhawan, R.K. "Indian Women Novelists", set-II: vol. V. New Delhi: Prestige Books.1993.print.p.19 Madras: Nathan.1976.print.
- Rao, Syamala. *Bhabani Bhattacharya*. Bombay: Blackie & Son Publishers, 1988. Print.
- Sharma, Brahma Dutta. *The City and the River as a Political Novel. The Novels of Arun Joshi*. Ed. R.K. Dhawan.New Delhi: Prestige Books, 1992. Print.
- Sinha, Lakshmi. *Nayantara's Sextet. From A time to be Happy to Rich Like Us*. (Ed.) Dhawan, R.K. *Indian Women Novelists*. Set II.Vol IV. New Delhi:Prestige Books, 1993. Print.
- Sharma, Gobinda Prasad. *Nationalism in Indo-Anglian Fiction* New Delhi: Sterling, Publication.1978.Print.
- Sharma, Siddharath. *Arun Joshi's Novels: A Critical Study*,New Delhi: Atlantic Publisher and Distributors,2004,print.
- Sharma, Siddhartha. *Arun Joshi's The City and the River. A parable of the Times* Ed. Kumar, Gajendra and Shankar. *Indian English Fiction. Readings and Reflections*. New Delhi: Sarup and Sons, 2003. Print.82