CHAPTER : VIII

THE FOREIGNER

Indo-Anglian novelists have dealt with the Englishman as individual, administrator, teacher, journalist, doctor, author, missionary. During the pre-Independence era, especially since the twenties, the struggle for freedom had provided the focus for life to the whole generation and, as such, the Indo-British encounter had meant a conflict between two races, the white ruler and the black ruled. The novels depicting the situation of the times treated the English as a group, a community, a race of imperialists who were determined not to let go their 'possession' of India and the Indian equally-determined to shake off the yoke of slavery. It is, therefore, understandable that the Englishman as an individual came to be depicted more truly in the post-Independence situation.

Indo-Anglian novels published after 1947, and some of these dealing with pre-Independence times, present glimpses of the Englishman as an individual. Indo-Anglian novelists have drawn sympathetic portraits of Englishmen who were sweet, gentle, scholarly and not arrogant at all like the members of the ruling race. Mr. Moreton, in The Princes by Malgonkar, loves Indian life and manners. He respects Indian sentiments; has given up
eating beef. He even puts on Indian dress for Hiroji's durbars. This endearing image reminds one of E.M. Forster's stay at an Indian court. Kamala Markandaya also shows how an Englishman adjusts himself to the Indian mode of life. In *Some Inner Fury*, Richard borrows a dhoti and chappals from a servant and wears these smugly. Mira's father, however, feels that the English being 'somewhat conservative' would not like Richard's unconventionality. Later, Richard is not uncomfortable even in a Brahmin Restaurant, where he sits cross-legged as if he has been doing so all along. In *Ghita Hosain's Sunlight on a Broken Column*, Mr. Freeman, a lawyer and a scholar of Sanskrit, Persian and Arabic, is quite unconventional and loves *mushairas* in Urdu and Persian and, at times, wears Indian clothes. He reminds us of Forster for his pro-Indian ways and of William Jones and Max Muller for his scholarship in Sanskrit.

Apart from adopting some external ways of Indian life or studying sanskrit, some Englishmen, even during the heyday of the British regime in India, befriended India and Indians and tried to help them earnestly in the solution of problems. Such men were noble, humane and cosmopolitan. They were not at all proud of belonging to the race and had no anti-Indian bias.

They quickly endeared themselves to Indians. Col. Jones, 'Girgut', in Malgonkar's *Distant Drum*, is a kind
man, absolutely without racial prejudice. Rajan indicates how certain Englishmen themselves inspire Indians to dispel their ignorance about India - as does Cynthia in the case of Krishna in The Dark Dancer by her sympathetic comment that she can never forgive her countrymen for Jalianwala, about which Krishna does not know a thing. Kamala Markandaya brings out how Englishmen who were sympathetic had no barriers in getting to know Indians and their problems intimately. In The Coffer Dams, to Clinton all his Indian labourers are alike - like a huge, dark wave of humanity, but Helen thinks lightly: "I expect it's something to do with being born in India in my previous life." Anand Lall illustrates how some Englishmen did not like the British to be present in India as rulers, but they must stay in India only as friends. In Seasons of Jupiter, Gyas tells Jennifer that his family has been under the shadow of disgrace and suspicion under the British regime. He says that those who cannot submit should better keep out of the way of the Government. Jennifer expresses her liberal opinion regarding India. She hates the presence of Englishmen in India as rulers. They should be 'friends from England who are visiting friends in India.' These feelings of sympathy and goodwill were reciprocated by even some highly patriotic - but not fanatical - Indians who did not hesitate to have friendship with the Englishman as individual. Their protest was against the Englishman's
government of India. Roshan, in Markandaya's *Some Inner Fury*, does not worry about Govind's reactions and outbursts and goes on retaining her English friends. "She did not agree with their government of their country, they were, she proclaimed more than once, insufferable as lords, but as individuals, she insisted, they were pleasing, humane, civilized, charming."  

Indo-Anglian novelists have brought out the most prominent trait of the British temperament — reserve, coldness, moderation. Hicky, in *Some Inner Fury* by Markandaya, deserves all the credit for the foundation of the school and orphanage, but he chooses to curb his excitement and preserves the facade of reserve. He speaks casually and coldly about his own achievements, muffling up his eagerness in a cloak of restrain.  

Khushwant Singh also brings out how the English are reserved, cool-headed and moderate. In pre-Independence times, as Buta Singh, in *I shall not hear the nightingale*, thinks, the English are habituated to understatement. Buta Singh has suffered hell, but Taylor describes it as 'trying'. Buta Singh at heart is impatient at Taylor's understatement. Malgonkar also shows how the British can keep taciturn restraint even in critical circumstances. In *The Princes*, 'Punch' does not betray his dejection over Minnie's being snatched away by Abhay and preserves his unruffled exterior. Abhay dislikes the
British imperturbability. He says, "I was getting a little fed up with the stiff upper lip of the British." Markandaya brings out the contrast between the courteous restraint of the Englishman and the impetuosity of the Indian through how Annabel and Val part for good in Possession. Val cannot manage to bid good-bye in a decent, formal manner, but Annabel does so quite admirably.

The realistic approach of the English mind as contrasted with the impracticality of some Indians is suggested by Jhabvala, in A Backward Place, when Judy does not uphold Bal's plan to go to Bombay with nowhere to go to or nothing to go for and Bhuaji wishes to accompany them. Judy cannot behave impulsively and recklessly like her Indian relatives. The spirit of democratic independence enjoyed by the English even in their domestic sphere is remarkable. Even the English girl is trained by her parents to be self-supporting and independent. In Jhabvala's short story, "A Spiritual Call", when her mother knows that Daphne is determined, despite the hurdles to go to India, she helps her, for she is tolerant in the best English way. Judy, in A Backward Place by Jhabvala, has been taught by her parents not to trust anyone and not be under obligation to anyone. She has the conviction that the world does not own her a living, though her nature is frank and trusting. In India, a couple of decades ago, the idea
of a woman as bread-earner was unacceptable to many, but the English girl found it quite common in her society and her mental make-up.

The image of the Englishman as individual and member of the ruling race is brought out from different angles. His activities and abilities are analysed. The English were conscious of their status as rulers and of what was expected of them. They were awe-inspiring and held as infallible. They struck terror in the hearts of the ruled - especially the poor, backward Indians. They managed to hold their fort by resorting to their usual 'divide and rule' tactics and some of them, who were quite unnoticeable in England, came to India and hectored their more intelligent and talented Indian subordinates about. Indians were not likely to forget the insult of slavery and inwardly resented their superciliousness; they hated their exclusive ways. Sometimes, for Indians it was a case of mixed feelings. Indo-Anglian fictionwriters faithfully and impartially present the picture of the Englishman in India before 1947.

The Englishman in India had been held in esteem, awe and love, to a large extent, before Independence at least. This is suggested by Markandaya in Possession. Anasuya is sure of Caroline's welcome at Val's village. She, however, cannot but feel that as the whole of the
East knows 'the British live on the fat of the land, wherever they go, though they might not be aware of it'.

Mulk Raj Anand shows how the British in India, before Independence, struck terror into the hearts of Indians. In *Private Life of an Indian Prince*, Dr. Hari Shankar analyses his fear of the Englishman - while he waits for Col. Jevons - who has, through generations of insults and injuries, remained 'an unknown quantity' to Indians. Bound up in his reserve, taciturnity and hauteur of authority, he is 'for so long the symbol of the unlimited power of the Sarkar'.

Malgonkar suggests that the British roused a sense of hero-worship in their subordinates, probably because they filled their hearts with terror and awe. Perhaps, Indian officers and servants were the victims of a feeling of inferiority due to their long service under the British. Kiran, in *Distant Drum*, cannot help thinking in emergencies what a British CO would have done in his place. The Britisher's infallibility was a myth, but it was also their destiny. They had to live up to the image they had so elaborately striven to create. In Malgonkar's *Combat of Shadows*, Winton wants to back out from his bid to shoot the mad elephant. Cookburn points out that it will finish him, for cowardice from the ruling class is unthinkable.

Winton broods: 'There was no room in India for Sahibs who failed, that was the over-riding truth: They were despised even more by their own class than by the Indians.'
The Englishmen who had recently arrived in India were scrupulous in maintaining their status as 'rulers'; some few of those who had long been in India treated Indian servants sympathetically. Winton, in Combat of Shadows, is astounded at Cockburn's kindly attitude to the railway restaurant 'boy' at Tinapur, whom he calls by his first name and even smiles at him. To most English officers it appeared undesirable to speak politely to their Indian servants. Later, Winton himself thinks that he should not have thanked Pasupati; neither should he have conversed with him. Nayantara Sahgal points out how most of the Britishers who came to India to hold good posts in Government and British firms and lorded over more talented and capable Indians were just ordinary. Once the magic of power was lost, there was nothing to distinguish them from many of their countrymen. This transition was a great psychological hurdle to some. In A Time to be Happy, the narrator comments that Tom Grange, after his retirement, would be content to become an ordinary Englishmen but Dora 'would have to make a greater adjustment'. Attia Hosain indicates how Indians could not forget the insult of slavery. In Sunlight on a Broken Column, Laila resents Cowley's superciliousness. Once, when witnessing a film about Clive and hearing Englishmen's applause, she had thought, "These ordinary British soldiers are my rulers."24 In the thirties and the forties, the thinking of the younger
generation in Indian had been in a muddle: there was a queer paradox regarding their attitude to the British—they loved and also hated them. Nayantara Sahgal brings out this, in *This Time of Morning*, when Rakesh remembers what Jevon had pointed out, "There we were cursing British rule and learning English literature." Attia Hosain suggests the almost infallible—also immoral—policy of 'Divide and Rule' associated with the then British Statecraft. In *Sunlight on a Broken Column*, Zahid thinks that it is sacrilegious to celebrate the *Muharram* and says that the *Shias* curse the *Sunnis*. Laila comments that they alone do not have 'a monopoly of hate and righteousness'. "He has learned the lesson the English teach us," said Asad, "Hate each other—love us." Markandaya also hints at this British policy. In *Possession*, Anasuya tells Caroline that she has left Val in India in peace. Caroline scornfully asks—whether it is for her peace or his. Anasuya realises that Caroline could 'position a splinter even between a man and the conscience with which he had lately been at peace.

Divide and rule. It was a formidable inherited skill." The Englishman used to flaunt his superiority in India in a number of ways. Exclusive European clubs, in pre-Independence times, were like live wounds in the very heart of India, the perpetual reminders of racial segregation. In Sahgal's *A Time to be Happy*, Marion tells Sanad that they will dine at the club. He says he will
not go there on sufferance. He is reminded that no amount of Anglicisation can transform an Indian into an Englishman.  

*Indo-Anglian novelists have depicted the changes brought about by the advent of Independence in the attitude of Indians vis-a-vis Englishmen. They have shed their fawning, apologetic and diffident attitude and are coming into their own. They assert their equality and independence. Englishmen also have realised the changed position and some of them seem to have got rid of their bossy and patronising ways. Some Indians are now dispassionate enough to evaluate the gratitude they own to the British. Many avenues of progress have opened out. Owing to ecopolitical considerations many foreign experts—under various schemes—come to India. The authors seem to have cast aside their prejudices, sense of inferiority and self-consciousness.

Khushwant Singh brings out how the change in the attitudes of the old and the new generations of Englishmen in India had been afoot since the early 'forties. Most Indian officers tried to curry favour with their English bosses who kept their distance to make them feel the difference between the ruler and the ruled. The new brand of English officers had shaken the faith of fawning Indians. Taylor, in *I shall not bear the nightingale*, treats his Indian subordinates as equals and sympathises
with Gandhi and Nehru. Nayantara Sahgal, in *This Time of Morning*, estimates the Indian obligation to the British. Rakesh evaluates the British gifts to India—the I.C.S., the Army, the parliamentary system and the English language. This is no mean contribution because it covers the vast area of administration, legislation, defence and communication. Rajan points out that many more foreigners visit India now than before 1947 on account of embassies, consulates, cultural exchanges, technical expertise, tourism and internationalism. Murugesan, in *Too Long in the West*, makes this important discovery. R. Prawer Jhabvala shows how some Indians, after Independence, have begun to dislike the English attitude of superiority and patronage, and how difficult it is for them not to regard every English person as the symbol of the cursed British Raj. In *A Backward Place*, when Clarissa tells Sudhir not to lose all sense of true values, he resents it and momentarily regards her as 'the pseudo-paternal hand of the British Raj', but then he realises that it is only poor lonely Clarissa, thirsty for young company. Markandaya shows how, in post-Independence times, Indians have begun to insist on equal treatment in their dealings with the British. Krishnan, in *The Coffer Dams*, argues about recovering the dead bodies of the two Indian workers for their funeral rites and points out that if these are not performed, the dead would suffer spiritual torment and adds that even the
Christians also attach importance to the burial ceremony. "It is a simple matter of equality," rejoined Krishnan, "the same done to us as to you. Whether in life or death."\(^{33}\)

Jhabvala suggests, in *A Stronger Climate*, that after Independence some Englishmen are hypocritical in their admiration for Indian life and culture owing to their policy of personal aggrandizement. They have some selected friends, occasionally serve Indian food at their parties but that is about all. They speak all of Indian weather, servants and of character even, when Indians are away.\(^{34}\) In *Esmond in India*, Esmond flaunts his Indological fascination, but at heart really hankers after British life. In an Indological fit, he has married Gulab, heavily and insufferably Indian and yearns for Betty's intimacy. He is thoroughly disillusioned and feels 'there was no romance about life in India...''\(^{35}\)

Deep-rooted prejudices formed in the course of decades of forced Indo-British encounter came to the surface after 1947. The phenomenon of the transfer of power, like a major operation, could not be expected to be without bitterness altogether. The reversal of roles between the rulers and the ruled could not be all so smooth. The British could not bear to be shorn of power, just as the Indian could not contain his self-confidence—and sometimes vanity—on account of coming into unlimited
Power. Indo-Anglian fictionwriters could not remain unaffected by this metamorphosis. Markandaya indicates the absence of dialogue in the Indo-British encounter. Englishmen crack jokes at the expense of their Indian subordinates to cover up their strictures based on their prejudice against Indians. Mackendrick, in The Coffer Dams, mockingly remarks that they are waiting to see whether the bungalows built by Subramaniam will fall down. The Indian contractor cannot pocket the so-called joke and self-respectingly tears up the fresh contract.36 Nayantara Sahgal shows, in A Time to be Happy, that the year 1947 witnessed the momentous transfer of power, but this was not without its bitterness. Tom Grange was prejudiced against 'the anonymous man in Khadi, the much maligned dhotiwala' who "now stood like a Colossus astride India. He was the Koi Hai and all our fates rested with him."37 She also hints at how some Englishmen say that the white-capped dhotiwala rulers were extremely poor before 1947. Weatherby scoffs at the sacrifices and privations of the national leaders. "Couldn't make good anywhere, so they loafed around in jail. Call them political prisoners if you like, but the fact remains they have never done an honest day's work. And now they tell us to run our show."38 Giving away a whole empire would necessarily entail a few sacrifices and some conservative Englishmen would feel the pinch. Markandaya points out how Englishmen, after 1947, feel particularly...
uneasy when they nostalgically recall their past stay in Indian before 1947. Mackendrick, in *The Coffer Dams*, dislikes the new socio-political climate in India. Now, for them, there is no sense of belonging in India. There is no special place for them, because they are no longer rulers. Malgonkar shows how the prejudices of some Indians easily overshadow those of some Englishmen. Kamala Kant, in *Distant Drum*, resents Ropey Booker's being the Guest of Honour at the Satpura Officers' party. "To me no Britisher is all right; they are all bastards," he said, "You remember how in the old days we used to say that there were only two kinds of Englishmen; swine and bloody swine?" This sort of vulgar 'patriotism' is sometimes to be seen in India, after Independence. R.K. Narayan satirises the misplaced enthusiasm of fanatical Indians incited by prejudices. In "Lawley Road", the Malgudi Municipality decides to remove the status of Sir Lawley thinking him to be a tyrannical imperialist. In fact, Lawley, a benevolent Governor, was reported to have declared: "Britain must quit India some day for her own good." Nergis Dalal shows a similar situation in *Minari*. The new leaders at Minari wish to remove the statues of Englishmen and change the English names of roads and houses. A few old-timers resent it.

Indo-Anglian novelists have appreciated the national spirit of the English. It is natural for them to be
united in a crisis. They hold their country's interests as supreme and are ready to make sacrifices for their national solidarity, prosperity and glory. It was owing to unflinching national discipline - based on nation before self' - that the British Empire had such a long life. On coming to India, Tom Grange, in Sahgal's A Time to be Happy, accepts the dictates from his experienced countrymen about his behaviour in India. Every Englishman thinks that his presence in India is in itself a mission. He follows the traditional pattern evolved by their generations. Later in the novel, Weatherby also expresses how he is happy to follow the smooth, traditional path. Every Englishman in India scrupulously sees that he does not let his side down. Sudden, in Malgonkar's Combat of Shadows, resents Winton's scandal about Gauri. He reminds Winton of their great duty to the Empire, which depends so much on them. Kamala Markandaya indicates how even an English missionary is an Englishman for whom his national interest are paramount. In Some Inner Fury, Hickey has lied, perhaps in the interest of his nation or of his mission to prove Govind guilty. The angry Indian crowd surges into the court, and a determined handful of Englishmen forms a protective ring about Hickey. However, Hickey's robes may proclaim that he is not one of them, anyone can see that he is. Nergis Dalal also shows, in Minari, that during the British
regime Englishmen in India form a taut group by themselves on the basis of nationality, though in England they would not have cared to develop their mutual acquaintance. Markandaya shows the unity and oneness of the English in a crisis and their quiet, efficient, practical approach. In Some Inner Fury, the English, without betraying their opinion about Govind's being guilty, quietly set about collecting a big fund for Hickey for his defence. Even those among the British who are most sympathetic cannot ignore the bonds of nationality as is indicated by B. Rajan. Krishnan, in The Dark Dancer, blames the British for the partition massacre and for communalising everything in India. Cynthia retorts that what the Indians have done in the post-freedom twenty days is much worse. He realises that Cynthia, in spite of her anti-colonial views, cannot efface her Englishness. How national differences make one's dear one a foreigner is revealed by Markandaya in Some Inner Fury. After Govind's release, the ways of Mira and Richard bifurcate, in spite of their recent merger into each other. Strangers become 'my people' to Mira and she has to part from her dearest as from a stranger. "For us there was no other way, the forces that pulled us apart were too strong". Even an ordinary English maid-servant is proud of her national and racial superiority. Mrs. Peabody, in Possession, thinks that it is an honour for anyone who is not English (viz., Val) to be invited to dinner by anyone who is (viz.,
Mrs. Peabody) - the decline would be a personal as well as national insult. When Val declines it, she is appalled. She knew 'she was British and that being British was best.'

Indo-Anglian novelists depict the entire gamut of Indian life which also includes interaction between India and Britain on each other. They are better equipped to inquire into the nature and scope of the Indo-British encounter, at close quarters and from different angles, than their Indian contemporaries writing in Indian languages. In pre-Independence times, they are inclined to depict the inter-racial relation between Britishers and Indians as the ruler and the ruled. Those writing after Independence but dealing with pre-1947 situations also concentrate on India's struggle for independence and the British attitude towards it and the terrorism and tyranny which often result from such an encounter. The novelists seem to think that there has been no appreciable dialogue between the Indians and the British despite their century-old relations. There does not seem to have grown much understanding and compassion between them. The British feel superior and the Indians abject and servile in pre-Independence times and in post-Independence times the one expresses the past-ruler's nostalgia, grudge and sometimes even biased malice as the other feel cockily and theatrically
over-confident and prone to taunt or look down upon their erstwhile rulers. The encounter on the spiritual, artistic and individual planes also seems to have been warped with acerbity, acrimony and asperity. A peaceful coexistence between the two seems to be farther than ever. Love, sympathy and understanding a far cry, but even tolerance does not enlighten their lone association.

Raja Rao indicates, in *The Serpent and the Rope*, that the British mind does not understand India very well - the best interpreters of India have been mostly French and a few Germans. He concedes that there were brilliant exceptions like Sir William Jones and Sir John Woodroffe. Raja Rao also reveals how the Englishman is loved in India, because Indians are tolerantly forgetful. Madeleine asks Rama if he had hated the Europeans very much when he was in India. Rama replies: "Hate them? You know the Englishman is more loved in India than a foreigner has ever been. We forget evil easily. Naturally we love the good." How the possessive avarice of England marks and mars the Indo-British relations, vividly comes off in a crisp, pithy utterance in Markandaya's *Possession*. Anasuya points out that Annabel and Val would not be together for long, because Caroline, symbolising the British possessiveness, thinks that Val belongs to her and would not let go her hold on him. "People don't easily give up what they think are their possessions. The English never have." Markandaya
represents the individual love-hate relationship between an Indian, (Val), and a Briton, Caroline, as symbolic of the Indo-British relationship. Caroline, in _Possession_, states regarding her relationship with Val that their going together is necessary but not smooth. "It's a sort of love-hate relationship - don't you think? Like the kind Britain and India used to have." Markandaya suggests the fierceness of extreme patriotism born of Indians' frustrated bid for freedom. Govind, in _Some Inner Fury_, makes Mira feel guilty about her love for Richard. His dislike of Richard is nothing personal. It is based on principles: he hates all who are British - quite impartially. Anand Lall distributes equally between the English and the Indian the blame for mutual misunderstanding. Rai Gyan Chand, in _Seasons of Jupiter_, found in England that only a few Englishmen who did not know about Indian life were arrogant and empire-conscious. He criticises the Indian attitude of remembering only 'the arrogance and aloofness of the ruling imperialists' and not forging family-friendship with Englishmen. Naturally, therefore, some foreigners resent the closeness of Gyan Chand's relationship with English families. The foundation of Indo-Anglian relationship was shaky and uncertain. Indians could not but suspect and Englishmen tended to criticise. In Rajan's _The Dark Dancer_, when Cynthia remarks that the club is a 'sociological cauldron', Krishnan suspects the overtones of criticism
and condenscension. But she is sincere. She points out that it is mingling and flowing, the promise and strength of the country. Rajan shows the difference between the Western and the Eastern way of thinking and living. In *The Dark Dancer*, Cynthia, an English woman, cannot understand why Krishnan married Kamala under the pressure of ancestral customs, which were often more profound than modern civilization. Markandaya, in *The Coffer Dams*, shows how the white colonists register different reactions to India and Indians. People like Clinton are totally unconcerned, those like Helen soon identify themselves with the Indians around them; the others are unsure of themselves, nevertheless feeling superior. People such as Lefevre of the new generation, unschooled in imperialistic prejudice, offer friendship - which is mistaken for condescension - and their ardour quickly cools off.

The hearts of some are drained of human kindness - such a one was Millie Rawlings who used to say: "Never trust the blacks." The prolonged slavery has crippled Indians' self-confidence and led them to seek their refuge in emulation and precedents! In Markandaya's *Possession*, when Jumbo assures Anasuya that he will give a reception in Val's honour, she retorts: "I dare say..... The West having taken him up, the East finds it safe to join in the rush."

Indo-Anglian novels reflect Indians' attitude
towards Englishmen as administrators. The novelists generally seem to appreciate their different virtues, such as, efficiency, regularity, integrity, sternness, imperturbability in emergency, sagacity and fearlessness. The British administration has always been marked by great solidarity and competence. In pre-Independence times, the Englishman as administrator was more or less shown as peremptory, relentless, vain, unreasonable and even tyrannical as reflected, for instance, in Venkataramani's *Kandan the Patriot*. The Post-Independence attitude seems to be charitable and generous towards the erstwhile rulers. The picture is quite unbiased and dispassionate.

Markandaya shows that the English as administrators are circumspect and vigilant. Sometimes, the lesser lights may be prejudiced, impatient and rough. In *The Coffer Dams*, when the complaint of the Indians that the British planning regarding the dams has not been made in proper Indian context is brushed aside by Mackendrick and Rowlings, Krishnan feels that the insolent British experts ignore the Indian beginners. He, however, had forgotten Clinton who was listening. "He always listened; it was the final decision that he reserved for himself." Malgonkar indicates how the Englishman as officer was reserved and a stickler. Abhay, in *The Prince*, wonders whether Tony could be friends with the non-commissioned Indians - for Sykes and Jemadar Dongrey were quite
intimate, perhaps out of their mutual respect for professional ability, courage and character. R.K. Narayan and Anand show how some Englishmen were efficient and stern officers. In Mr. Sampath, Mr. Shilling politely showed him the door, when Srinivas became unbearable, in his plea for Ravi, despite his warning not to make a scene - the facade of his self-possession not betraying even a crack. In Anand's short story, "The Gold Watch", Mr. Acton dismisses Sharma, very politely but ruthlessly, feigning sympathy but not relaxing, in the interest of efficiency, but he appreciates Sharma's loyalty and presents him a gold watch. The British administrators are astute and always mindful of the goal before them and employed all means to convince their subordinates of their superior logic and assert themselves and wield power with ease. Sanad, in Sahgal's A Time to be Happy, refuses to go to England and tells Trent that he sees no wrong in learning Hindi and spinning. He remarks that some of the firm's traditions must also change with the changing pattern of India. Trent thinks Sanad has gone nuts and coolly points out that one should stick to decorum, always. Rajan appreciates the sincerity and the sense of duty of the Englishman as administrator and juxtaposes the same with the indifference of the Indian. Krishnan, in The Dark Dancer, is refused casual leave by Robertson. The country's independence was round the corner and the Delhi Secretariat was agog. Robertson, who would not be
long in India, is working very hard. He tells Krishnan astrignently that nothing can be more important than the country's destiny. Markandaya shows how the British as administrators are fearless even in a crisis. In Some Inner Fury, in the time of crisis at the Government House Party, the group of Englishmen - rulers - exude astonishing equanimity. Mira is struck with their bold approach to impending emergency. In Mrs. Sahgal's A Time to be Happy, when riots were forestalled because of the arrests of Gandhiji and other leaders in connection with the Quit India Movement, Weatherby prefers to retain his tie despite the inching neck. The British must show, he feels, how unruffled they are by hooliganism. Khushwant Singh delineates a similar situation in I shall not hear the nightingale. The nationalist leaders are arrested and Taylor has expected trouble in the city and has summoned the magistrates to allot them special duty. It is a crisis, but Taylor does not betray tension. "He was smoking his pipe and looked completely unruffled: he was keeping up the tradition of the British Civil Service of appearing calm in times of crisis." Mulk Raj Anand and Malgonkar indicate that the British administration was efficient but not always ethical. In Private Life of an Indian Prince, Col. Burton of the Political Department is led to cancel the proposed exile of Ganga Dasi under the pressure of a royal 'present' and grand hospitality. The high-ranking English officers, sometimes, instead of
dispensing justice, dispensed with it altogether, Malgonkar suggests that the British could also give bribes. In *Combat of Shadows*, Winton is appalled to know that Jugal Kishore has been bribed. Sudden frankly tells him that they do not grow morals. People dangerous as enemies can be bought off. Arkell also says about Indians: "Beat them up only if you cannot buy them off cheaply." Malgonkar shows how a few conservative Englishmen were unreasonable and harsh and used to hector Indians about. In *Distant Drum*, Manners, CO, has no manners, for he is used to abuse India and Indians and goes to the extent of saying: "Gandhi is a quack and Nehru an utter charlatan, and the only thing to do with all sedition-mongers is to put them against a wall." 

Nayantara Sahgal and B. Rajan point out that the British as rulers are better than other rulers, Mrs. Sahgal appreciates the democratic-mindedness of the English, who as rulers might be better than the Portuguese and their ilk - the fanatical imperialists. Kailash, in *This Time of Morning*, feels that the British also would not be impervious to the mass appeal of non-violence and had to respond one day, some day..... for the British people 'were not bred in tyranny and were better equipped than most men to heed the cry for freedom'. B. Rajan indicates that the British had done all they could to linger on in India, but had cleared out, if not nobly, wisely. In *The Dark Dancer*, the M.O. at Santihpur says he hates
the white man and his legend. He had kept the communal cauldron perpetually boiling with black hate and had left only when they were going downhill. Krishnan points out that every country does not have that virtue.  

Indian novelists in English have observed the missionary activities with grave concern as far as the problem of conversion is concerned. This, however, does not come in the way of their sympathetic delineation of their devotion to duty, spirit of social service and, in some cases, adoption of Indian ways of life. Kenny, in Markandaya's *Nectar in a Sieve*, is a sympathetic portrait. He does not like to show off and would not mind sitting cross-legged on the poor mat of a loving household. Rukmani is pained to see his discomfort. Kenny's unsuitable marriage, has, perhaps, driven him to India. Rukmani cannot understand why a woman should not follow her husband. She tells him that he could not belong to India, though he stayed here all his life. Kenny also feels like a man belonging nowhere. The missionary doctor, in *The Little Black Box* by Shakuntala Shrinagesh, too, has grown cynical and embittered consequent upon a crumbled marriage and though he loves his mission, he hates his patient. Markandaya suggests how the sympathetic missionary feels for the suffering Indians but cannot understand their foolish fatalism when Kenny asks Rukmani whether they are starving, she replies that they have a little rice which will last them until times are better. He is exasperated at
their easy Micawberianisms. Poverty is not an accident but a phenomenon in India and one who does not understand it cannot understand India. Kenny wishes to serve them as he pleases and leaves them for a time, now and then, when he grows tired of their 'follies and stupidities' and their 'eternal, shameful poverty'. "I can only take you people," he said, "in small doses." Markandaya leaves us in no doubt about the Indian attitude to missionaries. In Some Inner Fury, Kit dislikes Hickey because, to him, missionaries are queer specimens of humanity. Govind's dislike is that of an aggressively patriotic Indian - deeper and more dangerous. It is more of a political than religious character. Mira, however, is more sympathetic to Hickey than them. Though, the novelist depicts Kenny quite sympathetically, Hickey's is not such a portrait at all. It is more complex. Arun Joshi points out the missionary craze for conversion. Sindi, in The Foreigner, refers to a Catholic priest in Scotland: "Initially he had wanted to convert me - as they try to convert every Indian - but when he found that the questions bothering me were much bigger than that, he sincerely began to help me in my exploration." Attia Hosain also refers to this unholy craze in Sunlight on a Broken Column. She satirises Mrs. Martin's friend, a padre's sister - 'and she was so thin it seemed her zeal for conversion had consumed her flesh'. This suggests the Indian susceptibility to the pseudo-religious activities of the
missionary. This is a sentiment markedly post-Gandhian in the political context and post-Independence in the literary one. The English or American missionary in India should be thanked for his spirit of service; unfortunately, his inspiration is not always quite altruistic—it is sometimes the zeal of a zealot.

Malgonkar, in *The Princes*, presents the portraits of Englishmen as teachers in India. He shows how Englishmen would be more truly democratic and normal in their approach, not victims of inferiority complex. Mr. Moreton, Abhay's tutor, is a glaring contrast to Vicky's Indian tutor in Anand's *Private Life of an Indian Prince*. He is a healthy influence on Abhay. He treats the boy as an equal, feels his curiosity and is a safe deposit vault for his confidences. He is a companion, guide and mentor. Thus, he wins Abhay's permanent regard. He also encourages his pupil in his charitable and kind inclinations and deeds. This humanitarian philosopher is gratified to know that Abhay has given away his books to a poor boy. Mr. Ludlow also makes all princes live almost equally. He snubs any kind of snobbery except, of course, that of sports—proficiency! He regards no prince too high for preservation of honour. "I don't care as much about whether you play your cards well or badly as about whether you play them honourably." During a boxing match Abhay's nose is broken but Abhay takes it fairly stoically. Ludlow tells him that a boxing scar is an
honourable scar. His inscription on a book presented by him to Abhay endears him to us: "The way a man takes a loss is the measure of his Manliness."

D.C. Home delineates the Englishman as journalist, independent, kindly, humanitarian. In *So Many ! So Gallant !*, Mr. Newmann shows independent judgement and is not led away by stooges. He is not niggerly in appreciating his Indian subordinates. Even when his subordinate have not worked up to his expectations, he tries to wash out his despair with benign playfulness and with fatherly gifts of money.

This sympathetic portrait is reminiscent of such pro-Indian British journalists as Kingsley Martin. D.C. Home revives Newman’s portrait, in *Hungry-Hearts*, as a pro-Indian courageous editor. He, an Englishman, 'had incurred the wrath of the British Sarkar by writing a devastating exposure of the Jalianwala Bagh Massacre'. Gandhiji, Jinnah and Sarojini Naidu appreciated his services.

Indo-Anglian novelists have taken to the Irish kindly and affectionately, because of being the common victims of the same political tyranny of the English. Mulk Raj Anand raises a fine image of an Irishman who sympathises with Indians. In *Morning Face*, Ajitan Sahib, Captain Terence O Sullivan, treats Krishnan and his friends as young guests - with sincere affection. He says that the Irish and the Indians both are victims of the British Raj and that with the Irish part of him he is fighting the
English part. He has all sympathy for the Indian struggling for freedom. He satirically comments: "The British have now reached the height of civilization. They know how to kill those who love freedom." Anita Desai also draws a lovable picture of an Irishman in Voices in the City. Nirode tells Monisha that David is versatile - he is a ceramist, linguist, Vina-player, true friend and guide and - 'a seeker after God'. These lovable portraits one would not like to let slip from one's memory. This shows that Indo-Anglian novelists are not prejudiced against all Britishers. In fact, they hold the Irish in fraternal regard.

Nayantara Sahgal suggests how in the vast network of British administration and influence, British firms also had made their own contribution by grooming Indians to be nearly English. As seen in A Time to be Happy, before Independence, the stocks of Anglicised Indian had risen high. "The Englishness had been a matter for pride and prejudice." This British influence, however, was rarely integrated into the fabric of Indian life. Anita Desai severely criticises the British firms in India and their money-grabbing methods. In Voices in the City, Nirode says that Jit has an enviable position in a reputable foreign firm. Jit retorts that the great firm is engaged in the disreputable job of amassing money at all costs - even robbing 'our government, our people'. These British
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There are two pictures of Indo-British confrontation in tea-gardens and plantations in Assam. Anand's Two Leaves and a Bud and Malgonkar's Combat of Shadows show how the English planters in Assam treated the native women as their toys. Anand's Raggie goes to the extent of raping and Malgonkar's Cockburn and Winton are not less crazy and sex-obsessed but they manage their affairs less wildly. Indian Independence has not had much impact on the British slave-driving mentality. This shows clearly how the English planters treat the Santhal and other Adivasis as playthings.

The French are eager to redress the wrongs heaped by their cousins on India - as indicated by Raja Rao. Rama, in The Serpent and the Rope, explains how Madeleine's love for him has its roots in her compression for India and her reaction against the British. Their marriage was thus symbolic of the synthesis between the
East and the West. Raja Rao also indicates that the Indian's nature can adapt itself to an environment of restraint, abstention, continency more affably and naturally than the European nature. Georges lauds Rama's frugality of food, generosity and his relationship with Madeleine. He says he has never seen so innocent a European couple and indicates that Rama and Madeleine are free of the sin of concupiscence. This shows the measure of respect in which the Indian is held by the European.

Jhabvala analyses the German attitude towards Indian life and culture. She indicates that Indians need not import the soul of culture, but it would be vain complacency not to borrow the body of it. In A Backward Place, Dr. Hochstadt told Etta that they could advise Indians regarding the organisational part of Indian cultural programmes but not regarding the cultural content in which Indians are superior to Westerners. Mrs. Jhabvala satirises the set belief of Europeans that every Indian is a born yogi or at least yoga-oriented. In The House Holder, to Kitty and Hans, Mohammed Ali and Prem both appeared deeply spiritual. Prem was dazed to know of Hans' interest in spiritual matters, 'for he had always thought that Europeans were very materialistic in their outlook'. She also satirises the popular Western belief that all Indians are spiritualminded and the Westerners are materialistic. Hans states that the flesh
should be mortified to control the thoughts. When Prem says that it is a common hurdle, Hans is flabbergasted to discover that Prem's mind also is fixed on the mundane. Hans wishes to conquer himself.\(^97\)

Nayantara Sahgal comments on the European irresponsibility. Bensen, in *This Time of Morning*, observes that he is against labels, slogans, nationality. Rakesh thinks it is a typical remark of a foreigner who has no roots, ties or allegiance: "The Scandinavians were pagans of modern times, complacent prosperous and studiedly amoral."\(^98\)

The Indo-American encounter has become so close only after Independence. Until 1947 our contact with the foreigner was largely confined to the British, but after 1947 new horizons have opened out and Indians have started greeting foreigners on the basis of equality. This post-Independence Indo-West confrontation is not of a political character but it is founded on the cosmopolitan concept of cultural exchange and inter-national citizenship. More and more Indians go to the States for higher studies and for settling down there. Indo-Anglian writers draw a faithful picture of how Indians and Americans look at each other. There is no political bias to hinder their assessment of these two ways of life and their interaction. These are the bonds and contacts of friendship and fraternity and the stress is more on human angle and approach than on inter-racial groupism.
R.K. Narayan illustrates how Americans are casual, modern, informal, active, inquisitive and ready to pay any price to get their work done. They brief themselves on Indian manners and do not mind joining palms to bid 'Namaste' and to squat on the floor in the Indian fashion. In The Guide, Malone illustrates all this when he comes to televise the event of the Swami's fast. Americans are eager and inquisitive, scrupulously methodical and even mechanical about absorbing information and they dislike feeling involved or committed. The American fad for statistics might mean calculativeness of materialistic origin as also the tendency to take things at their face value. Nicky, in Remember the House, is glad to gather the facts and figures about Hari's sugar mill and the country. The practical-minded Karan likes Nicky who also likes the sensible and active man like Hari. This gladdens Alix also. Baba imagines Karan thinking - "You see? Get them on to a good practical subject, deal with them on neutral ground and they are just like you or me." Arun Joshi satirises the materialistic craze of Americans in The Foreigner. Sindi explains to June why America is not congenial to him. "It is much too sterilised for me, much too clean and optimistic and empty." A little later, he remarks: "America is a place for well-fed automatons rushing about in automatic cars...." In Rajan's Too Long in the West, Raman hates American triviality and brings out the superfluity of the materialistic way of
life - showy and empty. He even says that all foreigners remind him of pigs. This is a harsh and exaggerated view of American life. Arun Joshi shows how fresh immigrants find in America that they are ignored by Americans. Babu, in The Foreigner, complains that the Indians, who fuss quite a lot over foreigners, are given such a cold shoulder. Sindi explains that Americans are busy people and that, on the whole, they are quite good. Santha Rama Rau indicates how Americans do not like to express their opinions about India and Indians and answer vaguely. In Remember the House, Baba asks Alix whether Nicky likes India. Alix replies, "You don't like India. You get bewitched by it". He will be fine, she adds, as soon as he feels at home and makes friends. Rajan presents an estimate of American life as seen by the Indian and illustrates the liberal living of American and its most democratizing influence which helps man rise to his full stature. Nalini, in Too Long in the West, is not impressed by the material prosperity of the people of America, fond of popularity and happiness and not governing, America makes her feel real, self-confident and unpretentious. And she has the will to be herself which is of supreme value. Santha Rama Rau expresses how Indians as well as Americans react to an American dressed in Indian clothes and style. In Remember the House, when Alix puts on a sari, Nicky reproves her about 'going native'. Baba tells Alix that Indians will consider it.
as a form of condescension'. Some American tourists have a callous interest in recording Indian misery. In *The Foreigner*, Sindhi feels that Mrs. Blyth's film of the slums near Sealdah in India is not a healthy picture from an honest angle. Indians are touchy, about national pride and would resent even an American friend deriding their countrymen. One had to be an Indian to abuse or to ridicule Indians. Baba, in *Remember the House*, indicates her disapproval of Nicky's imitation of a Marwari businessman. Alix says Indians are touchy. When Baba asks her not to generalise, Alix says that Indians can be very cold and self-contained. Baba interrupts: "But we're the most emotional people in the world". It is then Alix's turn to warn Baba not to generalise about Indians. This illustrates how Indians, after Independence, have become self-critical but self-respecting. Some foreigners have an exaggerated and idealised concept of Indian life - as shown by Nergis Dalal in *Minari*. Mrs. Delfont feels that all Indians should live in the villages and give up the artificial city life. She dislikes Westernised Indians. Rula retorts: "But Mrs. Delfont, this is as much a part of Indian as villages. After all, we don't expect all Americans to be cowboys, although that is certainly the popular image of an American here."

Independence has revitalised Indian life and released it from the prison of Western slavery and imitation. Kalyan Sundaram tells Nalini, in Rajan's *Too Long in the
that they are Indians, 'not mimics of the whiteman'. An Americanised Indian, if shorn of Indianness, is an outsider, 'a self-created foreigner, a refugee from yourself'. Rajan also suggests that if Indians respect and practise their customs and ways of life, other countries also might honour them. Nalini salutes her adored American teacher in the typical Indian style - 'a gesture which touched him first by its artlessness and then made him feel like a religious institution'. Malgonkar comments on the American impact on Indian opulent life in big cities. Kiran, in Distant Drum, discovers how in posh parties of the affluent there is a heavy American influence on the well-to-do, educated and fashionable Indians. Man Singh explains it as the contribution of Life of Reader's Digest and the American films which these Indians witness with religious scrupulosity. Santha Rama Rau shows how the differences in their ways of life affect the friendship between an Indian and an American. In Remember the House, Pria tells Baba that Americans should take the initiative for friendship, not the Indians; moreover, they break away from you on flimsy grounds to seek their own kind. Arun Joshi refers to the spread of mental ills in the States as also their uninhibited life. When June, in The Foreigner, traces Sindi's disease to some psychosomatic problem, Sindi gets irritated: "You Americans! Every illness is a mental disorder like every song is rock-'n-roll." He
tells June bluntly that American girls 'behaved so much like boys', with their hair and dress like boys. E.K. Narayan brings out the difference between American and Indian ways of life. Mali, in The Vendor of Sweets, grumbles about the scorching sun and nose-poking neighbours. He does not like the people to stare at him, because he believes in the right to personal privacy. He is sorry things are so different from what they are in America. K.S. Nayak expresses the traditional views of Indo-American comparison in Campus in Fire. Mr. Appleton tells Prof. Vidyasagar that he cannot believe in life transcendental. The professor rejoins that it is because they are for mechanisation and materialism and consequently quite a few of them are neurotics and psychotics and addicted to dopes, stimulants and tranquillisers. The American view of Indians, in This Time of Morning, is presented by Nayantara Sahgal. The American Ambassador has resented Kalyan's outburst regarding the American Wheat Loan, because they have to be very careful about Indians. "Asians had to be handled with care and Indians were even more touchy than the rest, a prickly mixture of arrogance and inferiority. They must not be spoken too loudly or harshly. They must be cajoled, soothed, persuaded."

The Indo-Anglian novel presents the foreigner, especially the Englishman, in his multiple roles as
individual, administrator, teacher, journalist, missionary. The tendency to conceive of him as symbolic or typical of the values of Western culture and civilization is too evident to pass unnoticed. This has resulted in maiming the fictional technique because the novelist, wittingly or unwittingly, seems to pitch his characters into two pronounced sets representing the Western and the Eastern—or to be precise, the English and the Indian—socio-cultural values. To juxtapose two distinct and disparate types of social ethos is a grave artistic challenge, because the characters then have to be both types and individuals. It is more often the former than the latter. Apart from the deficiency of linguistic resources and talent to suitably and convincingly express the interaction between two entirely different sensibilities, these novelists are also further handicapped by their self-imposed messianic role to uphold their national cultural values. They sometimes succeed in depicting how the native sensibility differs from the alien sensibility and thus pose the dilemmatic situation born of the forced confrontation but seem to be generally unable to work out the harmonisation, coalescence, stereoscoping of these two different codes of behaviour and modes of life. The breakdown of communication in individual relationship seems to be almost inevitable as illustrated by these lovers and couples who part or feel alienated from each other before death parts them: 
Madeleine-Ramaswamy in Raja Rao's The Serpent and the Rope, Cynthia-Krishnan in B. Rajan's The Dark Dancer, Mira-Richard in Kamala Markandaya's Some Inner Fury, Gulab-Esmond and Shakuntala-Esmond in Mrs. Jhabvala's Esmond in India, Caroline-Val in Markandaya's Possession, Jennifer-Gyan Chand in Anand Lall's Seasons of Jupiter, Nalini-Ernest in B. Rajan's Too Long in the West, Sarah-Adit in Anita Desai's Bye-Bye Black Bird, Grace-Mali in R.K. Narayan's The Vendor of Sweets. The crumbling of the friendship between Alix and Baba, in Santha Rama Rau's Remember the House, indicates this inter-cultural gap and failure. R.K. Narayan's short story, "A Horse and Two Goats", ironically and symbolically depicts the absence of understanding and harmony in Indo-American relationship through the criss-cross communication between Muni and the foreigner. The dejection of the black-birds - the Indian expatriates - who are either homesick or rejected by England, shows a peculiar Indo-British love-hate relationship - this is illustrated by Adit and Dev in Anita Desai's Bye-Bye Blackbird, Tony, Arjun and Dev in Dilip Hiro's The Triangular View and Srinivas in Markandaya's The Nowhere Man. Thus, the treatment of the theme of the Indo-West encounter emphasises the point of separation and brings out two rather irreconcilable levels of socio-cultural consciousness and ethos.

The depiction of the foreigner in Indo-Anglian
fiction acquires validity and authenticity for the reason that the novelist is supposed to have such intimate knowledge of Western culture as would enable him to evaluate his heritage of Indianness. Of course, this might also be due to his awareness of a foreign audience. This makes him hover between two worlds, tradition and modernity, and he either consciously strives for asserting the Indian values or degenerates into tirades against Indian traditions and customs. In either case his stance would be deficient in the essential strength of conviction and rationale and the whole thing would lapse into a sort of marionette trickery.

It was not possible in pre-Independence times to directly portray the Englishman as the villain and, therefore, it had to be done under some cover which would enable the novelist to castigate the product of Western values. The Englishman was then an uncertain, unpredictable proposition and filled the hearts of most Indians with terror and a sense of inferiority and servility. This irremediable situation bred an unnatural attitude in the writers. There has been a reversal of the situation in post-Independence times. The ruler-ruled relationship has been wiped out, but not all its bitter traces. The Indians seem to be striving, with a vengeance, to compel the English to accept them as their equals. This often results in self-consciousness, self-complacency and the superiority complex on the part of
the Indians as pre-eminently illustrated in the treatment of the Indo-British relationship in Markandaya's *The Coffin Dams*. This, too, is an extreme, unnatural attitude. Raja Rao is burdened by his palpable Brahminical heritage, B. Rajan is hesitant, uncertain and tentative in his sophistication, Markandaya seems to have assumed a pose of self-consciousness, Malgonkar, with his predilections for British life and code of honour seems to recreate the pre-Independence glory of the British rulers and the post-Independence cravenness of their Indian counterparts, Mulk Raj Anand errrs on the side of idolary on account of his deep-rooted political notions. Nayantara Sahgal expresses the agonised conflict in the mind of her westernised hero, Sanjô, in *A Time to be Happy*, struggling to rehabilitate himself by acquiring a sense of belonging in Indian. Anita Desai a champion of individualism, is constrained to draw the incompatibility and mal-adjustment in the Indo-English relationship through the failure of Indian immigrants in England to get adjusted in their adopted but alien environment. In the midst of this luminous void in Indo-Anglian fiction spring up the unperturbed and unagitated—but not unconcerned—figures of R. K. Narayan and K. Nagarajan whose objective dispassionateness saves them from forming unnatural attitudes.
NOTES AND REFERENCES


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21 Ibid., p. 9.

22 Ibid., p. 283.


26 Attia Hosain, *Sunlight on a Broken Column*, p. 56.


28 Nayantara Sahgal, *A Time to be Happy*, pp. 122-123.


30 Nayantara Sahgal, *This Time of Morning*, p. 6.
34  R. Prawer Jhabvala, "In Love with a Beautiful Girl" in *A Stronger Climate*, p. 11.
38  Ibid., p. 227.
49 Kamala Markandaya, *Some Inner Fury*, p. 158.


52 Ibid., p. 64.


54 Ibid., p. 69.


58 Ibid., p. 81.


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67 Markandaya, *Some Inner Fury*, p. 128.

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85 Ibid., p. 107.


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94 Ibid., p. 83.


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107 Arun Joshi, *The Foreigner*, p. 68.


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113 Santha Rama Rau, *Remember the House*, pp. 85-86.

114 Arun Joshi, *The Foreigner*, pp. 33-34.


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