Enduring fiction forges itself in the Smithy of reality. Indian fiction in English has also held a mirror up to Indian social life and down the decades it has explored the varied facets of Indian society. The gruesome poverty, Independence-struggle, trauma of partition, social change, crisis of identity, emerging experiences of alienation and anarchy all these have figured on the screen of Indian novel. One of the significant and vital facets of the contemporary social life of India is the co-presence of dual cultures. Multiculturalism is now a universal phenomenon, No country can afford to insulate itself against cultural diffusion. The history of human evolution and the rise and fall of various major civilization of the world bring home the truth that cultural dissemination has been an integral part of human history. Majority of the writers, with the notable exception of R.K. Narayan, have been both intensely and intensively exposed to western culture. Again the experience of multicultural situation has entrenched into the lives of all people who have ever had the misfortune of being colonized directly or by remote control. Meeting of two cultures cannot be a petty phenomenon. It is a potential challenge for a writer. In fact, in this togetherness there is enough of creative tension. Results may be either explosive or exquisite. The writers, like magicians and painters, try to harmonise the conflicting experiences into a meaningful pattern.
Almost all important Indian writers carving out novels in English have transmuted the encounter of cultures in their fiction. Mulk Raj Anand, Raja Rao, Manohar Malgonkar, Bhabani Bhattacharya, Nayantara Sehgal, Anita Desai, Kamala Markandaya, and Arun Joshi have given a configuration to the dynamics of cultural interaction in their novel in different ways. Kamala Markandaya is now one of the prolific and widely accept novelists who has projected in her fiction the image of India in its varied phases.

Cultural interaction is a tremendously potent phenomenon wrought with immense possibilities. One of its significant and recurring manifestations is the experience of dislocation resulting in the anguish of alienation. Pulled by two cultures, caught between exile and home coming, rendered homeless both at home and abroad, they get often doomed to a pallid, savourless, a social existence. People without roots or roles, became dysfunctional, neurotic and infinitely sad without the dignity of tragedy because they possess no sense of affiliation to any particular culture or their royalty to a culture is not accepted as real. This flux of intercultural or interracial reality is a recurring theme in the novels of is a recurring theme in the novels of Kamala Markandaya and Arun Joshi. The Nowhere Man by Kamala Markandaya and the Foreigner by Arun Joshi are full of the anguish of alienation.
Aculturation and Deculturation are the two major fallouts of cultural fission. Aculturation is a positive stance, a comprehensive acceptance of the tenets of one culture into anscher, deculturation, on the other hand, is a negative process, a dreadful distortion of one culture by anscher. It is not merely a clash causing anguish of alienation, it affects a death of the spirit, causing not merely a crisis of identity or existence, but a denial of existence, Kamala Markandaya and Arun Joshi have delineated this facet of culturation interaction in their novels, particularly in Possession and The Strange Case of Billy Biswas.

The Kaleidoscope of Indian life presents visuals of tradition and modernity, continuity and change, spiritual faith and rational stance. The Western culture has coalesced to a considerable extent into the fabric of Indian life and culture. Through the process of assimilation and confronation Indian culture is marching ahead. De facts, the Western values and ideas have gradually intered into the main stream of Indian life-style. Kamala Markandaya and Arun Joshi have articulated with candour and insight in several of their novels how the Western culture interacts with Indian culture through the ambivaknce of tradition and modernity. Almost all the novels of Kamala Markandaya and Arun Joshi reflect this dialectic of tradition and modernity.
Deculturation and assimilation are the two extreme wings of cultural interaction, when two cultures encounter, several reactions work simultaneously, but in certain cases a distinctive response outlasts other auxiliary manifestations. If possession reject the possibility of an artist flourishing in alien soil, and adopted cultures. Some Inner Fury of Markandaya and The Last Labyrinth of Arun Joshi illustrate a movement towards assimilation. Culture is a dynamic process and hence it has to grow and change. Kamala Markandaya and Arun Joshi are also sensitive to this facet of cultural dynamics and thus have articulated the subtle co-presence of two cultures in our life. It can be meaningfully portrayed in terms of the meeting of two races, the ethnic juxtaposition or in terms of two ways of life representing the spirit of the West and the East. In Kanala Markandaya's Some Inner Fury the encounter has been explored in terms of races and in Arun Joshi's. The Last Labyrinth, the encounter has been configured through two stances of life.

Great Fiction transcends time and space and enjoys universal response, literature is rooted in the soil of a culture and is held, with pride, as one of its finest efflorescence. It is by this measure that King Lear in English, War And Peace is Russian and The Serpent and The Rope is Indian. In fact, a novel is initially a sociological document and in the final appeal a cultural asset. It gives pictures
of the dialectics of society and self. Indian novel in English displays the interaction of society and self.

The purpose of this study is to make an extensive analysis of the major novels of Kamala Markandaya and Arun Joshi, and discover an underlying unity among the different novels. It will be a penetrating exploration into how this cultural dualism forms the matrix of Kamala Markandaya's vision, and how artistically she depicts the impact of charge in terms of human psychology.

The study has also delved into a thematic analysis of Arun Joshi's major novels, and provides a refreshing insight into Arun Joshi's art in probing the reality of cultural interaction.

Before closing this brief Preface I wish to express my profound gratitude to my Supervisor Dr. D.S. Mishra, Reader in English, K.S. Saket P.G. College, Ayodhya for his able guidance which helped me accomplish my present project. I am obliged to my parents and other family members who have extended their whole hearted cooperation during my academic venture. I am obliged to all those scholars whose books I have consulted. I am thankful to Mr. Om Prakash Khare who typed this thesis with great patience and diligence.

December 2002. (DEVENDRA PRATAP SINGH)