CHAPTER- I

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Introduction

Comparative study of literature has recently become a favorite area of research in the Indian Universities. This branch of literary research has found special favor with the scholars. Such studies really enable the people to understand the literature of languages other than their own. Different personalities, different eras and different movements can be taken up as the topics of the comparative study.

It has long been recognized that the term ‘comparative literature’, current in England since its casual use by Matthew Arnold in the 1840, is not altogether happy. Apparently analogous terms from the natural sciences are not open to the same objections: ‘comparative anatomy’ makes sense, for anatomy is a mode as well as an object of study, while ‘literature’ is nowadays an object only. One must stress this ‘nowadays’ for as Rene Wellek, who has gone into the history of this and related terms most thoroughly, recently demonstrated, the word ‘literature’ has in fact, narrowed its meaning. An Italian of considerable literature signified to Boswell, a man of learning and literary culture; this meaning survived into the nineteenth century, but is now obsolete. ‘Literature’ now means ‘literary productions as a whole’, ‘the writings of a country or period, or of the world in general’. The term ‘comparative literature’ therefore lays itself open to such charges as have been brought against it by Lane Cooper in the 1920, a ‘bogus term’ he called it, one that makes ‘neither sense nor syntax’.
‘Comparative Literature’ implies a study of literature which uses comparison as its main instrument. But, as Benedetti Croce never tired of pointing out in his vigorous attack on the nation that literature comparative could form a separate discipline, this is true of any study of literature: we cannot fully appreciate the individuality of Wordsworth, his place in a tradition and modification of that tradition, without comparing his work, explicitly or implicitly, with that of Milton and James Thomson, that of Shelly and Keats. Comparative literature, then, makes its comparisons across national frontiers.

A distinction is often made between what is called Comparative and what is called General Literature. R. A. Sayce has furnished a succinct statement of the differences between the two: ‘General Literature’ he defines as ‘the study of literature without regard to linguistic frontiers’. Comparative Literature is the study of national literatures in relation to each other.

This is a useful distinction so long as we recognize that the concept of national literature is not without its problems, and that the two kinds of study must, inevitably, shade into one another.

The lexical field of comparative literature includes besides the term General Literature, that of World Literature. This term, hollowed by its use in the later work of Goethe, has acquired many disparate meanings. Welt literature, in Goethe’s sense, is clearly related to comparative literature and may lead comparatists to ask many of their most interesting questions. A search for the answer to many such questions must lead into social and political as well as cultural territory. No one reader, obviously, can keep in
his mind a personal canon that includes the whole of world literature. Each must make his own selection, find his own path, and discover what authors, what works, have the deepest affinity with his own nature. It is also important to not invariably point out that the term ‘literature’, in our context, need refer to the best and highest that has been written- to works that have entered, or are ever likely to enter, the canon of a nation’s than the early nineteenth century, where the French term came into use in emulation of Cuvier’s Anatomie Comparee; or into a history of literary classics. Like other scholars, comparatists will often be well advised to look beyond the classics, to examine more humble writings of entertainment and instruction.

Accounts of the history of comparative literature studies often resolve themselves into a history of the terms ‘Literature Compare’ and ‘Comparative Literature’- which goes back no further the subject as an academic discipline, which begins sporadically with a series of courses by Noel and Laplace at the Sorbonne and gathers momentum about the middle of the nineteenth century. But, in fact, literatures from various cultures and in various languages had been compared ever since the time when the Romans measured their own poetry and oratory against that of the Greeks; and reference to works in several languages came naturally to the leaders of taste who proposed a catholic view of Western literature in the Renaissance.

When Latin lost its position as a ‘universal’ language, and growing nationalisms divided Europe more and more, comparative literary studies assumed new functions; or that of enriching narrow native traditions by beneficial contacts with others. Increasingly, too, comparatists looked
beyond the Western world; to the Indian classics at first, with the German Romantics; to Arab, Persian and even Chinese literature, with Goethe; and in our own time to other far Eastern as well as to African literary and oral traditions. As new and subtler methods of analysis and classifications benefited literary studies of all kinds, comparisons across linguistic frontiers were used to shape a sense of native traditions to alter a general theory of literature. The work of August Wilhelm Schlegel illustrates the first of these, that of Matthew Arnold the second, and that of Friedrich Schlegel the third, and increasingly, as Sainte-Beuve observed on the Revue des deux mondes, comparative literary studies were pursued in a spirit of purely intellectual curiosity, which set them apart from the overtly interested polemics of Lessing or Voltaire.

The Nature of Comparative Literature:

The present century is pre-eminently suitable for studies in comparative literature. The purpose of such study is to discover the common areas among the various literatures. This is a kind of co-ordination which seeks resemblance in some respects. In fact all great writings look to their own times and also look forward and backward. The process of comparison is a natural function of the reason. Even in our everyday life, comparison is implicit in our response and behavior. It thus seems to be a normal and inevitable mental process. Hence the study and appreciation of literature in a sense is always comparative.

It is the study of literature using comparison as the main instrument. Here literature is studied not in isolation but in comparison. It would be
comparison of two or more similar or even dissimilar forms or trends within the literature or in the same language. It would also cut across the national boundaries and compare themes, literary forms of authors from the various languages of the world to discover the underlying elements of unity in diversity for getting universal knowledge of literature. All these are comparative studies in the realm of literature.

But the term ‘comparative literature’ can be strictly used only when taken into consideration items from two or more literatures representing separate languages and different national traditions. Some critics distinguish comparative literature from general literature. It is not confined to any particular method. It is related to history as well as criticism. In such study not only comparison but other methods such as description, characterization, interpretation, narration, evaluation are employed. It is independent of linguistic or political boundaries. Of course the basis of comparative study was nationalism. “Schlegel” became a pioneer in the study of Sanskrit Literature. In comparative study one can draw parallels and similarities, but it is very difficult to show that work of art was caused by another work of art. It is pointed out by Rene Wellek that the concept of comparative study is very often vitiated by narrow nationalism. It is his opinion that comparative literature must overcome national prejudices and at the same time should not ignore the existence of different national traditions. In Europe, especially in England, need for comparative study was greatly felt. Since Latin was no longer a universal language and it was a necessary to restore the last unity and so contacts with other literatures were felt beneficial and so comparatists looked beyond the Western
literature. Of course comparative literature studies are pursued in a spirit of intellectual curiosity.

Motives of comparative study:

The motives of the study of comparative literature can be various. However, it is done with a view to use it as the most useful technique of analyzing the work of art. One can recognize the qualities of a work more effectively by comparing it to other works in different languages.

Secondly one can take a balanced view of literary merit. Thirdly, literature cannot be a separate entity and so it must be studied in relation to other literatures. Comparative literary study aims at studying different national traditions. A set of characteristics may not be found in a single individual in that country and in the study of comparative literature such ideal types can be taken into consideration. Thus an attempt can be made to define the spirit of the nation reflected in the language and literature.

A comparative literary study considers the impact of translations. Renewellek has pointed out the work of art is never caused by another work of art. The study of influence implies the study of analogy and tradition. Analogy can be defined as resemblance in style, structure, mood or idea between works which have no other connection. Influence can be direct or indirect as well. In order to study the influence of one writer on another, one must start from clear references. Comparatists can deal with thematic or the thematology. In different languages of different times, natural human phenomena have been the subject of literary works. In spite of common personages or situations, each work can be independent work of art.
Thematic study implies the study of literary field of literary style. Genre, movements and periods are also equally important place in studies of comparative literature. The modern forms are more or less related to the aesthetic elements and comparative study seeks to find out the relations between these elements.

Comparative study leads rediscovery and revaluation of great literary figures of other cultures. The question of forms leads one to the important question of the relation between literature and society. Certain forms thrive in particular social conditions, social morals, social ethics or social problems, philosophical convictions etc. Comparative literature takes note of all such aspects, because social and political movements undoubtedly influence literature. Widening of horizons, hopefulness and frustration, a certain purity and nobility of thought urge for a social revolution and reforms may be taken as the result.

Importance and necessity of comparative study in modern period:

In the modern period of multiculturalism comparative cultural studies play a vital role. In the background of globalization comparative studies help a lot and it has become an intellectual discipline. Comparative studies of a substantial help to the academic research language and literature. If you considered the initial efforts in this field in India and Abroad, two prominent names come to our mind. One is eminent European writer Goethe and the other is the Nobel Laureate and artist Ravindranath Tagore from India. In 1906, Tagore used the term ‘Viswa Sahitya’ for comparative literature Goethe initiated the idea when he coined the term ‘Walt Litaratur’
for the study of literatures of different countries together. Comparative literature should include the open ended possibility to study literatures.

Various aspects of literature like linguistic rigor and historical background of the literary texts are helpful for us to compare two or more literary works for comparison. So far Indian ethos is concerned, it is more conducive to practice comparative literature because according to the Indian philosophy, the individual and the particular is realized and is grounded in the universal. The essence of the individual is no more than the universal.

Comparative study of literatures is primarily a study of similarities and differences. All these studies of similarity and differences aim at creating a universal structure of oneness. Initially, the comparative literature was accepted as a universal category. However, many literary critics and historians opposed this notion of universal construct, how so ever formalistic study of literary works might keep corporatists away from history. Comparative literature crosses the border of the language and culture.

According to Spivak ‘Liberal Multiculturalism’ was on the agenda of comparative literature. Therefore, cultural studies are at rise. In many parts of the world the discipline of comparative literature is now defined as cultural studies and it indicates that its scope is broadening. The inclusiveness and expanded scope of comparative literature liberates us from cultural prison and helps us to develop a bigger perspective. The issue of multiculturalism is related to the notion of global village. The acceptance of multiculturalism has become a strategic necessity.
Any literary work that compares can be called as comparative literature. The comparison could be in terms of structure, style, theme or the philosophic vision of the writers. A more comprehensive and adequate understanding of the works and their authors is the main motto of comparative literature. It is the study of literatures written in various countries and in various languages. In the modern period, the comparative literature is one of the most important academic and literary disciplines. In comparative literature, the East and the West are merging and are unifying the world into a single whole. If we try to find out the meaning of comparative literature, we can say that it is the study of any literary work that compares with the other literary work.

Though we think that comparative literature is of recent origin, literary comparison as a critical exercise has been in use for more than 2000 years in Europe. (Terence’s comedy ‘Phormio’ published in 161 B.C.)

Matthew Arnold used the term ‘Comparative Literature’ in one of his letters in 1848. He wrote, ‘How plain it is now, though an attention to the comparative literatures for the last 50 years might have instructed any one of it.’ When Matthew Arnold wrote about comparative literature he did not speak only of a single discipline but of many disciplines in terms of the plurality of comparative literatures. He placed England and the continent together not only for comparison but for contrast. It was Posnett who published the first work in English on comparison in 1886. According to George Saintsbury, it is Matthew Arnold who was the very first critic to emphasize the importance and the necessity of comparative criticism of different literatures in a systematic and impartial manner. The view, the
methods and aims of comparative literature have not yet been unanimously accepted by those who are working on the subject. This may perhaps seem the strange reason behind it that comparative literature has been recognized as a distinct discipline only in the recent times. It is still a growing field of research. The comparatists apply various approaches in their investigations; some of them give stress on differences and disparities and some on identities and similarities. Some other critics do the both. The aim of comparatist, in our opinion, should be to find out the implications and the underlying identities of both similarities and differences so that even the differences can be given their proper place in a deeper and more comprehensive understanding of the artists. It should be borne in mind that there cannot be any significant difference without any underlying identity. one should be earnest and sincere in his inquiry and desire for truth. The comparatist must have an open mind and he has to be self critical.

Any literary analysis should help to understand the text/work of literature. No work exists in isolation. Each text has a tradition. It is related to other texts. How so ever unique, each work of art can be traced back to its sources. Each work of art is related to the society, the history and here are various influences on the writer. It is the embodiment of the real world of the living organism. There is a great scope for the study of comparative literature within India where the cultural basis of the literary works in many languages is the same though there is marked differentiation owing to the genius of the regional language in which it is written. Certain areas of Indian literary achievements can never be fruitfully studied by scholars of any one language alone. With the help of a broader canvas and a wider
vision a comparatist can truly appreciate any literary work. The post-independence resurgence of the theatre in the Indian and English languages is one of the significant areas of literary studies in India as well as in Briton. It needs to be studies at all levels. Its emergence in almost all parts of the world with a uniquely renewed vigor and phenomenal vitality is a remarkable achievement. “It needs the efforts of a comparatist to assess, investigate and to locate the stimulus for this movement that includes such significant names from variety of languages; such as Mohan Rakesh, Om Chery, Vijay Tendulkar, P. L. Deshpande, Girish Karnad and Badal Sircar.”

Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgement. It is often argued that Indian literature is one though written in many languages. To study inter-relationship between two or more literatures is of paramount importance in the Indian context. Comparative literature can be studied profitably in the Indian context under the following heads-themes, forms, sources, movements and trends and literature as an illustration of literary theory and criticism.

Comparative literature is an authentic discipline in literary criticism and in the country with multiplicity of languages and literatures and traditions like India, comparative literature methodology would serve better purpose than the traditional critical analytical method.

Comparative literature is a literary study across cultural national and regional barriers. For example, an enlargement of critical perspective is essential because our literatures have a common Sanskritic heritage and
have been affected to a great extent by Arabian and Persian influences. A comparatist looks at differences and affinities in different literatures. As far as the methodology is concerned, social realism in Indian and English literatures has been seen at all the times.

Matthew Arnold said, “Everywhere there is a connection, everywhere there is an illustration, no single event and no single literature is adequately comprehended except in relation to other events, to other literatures.”

Recurrent and perennial motifs, situations, themes, character types occur in all literatures and lend themselves easily to a comparative analysis.

At the very outset of new millennium the Editorial Board of World Literature Today has published, “To 40 lists 1927-2001” the only Indian work included in the list is R.K.Narayan’s ‘The Guide’(1958) the novel much popularized by its Hindi film version. This shows that still the non-Indian people think that India is the land of saints and snakes, bears and elephants. One of the simplest ways of making Indian literature popular is to compare it with the world’s classics, because there are numerous classics in literature which are unknown to the world. Dr. Anand Patil uses the term ‘literatures’ in plural, in order to reject the hegemonic representation of so called unity in diversity of languages and literatures.

Comparative Western literature is the study of different national literatures. Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgements. One can compare any two literatures of the not with studying the language and cultural differences. It is an assessment of two literatures done by using
various critical theories. In a multi-lingual and multi-cultural country like India, comparative literature helps us to assess the literary texts. Comparative literature studies interrelationship between two or more literatures. It is of paramount importance in India.

The comparators has at his disposal several technical terms to describe intersexual relationship between two texts of it is a source and product relationship, it can be termed imitation, influence adopting parody or subversion. The history and literature of a country in the current social and political scenario, remains incomplete if the country’s original heritage and culture get ignored in its waiting. Comparative literature shows the relationship between the two texts or two authors in one country or in the different country in different languages. In future the comparative literary studies will be named as a comparative cultural study because the literary studies are being turned into cultural studies.

The main objective of comparative literature is to study the interrelationship between different literatures. With the advancement of modern means of communication such as cell-phone, internet and multimedia the distinction between cultures has become the thing of the past.

Today we live in the global village. The protection to a singular culture and deliberate obstruction to the influence of many cultures is not possible even by controlling of technology.

Therefore Gayatri Chakraborty Spivek rightly considered liberal multiculturalism as agenda of comparative literature. While we pay
attention to the contemporary theoreticians of comparative literature, we must not forget the major role played by great men of literature like Tagore and Goethe, in India and abroad who initiated the process of the study of the world literature around a country ago. Comparative study of literature aims at the creation of a universal structure of oneness. It is a study of similarity and differences. Many literary critics and historians opposed this notion of universal construct. The formalistic study of literary works that aimed at a universal structure was not accepted by the corporatists, because they thought that it might keep them away from history. However it is true that comparative literature crosses the border of the language and culture.

According to Spivek liberal multiculturalism is on the agenda of comparative literature. This has given the boost to the cultural studies. As a consequence the discipline of comparative literature is defined as cultural studies in many parts of the world. One can say that there is the broadening of the scope in the study of this discipline. On account of the quality of inclusiveness of this discipline and because of the expanded scope of the comparative literature, there is liberation from cultured prison, because of this liberation there is a larger perspective in the study of comparative literature.

In the twenty-first century as culture has become hybrid there is the need of translation studies in the field of literature. In the world of globalization, the cultural barriers are breaking down. In the changed circumstance it is the translator who helps the writers of vernacular language to expose themselves to do well. These translations will help the students of comparative literature as the social realism used by P. k. Atre in his plays
with the plays of other English playwrights such as G. B. Shaw, Noel Coward, Briyo, Ibsen, T. W. Robertson, Arthur Pinero, Jones, Oscar Wilde and others who have used social realism in there plays. Even the plays of Atre may be compared with the plays of Tennessee Williams and Emil Zola. The existence of comparative literature depends a lot on translation. The tremendous growth in translation studies is boosting the Comparative Literature. Though Comparative Literature was criticized at the beginning of its emergence, later it is accepted as one of the disciplines which help the students of literature to analyze the texts. In 1900 Ferdinand Brunetiere has observed “the history of Comparative Literature will sharpen in each one of us, French or English, or German the understanding of the most national characteristics of our great writers. We establish ourselves only in opposing; we are defined only by comparing ourselves to others; and we don’t know ourselves when we know only ourselves.”

Comparative Literature is a reaction against nationalism. It was Susan Basnnet who pointed out that Comparative Literature seems to have emerged as an antidote in nationalism, even though its roots went deep in to national cultures. In India, Comparative Literature is directly linked with the rise of modern Indian nationalism. It is an assertion of national as well as cultural identity in the Indian context. In the last two decades of 19th century, Comparative Literature began to be established to the international. In 1886, H.M. Posnett published a journal Comparative Literature and a full length study of the subject was introduced in Auckland, New Zealand entitled Comparative Literature. Comparative Literature is a study of intertextuality and translation brings intertextuality to our knowledge. And
that intertextuality benighted core of Comparative Literature helps the students to compare the texts.

In recent times, there is a craze for translation in India. There are mainly two reasons.

First the writers and critics of one literature want their literature to be translated into English or any other regional language of the country. If the regional literature is translated into English, it gets world-wide readers. And if it is translated into other regional language it is read by those regional language readers. Secondly, when the literature is translated into a target language, it immediately gets the scope of being compared with the literary texts written originally in the target language. The plays of Vijay Tendulkar are translated into regional languages like Bengali, into national language Hindi and into English also. His Ghashiram Kotwal is staged in many countries. The plays of Girish Karnad are also translated in many regional languages. All his plays except Wedding Album are translated into Marathi. Girish Karnad writes his plays in Kannada and later he translates his own plays into English. In the post 1980 period, translation has been given a position equal to that of original e. g. Jaques Derrida, Walter Benjamin and Lambard. The deconstructionists are of the opinion that the original texts is also a work of translate of thoughts and ideas. And hence there is no vital difference between the original and translation. Edwin Gentzler writes in his passage “in translation, what is visible is language referring not to things, but to language itself. Thus the chain of signification is one of infinite regress-the translated text becomes a translation of another earlier translation and translated words, although viewed by deconstructionists as
‘material’ signifiers, represent nothing but other words representing nothing but still other words representing.” The use of translation is invaluable in the study of Comparative Literature in the multilingual and multi-cultural context. In their book Translation, History and Culture, Susan Bassnett and Andre Lefevere state: “With the development of Translation studies as that draws on comparatists and cultural history, the time has come to think again. Translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard to translation.” Comparative Indian Literature

Comparative western literature is the study of different national literatures. Comparative Indian literature helps us to study Indian literature as a whole. Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgments.

One can compare any two literatures of the world not with studying the language and cultural differences. It is an assessment of two literatures done by using various critical theories. In a multi-lingual and multi-cultural country like India comparative literature helps us to assess the literary texts. Comparative literature studies interrelationship between two or more literatures. It is of paramount importance in India. Intertextuality No source Source and product Analogy Parallelism Parody Subversion Imitation Influence Adaptation

The corporatist has at his disposal several technical terms to describe intertextual relationship between two texts. If it is a source and product relationship, it can be termed Imitation, Influence, Adaptation, Parody or Subversion. The history and literature of a country, in the current social and
political scenario, remains incomplete if the country’s aboriginal heritage and culture get ignored in its waiting. Comparative literature shows the relationship between the two texts or two authors. In future the comparative literary studies will be named as comparative cultural studies because the literary studies are being turned into cultural studies.

The main objective of comparative literature is to study the inter-relationship in between different literatures. With the advancement of modern means of communication such as cell phones, internet and multimedia the distinction between cultures has become the thing of the past. Today we live in global village. The protection to a singular culture and deliberate obstruction to the confluence of many cultures is not possible even by controlling of technology or by coercion. Therefore Gayatry Chakroborty Spivak rightly considered liberal multiculturalism as agenda of comparative literature. While we pay attention to the cotemporary theoreticians of comparative literature we must not forget the major role played by great men of literature like Tagore and Goethe, in India and abroad who initiated the process of the study of world literature around a century ago. Tagore used the term ‘Vishwa Sahitya’ for the comparative literary studies in 1906. Goethe propagated the same idea for the study of literatures of the different countries, for the purpose he coined a term called ‘Walt literatur’. Comparative study of literature aims at the creation of a universal structure of oneness. It is a study of similarity and differences. Many literary critics and historians opposed this notion of universal construct. The formalistic study of literary works that aimed at a universal structure was not accepted by the corporatists, because they thought that it
might keep them away from history. However it is true that comparative literature crosses the border of the language and culture. According to Spivak liberal multiculturalism is on the agenda of comparative literature. This has given the boost to the cultural studies. As a consequence the discipline of comparative literature is defined as cultural studies in many parts of the world. One can say that there is the broadening of the scope in the study of this discipline. On account of the quality of inclusiveness of this discipline and because of the expanded scope of comparative literature there is liberation form cultured prison. Because of this liberation there is a larger perspective in the study of literature. Any literary work is not a single whole. Methodology of the study The comparative approach with reference to what has been said into the introduction of this chapter so far the inclusive and expanding multicultural approach of comparative literature will be the approach of the present study. The comparison of the use of social realism in the selected plays of P. K. Atre and John Galsworthy is the main purpose of the study. Both the playwrights use themes and plots of their respective plays to show the exploitation of the masses by those in the power. The present study will show what type of power and from which period and in which places the respective power mongers, coerce into the lives of the ordinary men and women. The juxtaposition of various incidents of injustice and attacks on individual liberty in all the selected plays will reveal the similarities and differences in the portrayal of social realism by both the playwrights.

“I do not want the emotion that arises out of thought, but thought that arises out of emotion,” says Arthur Hopkins.11 The theme might be defined
as the playwrights’ point of view towards his material. Every play has a theme of some kind. There in one spot in the play where it can be discerned – the climax and the author reveals what interpretation he puts on the material.

The experienced dramatist doesn’t begin with theme generally. He also does not fashion a story in order present a philosophical position. He lets the theme take care of itself. Any seasoned playwrights do not put in to mouth of his characters, statements that spell out the theme. Primitive human being started feeling alienated from nature as they gradually grew conscious of their identity and for them Nature appeared gigantic and mysterious and they felt themselves powerless and inferior. Since then the human being are striving hard and trying to be superior and powerful. This alienation brought about various divisions in it and one class trying to be more powerful than the other make the society paramedical. We find in the society that some people are there at the top and they overpower the masses at the bottom. The people accept the hierarchy. “As the higher rungs are more privileged and more powerful than the lower rungs, people always struggle hard to scramble up the ladder of power. In rat race, some go up and some go down.”

Every human creature, even the primitive insisters tried to have power and struggled for their own identity. The feeling of inferiority makes man troublesome. In order to have power one suppresses or oppresses the other and the oppressed is to face the sufferers. People can be oppressed through cruelty and power. The poor are victimized and it is said that; power corrupts
(Galsworthy’s The Silver Box) and absolute power corrupts absolutely. The oppressor also thinks that he is superior to the victim and they are proud of their superiority. (Galsworthy’s ‘Strife’) A typical prosecutor opts for such a profession that enables him or her to play the role, so he or she becomes a strict officer, a police officer, a public prosecutor, a military officer, a jailor or a criminal also. Political power is a type of power held by a group in a society which allows administration of some or all of public resources including labour and wealth. It is frequently defined as “the ability to influence the behaviour of others” – with or without resistance. I.C. MacMillan says, “Power is the capacity to restructure actual situations.” (I.C. MacMillan – Wikipedia) He also mentions, “Influence is the capacity to control and modify the perceptions of others.” One of the most famous references to power comes from the Chinese Communist leader Mao Zedong who believed that power was primarily obtained by force and fear. He said, “Political power grows from the barrel of a gun.” Who so ever gets the power gets the power of decision making and decision making is the main indicator of power.

The term like cultural hegemony has been flourished out of power. Political power is intimately related to information. It was Sir Francis Bacon who said that knowledge itself is power. Post – modernism has debated over how to define political power. Perhaps, the best known definition comes from Michael Foucault who has mentioned it in his Discipline and Punish as power is organic within society. This view holds that political power is more subtle and is part of a series of societal controls and normalizing influences through historical institutions and definitions of normal vs.
abnormal. Foucault once characterized power as “an action over actions arguing that power was essentially a relation between several dots, in continuous transformation as in Fredrich Nietzsche’s philosophy. In his view the power in human society was part of training process in which everyone, from a prime minister to a homeless person, used power in their own relationships in society. Jorgen Habermas opposed himself to Foucault’s conception of discourse as a battlefield for power relations, arguing that it should be possible to achieve consensus on the fundamental rules of discourse, in order to establish a transparent and democratic dialogue. Thenceforth, he argued against Foucault and Louis Althusser that power was not imminent to discourse, and that philosophy could be completely distinguished from ideology.

In the initial stage when human beings were living in the forests the basic human instinct of violence used to be satisfied while securing food or protecting themselves from various dangers. The education and civilization have made them mild outwardly. But the basic instincts of violence and sexual urge remain as they were in the heart suppressed. Under certain pressures and inevitable conditions prevailing in the society, these two basic instincts of man - violence and sexual urge - come out from his heart violently. Naturally these two have become the important constituents in power-game. Human Relationship It is the family group of blood relationship that recognized in a sort of social aspect. Family forming the one group of co-operation is idealized. The sanctity and the traditions of family are very important. Each and every member of the family owns allegiance to the family. It is his bounden duty to respect and preserve the
family traditions. A family is said to be ruined even if an individual member misbehaves. (P. K. Atre’s ‘Udyacha Sansar’) A man with no character burns away his family. Members of a family will have to run away if one of them loses character. With this attitude towards family it is no surprise if blood-relationship is held in high sanctity. Members of a family are always believed to be identical not only in conduct and character but even in the details of their physical features.

Family is the recognized social unit. It helps to determine the place of women in a society. A woman could destroy a family by her misconduct. A woman’s faults cost the good name of family. A woman’s capacity to destroy is greater than that of man. In her life time a woman would be a member of two families that of her present in the beginning and that of her husband later. Once married, the girl becomes the property of her husband. In addition to this general privilege of being treated as a chattel, a woman of aristocratic tradition enjoyed the right to live a sequestered or purdah life. The married woman however was compensated in some ways for the loss of human rights. Within the four walls of a family she wielded authority and commanded high respect as a mother. Where a married woman enjoyed such honorable position there was no place for some early and less refined practices like – the niyoga the “levirate” system. The only other social unit, bigger than the family and closely knit on the same ties as blood relationship heredity was caste. In his selected plays, P. K. Atre has presented the suffering and pathetic condition of the Indian women and the inhuman treatment given to the women by the men in the male dominating society.
The present study will compare and contrast the innumerable incidents of inhuman torture of the vulnerable members in the family, especially women in the hands of men (Nirmala in Gharabaher, Karuna in Udyacha Sansar and Ulka in Jag Kay Mhnel) and of some women who play in the hands of men and exploit other women. The control of wealth and the consequential confrontation among the family members is shown in quite a few plays of these playwrights. The comparative study will highlight these instances to show the tension in the Indian and British families. Family forms the basic ground where children are trained a typical family. Father plays the role of a Persecutor, Mother plays the Rescuer and children play the victim. When father hurts children, mother rescues them. Father becomes her victim as she persecutes him for hurting children. Children rescue mother when father hurts her. The relationship in between the persecutor, the rescuer and victim goes on interchanging.

The traditional family system and the old customs in the Indian culture are strategically used by typical Indian males to enjoy all time superiority in the sexual relationship with women.

The control and power have given the Indian men the upper hand and they treat women as their slaves (Atre’s Gharabaher, Udyacha Sansar & Jag Kay Mhnel). The only alternatives available for the women are the visible or invisible slavery of man and total floating of the traditional family system and either to leave the home or to commit suicide (Nirmala in ‘Gharabaher’ & Karuna in Udyacha Sansar & Ulka in Jag Kay Mhnel). The selected plays of Atre and Galsworthy are supreme examples of the rootless attack on this fundamental problem of the women and the poor in Indian and
British families. The comparative study of all the women characters in the selected plays of both the dramatists will help the researcher to highlight this problem.

The tension and strain that exists in the Indian and British society is primarily because of the socio-cultural relationship. The portrayal of Indian and British society that is reflected in these plays is supposed to be the most authentic portrayal. The society is under the heavy burden of age old customs, traditions, superstitions and religious beliefs, on the one hand and it is invariably exposed to the Western ideas of freedom, individual liberty and equality on the other.

The Indian and British culture is thus torn between tradition and modernity. The socio-cultural analysis of the human relationship shown in the selected plays and its comparative study will be undertaken in the present research work. The only other social unit bigger than the family an closely knit on the same ties as blood relationship and heredity is the caste. The Brahmans and the Kshatriyas are referred to as the higher and the more important classes. The Brahmin however has an undecided superiority over all others. The universally respected Bhishma himself says that Drona is superior since Drona is a Brahmin and he is a Kshatriya. Even Karna says that he would never go against a Brahmin. Circumstances too are such as to justify a Brahmin’s Superiority. Techniques Used in the Plays of P. K. Atre and John Galsworthy Plot “The plot (Which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic emotional effects. This description is deceptively simple, because the
actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Plot and characters are therefore interdependent critical concepts as Henry James has said, “What is character but the illustration of character?” Notice also that as plot is distinguishable from the story – that is, a bare synopsis of the temporal order of what happens. When we summarize the story in a literary work, we say that first this happens, then that, then that. It is only when we specify how this is related to that, by causes and, motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects that a synopsis begin to be adequate to the plot.” (Abrahams 224) There is variety of plots. There are tragic plots, comic plots and some plots are designed to achieve Romance, Satire etc. The chief character in a plot, on which our interest centers, is called the protagonist and if the plot is such that he or she is pitted against an important opponent, that character is called antagonist. “As a plot evolves it arouses expectations in the audience or reader about the future course of events and actions and how characters will respond to them. A lack of certainty, on the part of a concerned reader, about what is going to happen, especially to characters with which the reader has established a bond of sympathy, is known as suspense. If the fact happens and ---violates any expectations we have formed, it is known as surprise. The inter play of suspense and surprise source of vitality in a traditional plot.

The most effective surprise, especially in realistic narratives, is one which turns out in retrospect, to have been grounded in what has gone before,
even though we have hitherto made the wrong inference from the given facts of circumstance and character.” (Abrahams 225) The plots in the selected plays are the major means to communicate the story to the audience. They are of extreme variety so far as honest portrayal of Indian and British society is concerned. Both of the playwrights have given strong plots to transfer the dramatic content on the stage. The comparative study of the plots of these plays will make it easy for the researcher to understand the play more effectively. Plot, however in the full sense of the term is ‘action’ and includes not only the circumstances and incidents which form the main part of ‘plot’ as popularly conceived but also ‘character’ in the full dramatic sense of character producing an ‘action’. The term plot used by Aristotle requires to be interpreted in a comprehensive sense. It embraces not only the deeds, incidents and situations but also the mental processes and motives which underlie the outwards events or which result from them. In Drama proper the basic formula is that persons make decisions and act on them, which have consequences involving other persons, and complications and crisis follow. Some events and actions have always occurred before the start; the beginning of the play implies that a certain situation exists between groups of people, the play showing the further evolution. A past and a further are always implicit in the opening scenes. This may be said of any subsequent moment in the course of play it constitutes the essential feature of a plot in which all hangs together in tense relationship for a short space of time. Action Drama is necessarily an action on the stage. Characters act out their respective roles. The comparative study of the ways in which the action takes place in the
selected plays will enable the researcher to show the playwrights in their proper position as the playwrights who create most effective action on the stage. Aristotle defined tragedy as “an imitation of an action”. The word that Aristotle used is praxis derived from the Greek verb pressing which means to do. So broadly speaking action would mean doing; what men and women do in life, the way they act. Naturally the word would cover the whole of human activity. In the context of Greek philosophy praxis is often opposed to theory which means thinking or speculation. But scholars have also noted that Aristotle uses the word “action” in the singular and therefore he is clearly thinking of one large action which constitutes the whole play. He argues that the large action encompasses the whole play. Everything else that happens in the play, therefore, is organized so as to support and forward this large action. Situations or events, character relations and what they say and do, lead to an effective presentation of this large action. It does not mean that the dramatist has a clear idea of such a large action and when he writes the play. In order to communicate effectively what the dramatist has to say, he would break this large action into stages or phases. In a dramatic text, therefore, we have act and scene divisions which represent the various stages necessary to realize the large action. In ancient drama such divisions were not common, but the stages of development were powerfully suggested by the chorus. True dramatic action is what the characters do at once contrary’s it were to expectation and yet because they have already done other things. No dramatist lets his audience know what is coming but neither should he suffer his character to act without making his audience feel that those actions are in harmony with temperament. Conflict
is the element that seems to be an essential ingredient of every forceful
dramatic work. It may be taken as axiomatic to say that without conflict we
are not going to have a play to which an audience will pay much heed. A
play depicts a contest, in which the conscious will is employed to
accomplish some specific goal, a goal that is hard to reach and whose
accomplishment is actively resisted. The comparative study will highlight
the conflict used by both the playwrights in their plays selected for the
study.

It would not be wrong to assert that conflict is the soul of drama-its
dynamic principle.

There could, of course, be different levels of conflict. But the dramatic as
such cannot be thought of without some kind of struggle or competition. If
we pay attention to meaning of the word “play”, the presence of
competition becomes obvious. This is, however, a matter of everyday
experience in our life. Some lose their courage and submit, some fight it out
and emerge victorious and some are defeated but dazzle us because they
have fought with dignity.

Drama in its earliest expression had enacted the battle between good season
and bad season or between life and death. In early Greek drama agony was
a powerful element of its structure. Agony is conflict, struggle between two
opposed principles. Perhaps battle between the good and evil, between right
and wrong, between the ideal and the real or between the dreams we cherish
and our inability to realize them make us aware of the complexities of our
life. Drama by its very nature intensely and artistically expresses these
conflicts. This is probably the most significant and straightforward kind of conflict we can imagine. Drama represents conflict in all its diversity and from a variety of perspectives.

The simplest possible conflict we see in drama relates to opposition between individuals, in traditional terms the hero and the villain or the protagonist and the antagonist, a clash of interests or conflict between their respective natures, approaches, views, or ideas. Dramatic comedy, for instance, often shows two men desiring to marry the same woman. The triangular situation can also show two women in love with one man. The plot structure of such plays evolves as a battle fought to win love. Desire of sexual satisfaction or marriage proper happens to be prime motivation that controls the conflict. Elements of custom, family or society in general enter into the primary relationships and complicate it. Related with sexual motivation but on a different level or in a different area of human activity we have conflict generated by desire for power. History plays or tragedies dramatize political conflict and show us cunning and deception men adopt when they are involved in the game of politic. Sexual desire and desire for power seem to be the most universal sources of dramatic conflict. One must remember, however, that dramatic conflict need not always be internal or psychological. A number of dramas treat the endless battle between individual and society. That individual is attuned situations for his unhindered growth seems to an ideal proposition. Conflict is very essential in a tragedy. The conflict may be between an individual and his fate and the gods; or it may be the conflict between hero and the villain in which the tragedy occurs due to some weakness in the hero’s character, or it may be a
conflict between a weak individual and a strong social force. The tragedy inevitably results from this conflict. In the Greek tragedies of Aeschylus, Sophocles and Euripides the conflict was between the hero and the Fate or the gods. Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying it the dialogue – and from what they do – the action. The grounds in the characters temperament, desires and moral nature for their speech and actions are called their motivation. A character may remain essentially “stable,” or unchanged in outlook and disposition, from beginning to end of a work. (Abrahams 32, 33) None of the above techniques is of any use without the study of characters and characterization in the selected plays.

The characters come from different stratus of the society. They give the guidance, the correct and complete picture of today’s society. The close scrutiny of all the major characters will make it possible for the researcher to compare and contrast the mental traits of the characters in the selected plays. Characters and the story of the play are inter-dependent and they are tied together with the help of objective. Objective of the play in the foundation on which the writer builds his characters and the course of events the characters are involved in attaining their goals.

Many superficial traits help to depict the character, language, manner of speaking, dress, gesture, physical condition, mannerism and so on. Not only the protagonist of the play who has objective but at the same time other major characters have their own and conflicting desires. Personalities can
be depicted on the foundation of such desires. The protagonist of the play is usually the leading character. The chief characteristic of the protagonist is a desire, usually intense, to achieve a certain goal, and it is the interest of the audience in watching the play toward that objective that constitutes its absorption in the play. The playwright directs our attention strongly toward one of his characters. He does this principally by showing this person the protagonist, having some strong desire, some intense need, bent on a course of action, from which he is not to be deflected. The protagonist wants something – power, revenge, a lady’s hand, and bread, peace of mind, glory, and escape from a pursuer. What so ever it may be, some kind of intense desire is always present in the mind of the protagonist. He arouses some kind of emotional response from the audience. He can be sympathetic and can arouse our pity and important thing is that the audience must not be indifferent to him. We must care one way or other, whether he achieves his goal. A protagonist who does not know what he wants, or knows but doesn’t greatly care whether he gets it or not, is poor dramatic material. By characters Aristotle means certain qualities “Which we ascribe to the agents”.

Language – “A species – specific communicative ability, restricted to humans, which involves the use of sounds, grammar and vocabulary, according to system of rules” Henry Sweet, an English phonetician and language scholar states – “Language is the expression of ideas by means of speech – sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.” The U.S. linguists Bernard Bloch and
George Trager formulated the definition in their Out Line of Linguistic Analysis (1942) “A language is a system of arbitrary vocal symbols by means of which a social group cooperates.”

Language interacts with every other aspect of human life in society and it can be understood only if it is considered in relation to society. Dialogues

The major thrust of drama as literary form is its dialogues. Both the playwrights blend the ancient style of dialogues with the contemporary colloquial styles. These dialogues powerfully create the particular character in our mind. The comparative study of the dialogues in the selected plays will help the researcher to understand the style of this playwright. Speech takes many forms, since it exists wherever words are used for communication or expression and every kind of speech is accompanied by some degree of gesture. Not the words only, not the gestures only, but both together show how angry or joyous, or ill tempered, or aggressive the character is at a particular moment. The sort of language that is spoken in the course of such a relation, altered under the influence of all varieties of feeling, emotion, passion and will power and in consequence a language that is always part of a physical mental excitement, is the characteristic speed of drama. It is the agent of the action and the plot and the tensions.

It is an activated language implying constant movement, development and changes in the feeling and the relations of persons. It is a language that makes explicit both the external action and the driving motives. Dramatic speech is the complete and adequate realization in dialogue of a tense situation between people. “Dramatic dialogue can afford to drop a lot of what would be necessary in something meant just to be read. The actors are
there, and their tone of voice, their comportment towards each other, even their facial expressions can convey a lot which therefore does not need to be spelt out in words” John Russell Taylor.16 Dialogue carries a tremendous burden. Consider all it must accomplish for the playwright - It must characterize the speaker, and perhaps the person addressed. It must reflect the relationship of the speaker to other characters. It must reflect the speakers’ mood, convey his emotion. It must be connective that is, grow out of a proceeding speech or action and lead into another. It must advance the action. It must be idiomatic, maintaining the individuality of the speaker, yet still bend into the style of the play as a whole. It must often reveal the speaker’s motivation. It must often carry information or exposition. It must often foreshadow what is to come. It must be clear and comprehensible to the audience. (In case of performance) In writing dialogue it is well to remember not only that activity is going to carry part of the burden, but the actors themselves, with their physical presence and their voices will also make an immense contribution. Even a single speech can be spoken in a score of ways – with indifference or with passion, with respect or suspicion, with hope or with anger, or any other possible interpretation.

SELECTED MUSLIM WRITERS FOR COMPARATIVE STUDY IN THE HISTORY OF THE INDIAN NOVEL IN ENGLISH

An attempt had been made in the preceding chapter to establish that the major factors which contribute to a community's image of itself, the identity it seeks and wishes to project, are its historical and religious experiences.
The unique experiences of the Muslim community of India, alienated by the colonial masters at first and by the Hindu majority thereafter, have forced upon it a homogeneous identity despite regional, linguistic and sectarian differences. It needs to be emphasized that there is no identity that is fixed; instead there are multiple, inter-related identities that operate simultaneously. Under different socio-political circumstances one identity or another may supersede the rest.

Literature is the medium that most powerfully reflects the experiences that leave indelible imprints on the human psyche. At the same time a literary work being the vision of a moment, the sensibilities reflected in it are transient, however poignant they may be. A sequential arrangement of such literary creations helps in tracing meaningful patterns in human history. Fiction, thus, offers alternative readings of history often invalidating the popular, accepted versions. The chief objective of this study is to place the selected novels of Indian Muslim writers against their socio-political milieus and attempt to formulate the pattern that identity assumes from time to time, evolving and transforming under pressure from outside. Consequently, in this chapter I propose to locate the Indian Muslim novelists in the history of Indian fiction in English and offer a brief descriptive survey of their works, highlighting their major concerns.

The beginning of Indian fiction in English could be traced back to the mid-nineteenth century. Two contradictory views concerning the legacy of Indian fiction in English are pointed out by M.K. Naik:
Dr. S. Karanth was of the view that our early novels were inspired by early English novels and not by Indian epics, puranas, jatakas, stories or fables. According to Karanth, all our ancient literary works such as epics, puranas, tales and fables could not, by their very nature, provide the seeds for this particular literary form nor exercise any healthy influence on its development because of their highly moralistic, didactic and idealistic preoccupations which militated against a more realistic and humanistic interest in the spatio-temporal realities of existence such as was necessary for a novelist .... On the other hand K. Krishnmurthy's paper on "The Makings of the Indian Novel" sought to maintain that the novel was not entirely new to Indian literature which contained many of the ingredients of the modern novel (A History of Indian English Literature 37).

However, it is an undisputed fact that the socio-cultural rejuvenation that was taking place in the nation as a result of its encounter with the West was largely responsible for the birth of the Indian fiction in English. The novel in its present form had its beginning in the eighteenth century England but its origin in India was in the nineteenth century society which was highly conscious of the nation's rich cultural heritage. In the words of William Walsh:

It was in a society showing the influence of different rulers - Rajput, Moghul and British - of their very different cultures - Hindu, Muslim, Western - that Indian writing in English began at the end of the eighteenth century and developed more strongly and characteristically during the nineteenth (viii).
The novel is the last of the genres to appear on the landscape of Indian Writing in English. Prose narratives of some form had existed from the late eighteenth century. But the Indian novel in English came into existence only during the second half of the nineteenth century. K.S. Ramamurti considers Bankim Chandra Chatterjee's Rajamohan's Wife (1864) and Lai Behari Day's Govinda Samanta "as the first real Indian novels" (38). He goes on to add, "... it was, however, Bankim Chandra who established the novel as a major literary form in India" (38). Rajamohan's Wife appeared as a serial in the Calcutta weekly The Indian Field in 1864. It was only in the nineteen thirties that the Indo-Anglian fiction made a significant beginning. That was the period when the political developments in the nation sharpened the awareness of people and instilled in them a strong sense of nationalism. The novel was found to be the most suitable literary genre to express this sensibility that resulted from the political consciousness of the period. Literary expression, in turn, accentuated this self-awareness. M.K. Naik reflects on this flowering of Indian English fiction in the nineteen thirties and finds in the Gandhian movement the spur that hastened its growth. Up to the 1930s there was no Indian novelist who could claim sustained and considerable achievement in fiction originally written in English. Then came the sudden flowering, and it is significant that it came in the 1930s - a period during which the glory that was Gandhi’s attained perhaps its brightest splendor [Raja Rao 16).

This spirit in Indian novels in English in the early twentieth century was not accidental, but an indispensable need of the times which produced these novels. When the imperialists derogated the Indian civilization, it became
imperative for the Indians to uphold their culture and traditions. The recognition of the British as an alien force hostile to the native traditions inspired the Indians to resort to their own heritage. In the words of Meenakshi Mukherjee, "It may not be a coincidence that the novel in English emerged in India in the 1930s, the decade prior to independence, when there was an urgency to foreground the idea of a composite nation" ("The Anxiety of Indianness" 84). In fact, she holds the view that until the 1920s the novel did not exist at all in Indo-Anglian literature. The national movement gave the country a great common experience which became "a grand reservoir of literary material" (Mukherjee, The Twice Born Fiction 34).

Imbued with the spirit of nationalism, the Indians felt the need to assert the greatness of their culture, to prove to the colonial rulers that they did not lag behind in culture. This mood that matched the spirit of the times was reflected in the literary works produced during this period.

In describing their social milieu graphically, the writers were making a clear political statement. If in this context the Muslim writers have depicted their religio-cultural practices, it is only an act of asserting their national identity.

The very fact that many of the novelists of the late nineteenth and early twentieth centuries have chosen the years of the freedom struggle as the subject of their works, highlights the significance of history to the novelists. If historical experiences are the very source of literary inspiration, it is pertinent to ask how far the novel is true to history. It is not historical
exactitude that the novelist is concerned with, but rather the feelings and sensibilities of the people who lived through the experiences. In the words of Mulk Raj Anand, "I am not writing history, or even historical novels but about the collective unconscious of various human beings in the novel form" (qtd. in Soros Cowasjee 105). Thus fiction is part of the nation's journey towards self-awareness. The Indian English fiction by Muslim writers is a natural offshoot of Indian literature. The period between 1920 and 1947, in many respects the most fertile years in Indian English literature, was also enriched by the contributions of many Muslim novelists. M.K. Naik reflects on the emergence of Muslim writers during this literary period, which he calls 'The Gandhian Whirlwind', "An interesting phenomenon is the number of Muslim novelists, most of who wrote evocatively about life in Muslim households" (A History of Indian English Literature 173-174). The 1940s marked the beginning of a new era in the history of Indian writing in English. As the National movement reached its highest momentum, nationalistic feelings surged in the hearts of all Indians. Their experiences activated the potentials of all Indian writers and served as the material on which their imagination could work. Like the literatures in the regional languages, Indian English literature too produced remarkable works during this period. In the flowering of Indian English fiction the Muslim novelists too made a significant contribution.

The great national events, which inspired the literary compositions of this period, are common to all Indian writers. What distinguishes the Muslim writers is their special religious sensibility. At the time of the freedom struggle and later, the Muslim community of India had undergone a
political experience different from that of those who belonged to the mainstream of national life. For Paul Brass, the key factor creating ethnic consciousness is not emotional or psychological but political. "Politically induced cultural change" (75) is responsible for the nationality that a community seeks. Thus, during the independence struggle the religious sensibility of the Muslims became all the more pronounced due to various political developments. In encoding these experiences and expressing them in their novels the Muslim writers have consciously or unconsciously delineated the identity that they seek. But the similarities that bind them together cease to exist as one probes deeper into their works, for they have responded to the historical experiences and the changing socio-political scenario in divergent ways, ranging from rigid religious orthodoxy to progressive liberalism.

The trio of Indian literature in English Raja Rao, Mulk Raj Anand and R.K. Narayan who held sway over the genre of fiction for over half a century have projected a Hindu India or in some ways a rural India in their works. However successful they have been in this, they could only give a partial and incomplete picture of India. In the works of their Muslim contemporaries we find an alternative picture i.e. that of Islamic practices and culture. The argument is not that these writers present a more complete picture, but together they hold aloft a vision of India that is more representative of her multi-racialism. The Partition has been the most traumatic experience in the history of the nation. The unprecedented communal carnage that accompanied it left the nation in a state of stupor. It benumbed the sensibilities of the people, so much so, that even a
recollection for artistic recreation was a painful experience. There was also the fear of the tolerant image of India being shattered. Once the nation awoke from the shock of the nightmare of communal violence, there emerged a few works dealing with the nation's rupture, in the regional languages, Hindi, Urdu, Bengali and Punjabi. Surprisingly Indian English novelists have been silent on the issue, except in very few cases. Among those who have ventured to deal with it, a few have objectively stated the causes that led to the nation's vivisection and its consequences. In the works of some others there is even a note of apology and an earnest attempt to restore harmony. The mindless violence that went along with the Partition is hardly discernible in the Indian fiction in English. Kushwanti Singh's Train to Pakistan (1956), Manohar Malgonkar's A Bend in the Ganges (1964) and Chaman Mahal's Azadi (1975) with their graphic descriptions of the scenes of horror are some of the rare exceptions. There has not been a single novel depicting the trauma of the Partition from Indian English Muslim writers. The traumatic experiences of the freedom struggle and the Partition continued to cast a dark shadow on the nation for long. It took time for it to wake up from the aftermath of the Partition and to recover its normalcy. Yet there were many crucial problems to be dealt with. The reluctance of the Princely States to merge with the Indian Union, the problem of the French and Portuguese settlements and the linguistic division of the country were the major issues of the decade that followed Independence. Then the wars with China and Pakistan rocked the stability of the nation. Nevertheless, the traditional inequalities were removed to a certain extent through the progressive constitutional measures and also
through the general spirit of brotherhood that prevailed in the years that
followed Independence. In the course of time there has been a steady
erosion of such idealism. The suppression of freedom during the
Emergency was seen "as the return of the repressive, 'colonial' rule"
(Kirpal, "An Overview of Indian English Fiction" 68). This whirlwind of
political changes that blew across the length and breadth of the nation also
shook the social structure.

The exalted status of a free nation was an added advantage to the writers of
the post-Independence period. Even after the nation gained freedom, for a
very long time the Indian novel in English was concerned only with the
colonial experience. In the words of Meenakshi Mukherjee:

The independence movement in India was not merely a political struggle,
but an all-pervasive emotional experience for all Indians in the nineteen-
twenties and 'thirties. No Indian writer, writing in those decades or writing
about them, could avoid reflecting this upsurge in his work. Thus many of
the English novels written in India in the present century also deal with this
national experience, either directly as theme or indirectly as significant
public background to a personal narrative [The Twice Born Fiction 34).

Having started with historical novels, the Indian fiction in English moved
on to social realism. There was also a resurgence of the ethnic novel, which
had begun as a result of colonial suppression. M.K. Naik reflects on this,
"The post-Independence period has witnessed an interesting development
of the ethnic novel which was earlier started by such novelists as Ahmed
Ali, Iqbalunnissa Hussain and Humayun Kabir" (Perspec/Ves on Indian
Fiction in English 243). In the novels of the later writers’ fantasy replaced realism. Then there was also a trend towards introspection.

**INDIAN FICTION IN ENGLISH BY MUSLIM WRITERS - A BRIEF NOTE**

This section seeks to provide brief biographical sketches of the major Indian Muslim novelists in English and list their works chosen for study. In this study the term 'Indian Muslims' denotes writers who are born in India or who are of Indian parents and belong to the Muslim community. Though some of the writers taken up for study are no more residents of India, all of them have evocatively written about life in India. The authors are discussed in a chronological order, based on the date of publication of their first novels. Indian Muslim novelists have made a commendable contribution to Indian writing in English. In fact, it is surprising that so much writing has been done in this area, yet no full length study of these writers as a group, to trace their common ethnic, cultural and religious characteristics has been undertaken. Very few writers have been selected for critical study and many of them do not figure in bibliographies and encyclopedias of Indian literature in English. Hence, there is a paucity of secondary material. The present researcher had to depend upon citations and references in other books to identify the Indian Muslim writers and also to collect the relevant information for critical analysis of the selected works. This work maps out a territory for a close reading of the novels to trace the concept of identity as implied in them. An attempt has been made to compile a comprehensive list of Indian Muslim novelists in English. The list, however, is by no
means exhaustive. Most of these novels do not enjoy an exalted status with regard to literary merit.

Literary merit alone is not the main concern of the study. These novels reflect the social awareness of their creators and also their insight into life. There is no doubt about the seriousness of their purpose. For the researcher it was a delicate choice between quality and content of the material. The Indian Muslims assert their cultural identity, fearing that it would merge with the mainstream culture. Many of the novels of these writers focus on communal harmony for the regeneration of India and appeal to man's sense of brotherhood. If the tendency to retain cultural identity is strong among them, they also have their regional identities. In their day-to-day dealings they are more influenced by economic interests and notions of gender and class than by an abstract religious identity.

AHMED ALI (1910-1994)

Born on July 1, 1910 in Delhi, Ahmed Ali hailed from an ancient Muslim family, rooted in Islamic tradition. He was the eldest son of Syed Shujaudin, an Assistant Commissioner in the Punjab Civil Service, who came from an orthodox background with many of his ancestors having officiated as teachers at the court of the Mughal rulers. Reflecting upon his cultural inheritance, Ahmed Ali himself says:

The Shurafa among whom I was born and to whom I belong, were the most cultured people of that age. My ancestors on my father's side, had come
from Baghdad at the end of the seventeenth-century. They were direct
descendants of Shaikh Abdul Quadir Gaylani and were given lands and
villages in East Punjab. My mother's family was Syeds, brought over by
Humayun. (Qtd. in Shamsie 80).

Ahmed Ali had his early education at the Wesley Mission High School in
Azamgarh and later he was sent to the Government High School, Alighar.
His days at Alighar marked a turning point in his life.

All's contact with Eric C. Dickinson, a professor of English sparked off in
him a love for English literature. Another significant event in All's life
during this period was his friendship with Raja Rao, who was his fellow at
the University. As a student of M.A. at the University, Ali came under the
influence of Laurence Brander, who was his tutor, and to whom he
dedicated his first novel. Twilight in Delhi. He, then, joined the Lucknow
University as a lecturer. It was during his Lucknow days that Ali met Sajjad
Zaheer and this friendship resulted in the founding of the All India
Progressive Writers' Association. Despite his conventional background, the
notions of progress and modernity that he acquired at Aligarh Muslim
University had brought about a remarkable change in his vision of life. The
ambivalent stance taken by Ali as a progressive writer came to be severely
criticized. A closer look at the ideologies that sustained the movement
would help in understanding these controversies. The manifesto of the
Progressive

Writers' Movement itself was based on the modern ideals of intellectual
freedom and scientific rationalism and a faith in Indian tradition. Later, Ali
worked as a Director of Listener Research for the B.B.C's New Delhi office. In 1947, he went to China as a British Council visiting professor.

He was in China when he received the tragic news of the partition of the nation and the unfortunate repercussions it had on the Muslim population of the north of India. Ali had no choice other than to opt for Pakistan and become a Pakistani national.

The 1940s marked a new era in the history of Indian fiction in English. Ahmed Ali ranks among the pioneers in the field who were instrumental in bringing about this change. He heads the list of Indian Muslim novelists compiled by M.K. Naik, in A tiistory of Indian English Literature. Harish Raizada recalls Ahmed All's Twilight in Delhi (1940) and Raja Rao's Kanthapura (1938) as two novels "which created a furore in Indian literature in English" (1) in the 1940s.

Ahmed All's publications include, Twilight in Delhi (1940), Ocean of Night (1964) and Of Rats and Diplomats (1986). Twilight in Delhi was translated into Urdu and published under the title Dilli Ki Sham (1963) by his wife Bilquees Jehan Begum. Ocean of Night has been serialized in the Illustrated Weekly of India.

**HUMAYUN KABIR (1906 - 1969)**

Humayun Kobir was born on February 22, 1906 in Faridapur, which is at present a part of Bangladesh. He was educated at Calcutta and Oxford Universities. Apart from being a prolific writer who wrote on a variety of subjects both in Bengali and English, Humayun Kabir had also held many
distinguished positions in the Government of India as an educationalist, a diplomat and a politician. He was a Member of Bengal Legislative Council (1937-1947). He was also elected to Rajya Sabha from West Bengal in 1956 and held important positions as the Educational Adviser and Secretary, and Union Minister of State in the Government of India.

Humayun Kabir has written more than twenty books; some of which have been translated into Swedish, German and French. Men and Rivers (1945) is his only novel in English. In its prefatory note he has written, "India lives in her villages and to understand India the world must learn (sic) her villages" (qtd. in Sarma 56). Through the life of the rustic folk of the village of Dhuldi, on the bank of the Padma, Humayun Kabir presents a realistic picture of life in Indian villages. Bengal was the cradle of Indian Renaissance and the hotbed of politics during the freedom movement. However, the novel does not reveal any trace of either Bengal's involvement in the National Movement or the author's own political dispositions. Obviously, his message lies elsewhere. As G.S. Amur has put it, "the theme of the novel is elemental - the power of the river in shaping the destinies of men and sexual rivalry which breeds hatred and enmity" (155). On the other hand Gobinda Prasad Sarma reflects, "The purpose behind this creative effort in English was to show that as the European countries have a brilliant past pregnant with myths and folktales of their own, India - too has one" (57).
ZEENUTH FUTEHALY (1903-1992)

When the present-day Indian women novelists in English have evoked such public attention, it is unfortunate that one of the pioneers of women's writing in India, Zeenuth Futehally, is forgotten. Not much is known about the life of Zeenuth Futehally who hailed from an aristocratic Urdu speaking family of Hyderabad. She was born on October 5, 1903. Zofiro (1951) is her only novel in English. The "Foreword" to Zohra, written by E.M. Forster and its "Introduction" written by K.P.S. Menon indicate her association with the prominent literary figures of her time.

ATTIA HOSAIN (1913-1997)

Attia Hosain belonged to one of the oldest Taluqdari families of Oudh. Though brought up in the zenana environment, the winds of progress that swept across the nation in the early twentieth century had its impact upon her, since she was privileged to have a liberal Western education. She came to possess a rational, individualistic and unbiased opinion on all socio-political matters. Attia Hosain chose to settle in the United Kingdom after the Partition. She has broadcast both over the All India Radio and the B.B.C. Sunlight on a Broken Column (1961) is Attia Hosain's only novel. Mulk Raj Anand describes the novel as: One of the few deeply sensitive novels in Indian-English writing of the last generation, a poignant tragic narrative full of the poetry of remembrance with an undercurrent of stoic calm which our generation could confront the barbaric happenings of a historic transition (qtd. in Kaul and Jain 14).
The novel is also widely acknowledged in literary circles for its impartial treatment of the theme of the Partition. Apart from this novel, Attia Hosain has also written many short stories. Phoenix Fled and Other Stones is a collection of short stories by Hosain.

The works of the Indian Muslim novelists in English share many common traits, reflecting their religious sensibilities moulded by their historical experiences. It was during the colonial times when the nation as a whole was awakened to a realization of its cultural richness, that the Muslims too felt the need to assert their cultural heritage. The growing sense of insecurity under colonial regime strengthened their desire to defend their cultural differences so much so that some of them even looked for a pan-Islamic identity. But in the novels produced during periods of inter-communal amity and understanding these tendencies are found to be dormant. The post-Independence India battling its way towards political and economic stability, held-forth a different experience for the Muslims. Even today, unlike any other community in the nation, they go through conflicting experiences that affect their sense of identity. Colonial administrators and other British settlers in India had been fascinated by the country and its people ever since the beginning of the East India Company. Images of India as an exotic land had found a place in their fictional works much before the birth of the Indian fiction in English. Indian life and manners abound in the novels of British writers who had spent long periods in the country. But they did not make an earnest attempt to grasp the nuances of Indian life before rendering their experiences in fiction. Even the best of these writers like Rudyard Kipling and E.M. Forster were guilty
of misrepresentation due to their biased outlook. In spite of Kipling's love for India, he was troubled by his consciousness of the superiority of his race. The imperial image of the European as rational, self-controlled and civilized gets confirmed in his fiction. It is to confirm this that the native is projected as the other: naive, child-like in certain respects, but capable of demonic deeds if left uncontrolled. Things had begun to change by the time E.M. Forster came to write A Passage to India. His efforts to establish a similarity between Islam and Christianity catered to the contemporary belief in the conflict between Islam and Hinduism. Despite his liberal professions, his depiction of India failed to be true.

Perhaps one of the strong provocations that impelled the Indian novelists to write in English was a desire to amend these incorrect images of India in English fiction. These writers targeted a heterogeneous group which was dominated by Western readers. This desire to project Indian culture is explicit, especially, in the early Indian novels written in English.

In this context it was but natural that the Indian Muslim novelists in English, who hailed from a cultural background different from the mainstream culture, produced a different kind of fiction. As they gave expression to their deeply felt experiences, their works found a place in the culture] mainx of India. Overriding everything else there is a sense of Indian-ness that emerges out of all these works. Such early Indian fiction that projects the religio-cultural practices of different groups of people could be categorized as ethnic fiction.
Ahmed All's Twilight in Delhi gives an authentic picture of life in the Muslim Delhi of the late nineteenth and early twentieth centuries. There is no section of the Muslim community that the author has not represented in his work. His preoccupation with Muslim life and culture is so absorbing that the novel fails to present the heterogeneity of Indian life. This self-imposed restriction also has been to his advantage in certain respects, as the novel offers a microscopic delineation of the life that he represents. Ahmed All's second novel, Oceon of Night is more representative of India's multicentrality. It is also resplendent with images of life in Lucknow. Amidst the turbid politics of the period, religious identities came to be asserted for political advantages. Naturally, Muslim writers too responded to the times by evoking the glory of Islamic traditions and practices. In his "Foreword" to the novel Scented Dust, Firozkhan Noon describes the circumstances that fired his imagination to set down his thoughts on India. He says:

In February 1939, when I was on my way back to England by sea, I met an American lady who asked me if I knew of the book which would give her a bird’s eye view of India. She was particularly interested to know of the life of the villages, the economic position of the peasantry, our system of taxation, the condition of our women, our religions, our politics, what it was that prevented the people in joining hands against the British, our system of government, the place in it of the British officer, how he behaved towards the people and what was the constitutional future of India. She was not willing to read any book written by a European no matter how objective (not numbered).
Scented Dust, written in response to these queries, attempts an objective presentation of the life in colonial India. Attia Hosain's Sunlight on a Broken Column has a Taluqdari Muslim family at the centre of its locale. Though the protagonist's quest for self and the nation's journey towards self-hood are the more pervading themes of the novel, it also presents an authentic picture of the Muslim feudatory set up of Lucknow and its gradual disintegration in the 1930s and the '40s. The life of the feudal Nawabs of Hyderabad, yet another centre of Islamic culture in India, is picturised in Zeenuth Futehally's Zohra. Aminuddin Khan's A Way through the Woods has a fascinating picture of the opulence and splendor of the life style of the Nizams of Hyderabad.

The distinct religious sensibility of Muslim writers is not merely reflected in the themes and events of their novels but also in their choice of images and in the very rhythm of their language. The lyrical prose of Ahmed Ali and Attia Hosain is reminiscent of the cadence of Urdu language. G.S. Amur reflects, "The Persian and Urdu influence on Twilight in Delhi is mainly in terms of its profuse and direct borrowings from well-known poets like Ghalib, Dard, Zauq and others, but in Sunlight on a Broken Column it is subtle and more pervasive" (158).

As the Western ideals of progress, liberalism, social equality and scientific rationalism gained a grip over the minds of the Indian intelligentsia, ethnicity in fiction gave way to social realism.

Contemporary social issues were the themes of even the early Indian novels like those of Sarat Chandra Chatterjee arid Rabindranath Tagore written in
the 1920s. Social realism came to India along with the revolutionary philosophy of Marxism and established itself alongside with the National Movement. Khwaja Ahmad Abbas, a fierce advocate of social realism, defines it, "Social realism, then, is the acute awareness of the social forces that surround the individual, their power to influence the lives of men and women — for better or for worse — and the over-all interaction of the individual and the society" ("Social Realism and Change" 146). Social realism is a distinctive feature of early Indian fiction. All India Progressive Writers' Association, which was then an active arena in which many writers participated with commitment, impelled them to take up social issues. Meenakshi Mukherjee compliments these Progressive Writers for their social commitment: "These were writers fired with a mission and burdened with a purpose outside the merely aesthetic scope of literature" [The Twice Born Fiction 30). Ahmed All's contributions to Angare (Burning Coals), an anthology of short stories, show the impact of the ideologies of the Association on him. When Twilight in Delhi was published, its emphasis on Islamic traditions was denounced, as reactionary by the critics of AM. In the depiction of Islamic culture he may appear to be rigidly religious but in the broader concerns reflected in his works he is a progressive and a liberal. Commenting upon Ahmed All's progressive ideas and his passionate adulation of Islamic traditions Mukhtar Zaman says, "Nurtured as a child in the old Muslim culture in Delhi, he was conscious of the achievements of his people, but as an intelligent and forward-looking man, he also imbibed the best that English education and liberalism could provide" (20). What Ahmed Ali advocates is a liberalism that is grounded in tradition. For
taking such a stand, Ali has at times been accused as being caught between orthodoxy and progress. A close analysis disproves such criticism. K.A. Abbas who was associated with the group of Progressive Writers was not merely a socialist thinker but an ardent activist too. Himself an agnostic, he gave supreme importance to economic and social factors and condemned superstitions and all divisive elements in religion. Unfortunately K.A. Abbas is often accused of making art a mere tool to propaganda and reform. In fact, his involvement with Marxist reform movements has often been pointed out as a flaw that deprived his works of literary merit. A close reading of his novels would prove beyond doubt that the profligacy of his fictional creations and his commitment to his ideologies has not adversely affected the literary merit of his works. Every writer is a product of history and total neutrality is impossible.

All the works of K.A. Abbas were inspired by the vision of an ideal society in which freedom and economic and social justice were guaranteed to all citizens. Economic and social factors recur as causes of rifts between men in his novels. Boy Meets Girl illustrates the evils of the Capitalist system in which the poor never get their legitimate due. Vtero Noam Joker has a pervasive atmosphere of melancholy. Rajoo, the protagonist, hides his disappointments and frustrations behind his mask of a joker and treads through life with equanimity and courage. Written against the background of the great famine of Bengal, Naxalites is a moving portrayal of human suffering. Here, Abbas brings into focus the injustices of society and exposes its corruption.
Humayun Kabir, a renowned writer from Bengal, was influenced by social realism, which was then widely practiced in Bengali literature. Unlike Abbas, Humayun Kabir turns to the pastoral theme and captures the romance and reality of life in the Indian villages in Men and Rivers.

For his rustic folk on the bank of the Padma, human destiny is intertwined with the working of nature. Like Ahmed Ali, Attia Hosain too had followed the activities of the Progressive Writers' Association with keen interest and its ideals had a profound impact upon her thinking. Sunlight on a Broken Column, the only novel of Attia Hosain centers on the conflict between the woman as an individual and as the protector of familial status. At the same time nostalgia for the fast fading cultural richness of Oudh is also explicit in the work. It is not a wish to revive the world of a past that has vanished forever, but it is an effort to reconcile with the present. Novy Kapadia reflects thus on Laila's stance in the novel, "there is the human impulse of nostalgia but she does not wish for the old order to return" (144).

An encounter with, and two hundred years of forced bondage to, the West are the most cataclysmic experiences in the history of India. Every sphere of Indian life has been affected not only by the administrative policies of the colonial rulers but also by their culture and ideologies. Obviously, the East-West encounter finds a prominent place in Indo-Anglian fiction. This theme resurges in many of the novels chosen for study. In Twilight in Delhi, Ahmed Ali employs this theme to juxtapose the older and the younger generations. Mir Nihal, an aristocratic Muslim cherishes Islamic conventions and traditions and denounces anything that is of the West, whereas his son Asghar is affected by the winds of change that sweep
across the country under the Western influence. Attia Hosain's Sunlight on a Broken Column written at a later stage of British imperialism depicts another phase of the interaction between the East and the West. Laila's rebellion against the inequality and injustice meted out to women in the patriarchal society of the Taluqdars and her romantic quest are also inspired by the ideologies that she had imbibed from her Western education. The opulence of Western life that had fascinated Ahmed All's Asghar is no more a source of attraction for Laila's cousins Kemal and Saleem. For them, "... the ten years of estrangement had no significance. Centuries of kinship swallowed them up in a moment" (Hosain 174). Life in the East and life in the West are portrayed with keen objectivity in the fiction of Zulfikar Ghose. Sylvia, the heroine of The Contradictions is British and the novel's locale shifts from Delhi to London. But the perspective is not pro-British as she is unbiased in her attack on the pretentiousness of the imperialists, evident in her rejection of Christopher's arguments. The milieu of the novel is the nineteenth century British India. If Christopher extols Imperialism, Sylvia is equally vociferous in repudiating his claims: imperial politics are determined by commercial advantage. But I would hate that to be the sole end of imperialism. I would never have gone to India if that were so. It's the theory and, what's more important, the opportunity that interests me. I mean the philosophical notion which we have inherited from our Victorian grandparents that we shall confer on our Empire our own high sense of morality....

She (Sylvia) did not care to check a slightly impudent note in her voice when she said, "A high sense of morality, indeed! Surely, it's the sense of
feeling godlike which you enjoy. You are creating India, aren't you? I
daresay you have a particular vision of what you want the country to be" (Ghose 16).

Max, Mir Asadallah Khan, in A Way through the Woods by Aminuddin Khan is equally at ease in both the worlds - the East and the West. He confides in Alison, "Bach is as meaningful to me as Brihadaranayaka Upanishad; I enjoy Spinoza as much as I enjoy the ghazals of Mirza Ghalib" (26). Ameena Meer's Bombay Talkie written in the 1960s presents the changed scenario of the modern world where spatial separation is overcome by science and technology and there is an apparent homogeneity especially in the superficial qualities of life. In this novel the cosmopolitan cities of the East and the West are alike in their loose code of morality and epicurean extravagances. Be it Bombay, London, Paris or San Francisco life takes on a uniform shade with the East-West contrast fading into a monotonous uniformity.

The post-Independence Indian writers, especially the expatriates, have an entirely different perspective on the cultural encounter between the East and the West. It is no more an issue of the superiority of one culture over the other. On the other hand, for these new breed of writers, the East and the West raise the problem of locating oneself, culturally and emotionally. Salman Rushdie has explicitly stated and implicitly suggested this dilemma of the expatriate in his discursive and creative writings respectively.

All the major works of Rushdie affirm the conflict and the analogy between the two seemingly opposite worlds of the East and the West. The conflict
between the two and their points of convergence repeatedly appear in many of his novels. The clash between Tai and Aziz in Midnight's Children is a conflict between the Indian traditional sensibility and the new science from Europe. Saleem has the East and the West in him. His foster parents Adam Aziz and Amino have imparted to him the Indian culture whereas his biological parents William Methwold and Vanita have contributed to his intellectual and physical qualities.

The Indian National movement was a unique experience that brought all the Indians together for a common cause. The movement has been a major theme with Indo-Anglian writers. There are novels in which the central focus falls on the movement and those in which it is merely a background for the narrative. Ahmed All's sense of remorse about the nation's state of subjugation is evident in Twilight in Delhi. It is a nostalgic reflection on the rich Indian culture that disintegrated before the onslaught of the Western mode of life. The freedom struggle lurks in the background of the narrative but is never the centre of focus. M.K Naik reflects, "The rising tempo of the nationalistic upsurge is mentioned, but is not woven firmly into the pattern of the action, which remains severely limited to the domestic plane" (A History of Indian English Literature 174).

Attia Hosain's Sunlight on a Broken Column gives an unimpassioned account of many of the national events that rocked the nation. But Laila, the protagonist is confined within the walls of the zenana and is a mere spectator who stands on the periphery of the movement. She joins the movement at a personal level and rebels against the outmoded Taluqdari conventions that curb the freedom of its women. The major concern of
Zeenuth Futehally in Zohra is Zohra's unrequited love. However, the nation and its struggle are not totally cut off from the purview of the novel. The central consciousness of K.A. Abbas's Inquilab is that of Anwar, a sensitive youth who is deeply moved by the upheavals in the freedom struggle. Spanning over the decade between 1919 and 1931 the major political events from Jallianwala Bagh massacre to Gandhi Irwin pact are an integral part of the plot of the novel. Tomorrow is Ours: A Novel of the India of Today reverberates with the nationalistic concerns of the author and has the most turbulent period of the freedom struggle as its background. Aamir Ali's Conflict is unique in its depiction of the involvement of the student community and the peasants in the National movement. The religious and social sensibility of Ahmed M. Akhtar in They Lived for Love is in tune with the idealism that inspired the generation that lived through the years of freedom struggle.

Human kindness is the central theme of the novel. A special mention must be made of Mukkadam Sharf's When Freedom Came. No other Indo-Anglian Muslim novelist has portrayed the feelings of disappointment, dread and dismay that the Indian Muslims had gone through after the tragic vivisection of the nation. The fictional potential of history is exploited in Salman Rushdie's Midnight's Children. The novel written in the 1980s offers a retrospective study of the Independence movement in which the events are objectively analyzed and presented.

Through his fragmented portrayal of historical reality he tears apart the mask of pretentiousness worn by self-serving leaders and historiographers who strive to please them. Mahatma Gandhi overshadowed the rest of the
Indian leaders of the National movement ever since his appearance on the Indian political scene in the 1920s. Gandhian ideals touched the core of every section of Indian society and every novelist of the era were fascinated by the lofty principles of the Mahatma. He has been treated in diverse ways by Indo-Anglian novelists. In the words of Meenakshi Mukherjee, "He (Ghandhiji) has been treated variously as an idea, a myth, a symbol, a tangible reality and a benevolent human being" [The Twice Born Fiction 57]. M.K. Naik too reflects upon the domineering presence of Gandhi in the novels written during the freedom struggle, "The Indian English novel of the period was deeply influenced by the epoch-making political, social and ideological ferment caused by the Gandhian movement" (A History of Indian English Literature 152).

The Indo-Angian novels by Muslim writers too make constant references to the movements led by Gandhiji. In K.A. Abbas's Inquilab Gandhiji appears in person. The ideologies that direct the thoughts and actions of Zohra and Hamid in Zeenuth Futehally's Zohra are inspired by the Mahatma. A critique of the Gandhian principle of non-violence also echoes in some of these works. It is heard in the words of Siddiqi in Ahmed Ali's Oceon of Night, "The days of Christ are over. Non-violence as a philosophy may be admirable; but the masses can no more be non-violent than tigers be herbivorous. As a political weapon in the hands of one man it may be effective, but as a course of action, never" (50). The view that non-violence is not feasible as a political method in the context of imperialism is expressed by Shankar in Aamir Ali's The Conflict, "All this non-violence is
a mistake .... it may work on honest people, but not on these. What they want is a good hiding, nothing else. You cannot appeal to their conscience, because they haven't any" (86). A writer cannot deny his commitment to the society that he addresses. During the pre-Independence era, writers were conscious of the divisive elements in the social and political spheres that incited a segregation of human beings on the basis of caste, creed and religion.

The final years of the freedom struggle were also the period when the Hindu-Muslim antagonism had reached an alarming proportion. It was also the era of the flowering of Indian fiction in English. The novelists under study convey their desire to counter such forces. Meenakshi Mukherjee states, "The Indo-Anglian novelist has repeatedly attempted to show that genuine human feelings are beyond artificial barriers of religion and in this his idealism is often evident" {The Twice Born Fiction 57).

If Ahmed All's Twilight in Delhi presents the Muslim Delhi of the early twentieth century with meticulous attention to details, the picture that he projects is erroneous as no section of any Indian society is as homogeneous as that. His second novel Ocean of Night has not only Hindu characters but also many instances of inter-religious amity between the two communities. Attia Hosain's Sunlight on a Broken Column is representative of India's multiculturality as it authentically depicts the different religious groups of India. Aamir Ali and K.A. Abbas have picked their characters from Hindu and Muslim circles. The central consciousness in All's Conflict is that of a Hindu boy, Shankar. Among the plethora of characters created by K.A. Abbas there are representatives of every religion of India. With Abbas,
human considerations superseded religious faith and hence religion does not affect his choice of characters. Ahmed M. Akhtar and Mukkadam Sharf are two conscientious writers of the post-Independence period whose novels unambiguously state the message of communal harmony. Shashi Kumar and Sharada in Ahmed M. Akhtar's They Lived for Love present modes of behavior worthy of emulation. Naseem who is orphaned by a communal riot is brought up by the couple as a Muslim girl, strictly in accordance with Islamic practices. In Mukkadam Sharf's When Freedom Came Shanker is an idealistic youth whose bosom friend Fakir is misled by the communal politics of the manipulating Muslim leaders. Ultimately it is Shankar's humanitarianism that prevails over the forces of separation and brings Fakir back to the fold of communal harmony. Shadows of Time by Mehr Nigar Masroor take the readers through the years of the freedom movement and the Partition to the post-Independence Pakistan. The author's sense of repentance is deep as she reflects upon the sacrifice that Farhan and Sarala had to make at the altar of religious conventions. She looks upon a Hindu-Muslim marital union as a bond that could have saved the subcontinent from a calamitous vivisection on the basis of religion. The Partition is the worst holocaust in the history of the nation. The wisdom of the Partition is questioned even today, half a century after the event and the contradictions concerning it have not yet been resolved.

Yet the brutal massacre of helpless masses, the abduction and rape of women and the demographic dislocation of millions of lives that accompanied the Partition have not found an adequate place in the novels of Indo-Anglian Muslim writers. Sunlight on a Broken Column and when
Freedom Came are the only English novels by Indian Muslim writers in which the Partition figures as a major issue. Madhusudan Prasad compliments Attia Hosain, "Attia Hosain is the only woman novelist (and a Muslim at that) who makes a good effort to evoke partition, though, in a nostalgic mood, in her only novel" (216). Though the horrifying scenes of inhumanity are evaded by her, she has convincingly conveyed the intensity of the suffering involved in the Partition. The fragments of Laila's disintegrated family that was once a close-knit unit now scattered across the cities lying on either side of the border, reflect in a small way the great disorientation that the Partition had caused. Meenakshi Mukherjee acclaims the achievement of Attia Hosain, "The portrayal of the Partition that she has attempted is difficult as the intensity of the suffering is indirectly brought in through the scattered fragments of life that once had its wholeness {The Twice Born Fiction 52). On the other hand, R.P. Chaddah opines, “... the novelist is oblivious of the problems and frustrations of the in-coming refugees as also their adjustments in the new environs" (56). However, one should not overlook the fact that primarily Sunlight on a Broken Column is not a political novel. Mukkadam Sharf's When Freedom Came is a moving study of the vitiated social scene of the India of the years that preceded the Partition. Mutawalli Sahib's words echo the voice of reason as he says, "They sow discord - unwittingly perhaps - by declaring that Muslims are a nation by themselves." Blinded by communal hatred Fakir retaliates, "which is true if you know your history" (Sharf 229). The paradox of the Partition and its futility is explicit in the conclusion of the novel as Fakir stands baffled on reading Jinnah's parting message to the Muslims left
behind in India: "they should remain where they were and become loyal citizens of India" (Sharf 239). Ultimately he resolves to go back to Devanagar. A striking similarity that is noted between these two novels that deal with the Partition is that the writers have observed remarkable impartiality towards the two major communities, the Hindus and the Muslims.

Rushdie's Midnight's Children and Shome are his political indictment on India and Pakistan respectively. The pre-colonial and post-colonial events of the subcontinent are randomly presented in both these novels. However, he has not dealt with either the major issues that worked up to the Partition, the tragedy involved in it or the consequences of the event that continue to cast its dark shadow on the subcontinent even today.

Literature, since time immemorial, has played the role of sensitizing readers to the condition of the weak and the voiceless (Kirpal, Introduction xv). The Muslim women dominated by the patriarchs and subjugated by the majority are a doubly marginalized group. The status that Islam affords its women has been a subject of controversy since long. The religious tenets and practices of Islam appear to contradict each other and perhaps this conflict has resulted in diametrically opposite views about this religion. If the votaries of Islam regard it as an egalitarian religion that has given an exalted status to its women and emancipated them from patriarchal suppression, its critics find in the purdah a practice that has nullified the advantages the religion otherwise offers its women. The portrayal of women in the Indo-Anglian novels of Muslim writers presents an insider's view of the life of women in Muslim households.
Ahmed Ali is no champion of the cause of women and a realistic portrayal of Muslim society is what he aims at. The women of Twilight in Delhi and Ocean of Night are curtailed by the purdah and their contact with the outside world is restricted. In the context of Asghar's [Twilight in Delhi) marriage Ali adds, "For though women hold a subordinate position in Indian life yet in certain matters they can take the law in their hand, and marriage is one of them" (72). The purdah motif is used by Attia Hosain to depict Laila's revolt against the conventional fetters that deprive a woman of freedom and subjugate her to patriarchal authority. Sunlight on a Broken Column is set in the 1940s, when the women brought up in the seclusion of the zenono in aristocratic families also had the opportunity of Western education. The Western liberal education makes Laila, a Taluqdari Muslim girl, skeptical of male hegemony. But the rest of the female members of her family defend the conventional practices in the name of honour. Flouting the notions of heritage and honour, Laila marries Ameer. The theme of feminist revolt is one of the major issues of the novel. But it recedes to the background when more important issues have to be fore-grounded. As Sara Palkar has put it: "Though one can appropriate Sunlight on a Broken Column for the feminist cause, it goes beyond the politics of gender and sex" (118). Zeenuth Futehally's Zohra too protests against patriarchal domination, yet it is not as emphatic as that of Laiia. She does not break the conventions of her Navwabi family. Yet in her love for Hameed, her husband's brother, there is an attack on the convention of arranged marriages and her silent self-sacrifice is, no doubt, a protest against the society that gives no choice to a woman even in matters related to her life.
H.S. Chandalia reflects upon the depiction of women in the novels of K.A. Abbas: "Abbas portrayed woman in her various contours, emphasizing, however the changing progressive women in India and elsewhere" (174). Abbas's Maria is set in the background of the Goan freedom struggle. Maria is the most powerfully portrayed heroine of Abbas. She surpasses the men in the valiant fight that she puts up for the freedom of Goa and it is she, who through her self-sacrifice, brings about the regeneration of the nation that is threatened by various divisive elements. Even in contemporary literature the purdah remains an important motif. Salman Rushdie's use of the image of the purdah to symbolize his fragmented vision of the world occupies the central position in Midnight's Children. Adam Aziz with his Western ideologies is instrumental in emancipating Naseem from restrictive conventions. There is an outright rejection of the purdah in Rushdie's statement in Shame, "Humiliate people for long enough and a wildness bursts out of them" (117). The women characters of Shame are more powerfully portrayed than those of Midnight's Children. The three Shakil sisters are imprisoned in the zenono of Nishapur by their father Mr. Shakil. They protest against this enforced seclusion by barricading themselves from the outside world even after the death of their father. The injustice that is wrought by the system of purdah is explicitly presented in Shome. Deprived of freedom and justice every female character in the novel suffers from some kind of an aberration. Sufiya Zinobia's isolation has an adverse effect on her psyche and its consequences are disastrous for the society. As stated by Uma Parameswaran:
Sufiya, hidden away from public eye, is an extreme example of the pathos and violence inherent in such isolation. Omar Khayyam's zenana childhood makes him a voyeur while the Shakil sisters' isolation makes them not only ignorant as children but vindictive crones in their old age. Indeed, not one of the women fulfils her positive potential (47).

In addition to these recurring thematic preoccupations in the Indo-Anglian novels by Muslim writers there is a general concern for the welfare of mankind that pervades all the works. In the novels written during the freedom struggle, political and communal issues overshadowed the rest. In the post-Independence India there is a shift in focus. The present-day writers are more conscious of contemporary social problems rather than issues related to their religious community. Shama Futehally and Sohaila Abdulali are two of the modern Indian women novelists who have objectively dealt with contemporary issues in their novels. Shama Futehally's Taro Lane deals with the growing Capital-Labour conflicts in the industrialized cities of India. Tehara, the protagonist belongs to the privileged class, but being a conscientious girl is unable to come to terms with the miseries and misfortunes that she finds around her. Sohaila Abdulali's The Madwoman of Jogare is the only novel under study that gives a fair treatment to the issue of environmental protection, which has great contemporary relevance.

This category of fiction, the Indo-Anglian novels by Indian Muslim writers, is a distinct part of Indian literature in its manifestation of the community's shared experiences and sensibilities, and the peculiarities of their literature. There is uniqueness in the vision of life as presented in these novels. The
layers of meaning that underlie these works, when put together present a complete and comprehensive picture of the Indian Muslim community shaped by the historical experiences that they had undergone. Nevertheless, this body of fiction is also very much a part of the literature that took roots on the Indian soil as a result of the encounter between the East and the West; two civilizations on two diametrically opposite sides of the Imperial divide. The form of fiction that found sustenance on the Indian soil also came to challenge its original form in the West on a vital issue that the latter did not deal with the real issues of he majority of the world. This is evident in the following remarks of Arun Mukherjee:

The point is that the quintessential liberal humanist form, the novel, has rarely concerned itself with issues such as imperialism, colonialism and neo-colonialism, racism and slavery, and class exploitation. When a Third World reader reads the classic texts of the West today, s/he cannot fail to be amazed by the fact that while millions of people around the globe were being enslaved, exploited and dehumanized, these texts suggest that the major problem in life was to find a suitable marriage partner (109).

The Muslim novelists, selected for the study, have all responded to the colonial experience. At the same time they have also retained their distinctive identity as a minority community within the nation. This body of literature also, illustrates the main trends in the growth of the new genre of the novel upon the Indian soil. In the first phase, dazed by the nation's encounter with an alien culture with its claims of superiority, there is an acceptance of White hegemony and an effort to imitate the Western form with all its peculiarities. Then it is adapted to suit Indian themes and
perceptions. In the third phase, in the post-colonial era there is subversion and rejection of the European model as the Oriental form comes into its own. The effort is no more to imitate the Western form, but to use the medium to express the complex Indian reality.

This effort to appropriate the Western form is also indicative of the larger issues that concerned the nation at that juncture of time. It is a part of the larger national agenda of constructing an India to challenge the Western notion of a formless India that never had a history of its own; an agenda to discard the history constructed by the West especially by those who had never even traveled in India. Western scholars like James Mill and Macaulay had derided Indian history and literature. In the words of James Mill:

These people, indeed, are perfectly destitute of historical records. Their ancient literature affords not a single production to which the historical character belongs. The works in which the miraculous transactions of former times are described are poems. Most of them are books of a religious character, in which the exploits of the gods, and their commands to mortals, are repeated or revealed. In all, the actions of men and those of deities are mixed together, in a set of legends, more absurd and extravagant, more transcending the bounds of nature and of reason, less grateful to the imagination and taste of a cultivated people, than those which the fabulous history of any other nation presents to us. The Brahmens are the most audacious, and perhaps the most unskillful fabricators, with whom the annals of fable have yet made us acquainted (qtd. in Plotz 31).
This branch of fiction bears the stamp of the circumstances of its birth. Tain's formula of the "race, milieu and the moment" when applied to this category of fiction accounts for its special characteristics. It is a product of the moment that produced it. However, it is not tainted by its proximity to the experiences that engendered it, as the creative writer enjoys a unique vantage point. He maintains a distance from his subject, which in turn imparts objectivity to his interpretation.

Among the peripheral and marginal groups of the natives who attempted to speak from the fringes of the Empire, the Muslim writers were doubly disadvantaged. They felt alienated from the hierarchy of the national mainstream. Hence, overshadowing the features of Indianness, the novels of these writers display traces of their religious and cultural affiliations too; their attitudes being shaped by their specific communal experiences along with historical experiences.

This tendency in the fiction created by the Muslim writers springs from the representation of the community as a decadent society in existing writings in Western as well as in Indian literatures. It was the common trend of the times to portray Muslim men as sexually promiscuous and Muslim women as lesser human beings, unworthy of freedom and any status in society. The Muslim community is represented as politically and religiously less tolerant. To rectify such negative images of Islam is one of the aims of these writers, especially the earlier writers. The attempt is also to fill the lacunae in the awareness about Islam; to assert its difference as a religion which transcends the status of a mere faith and is something that pervades man's entire way of life. There is an effort to present Islam as a religion on
an equal footing with humanity. Details of life as in the Muslim households and references to the precepts of Islam abound in the works of all these writers.

At a later stage, during the epoch that witnessed the Partition, the enigma of Muslim identity became more complex. In consequence, the fictional works of the period also reflect a corresponding dilemma - the thematic focus being determined by this experience.

In the post-Independence India, the Muslims felt isolated by the majority at the time of nation building and thereafter. There were also occasions of intense tensions resulting from conflicts between different religious communities. Such a categorization overlooks the racial, religious and linguistic hierarchies within the nation. These communal divisions do not fall in line with the Westerns' classification of the world on the basis of the colonial experience. It is a division that is imposed by the West on the rest of the world. Especially the minorities who wish to retain their distinctive traits do not approve of such a massing of the world into two halves.

The main contours of this body of fiction delineated in this section, help to trace the pattern their identity assumes from time to time.
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