Chapter-2

Major Themes in Indian Fiction in English: Gandhian Consciousness
MAJOR THEMES IN INDIAN FICTION IN ENGLISH:
GANDHIAN CONSCIOUSNESS

Gandhian Thought and Indo-Anglian Novelists:

Gandhian thought had a deep effect on the Indian writers especially on the Indo Anglian novelists. Gandhi himself wrote in English.

For the writers of this generation Gandhian consciousness became a powerful metaphor which evolved into a literary motif to represent ideal thinking and pure living.

Gandhi was the most prominent figure and the main subject of discussion especially for Indo Anglian writers.

Prof Iyengar's *History of Indian Writings in English* has two chapters related to Gandhi and his impact on the great Indo Anglian writers. C.D. Narasimhiah was also influenced by Gandhi and wrote a monograph on Gandhi's impact on writing in English. Meenakshi Mukherjee's book *The Twice Born Fiction* examines Gandhian influence on Indo Anglian novelists.

M.K. Naik also held the view that literary artists were greatly influenced by Gandhian thought. Similarly Carlo Coppola's essay "Politics and the Novel in India" speaks of "the influence of both the Gandhian and Marxist ideologies on Indo-Anglian novels".

Using an analogy of the pot of clay we can say it is the clay, which is the most important. So we should know the clay: the clay out of which the Indo Anglian
novelists of thirties and forties had created their novels. This clay was Gandhian thought.

The novels based on the Gandhian thought express unique patterns and present a clear contrast to the novels written by the writers of 19th Century. Gandhian thought gave power and force to Anglo Indian novels. Gandhi was their literary model and also the motivating moral force.

Gandhian thought served the intellectual and emotional need to discover National Identity. Furthermore, Gandhian thought brought together East and West as well as the traditional and modern.

Gandhi was not a creative writer but a 'thinker's thinker', which in itself was a very important thing. The Indian writers were greatly influenced by Gandhi. Through his thoughts writers got intellectual and moral passion and also a new mode of thinking. Gandhi's political activities were linked with his notions of social reform. India's regional and linguistic boundaries were also influenced by Gandhi's thought.

This thought deepened the sense of changing social and political situation among Indians. Most importantly, this thought became institutional in freeing the nation psychologically from the fear of facing challenges in life. So one can say that society and politics both were influenced by Gandhian thought. This theme became an obvious choice within the possibility of fiction writing. The historians of Indian literature have described this
phenomenon as "Colonial encounter" in the sense that Gandhi's writings had acted as the nodal point of the struggle for freedom and subsequent independence of India.

Before Gandhian thought became popular, the Indo Anglian novels of the 19th and 20th century did not dwell much on social awareness and had no view of man as a social being. These novels were highly romantic and did not reflect the realities of the times. In novels as well as in poems, the decadent romantic model held an influential sway over the Indian literary imagination.

Gandhian thought was influenced by modern thinkers like Ruskin, Tolstoy, Emerson and religious textbooks such as the Bible, Bhagwad Gita, Ramayana and the Quran.

The basic principles of Gandhian thought had evolved out of a number of areas of human experiences: "Ahimsa (Non-Violence), Satya (Truth), Asteya, (Non-stealing), Brahmcharya (Chastity), Asangraha (Non-Possession), Sharirashrama (Physical labour), Aswada (Control of the pallet), Sarvatra bhyavarjana (Fearlessness), Sarvadharma Smanatva (Equality of all religions), Swadeshi, removal of untouchability and caste system". Gandhi blended all these Hindu ideals with the concept of nationhood, which he absorbed from Western thought. He found in Indian philosophic thought the right metaphoric base for the dignity and freedom of the human individual.
On a more pragmatic front, Gandhi, with his own example, provided a strategy to the Indian writers who would embark on a journey of discovering individual and national identity. He had used the press effectively. Indian press proved a useful and fertile medium for writers, publishers and printers. One popular theory is that the first generation Indian writers wrote in English to establish their identity in the eyes of the Englishmen. By the end of 19th century these writers had come into their own.

Images of Gandhian consciousness in Literature written during the early phases of English in India reflect the consciousness of the period influenced by Gandhian Revolution during the peak of the Indian freedom struggle (1920-1947). It is usually referred to as 'the Gandhian Age'. M.K. Naik considered this noticeable influence as "the Gandhian whirlwind". At that point of time Gandhian consciousness had become the pattern of living and thinking. Purna Swaraj gave a new identity and significance to Gandhian consciousness which was based on "deep faith in love for all". This consciousness became identified with the movements of Swadeshi Khaddar, Charkha, Tiranga, Satyagraha, Swaraj, Satya, ahimsa as means of winning back a free and regenerated nation.

Gandhian thought had a deep and subtle effect on the later novels of the Indian writers in English. It made a deep impact on the development of Indo Anglian novels and
granted nourishing features in the form of pride in their roots and their heritage. It represented the contemporary social reality and helped to arouse the sense of national identity.

Before Gandhi the writers were removed from their social and political reality. They wrote historical romances. Such works were S.M. Mitra’s *Hindupore* (1909), Sirdar Jogendra Singh’s *Nur Jehan* (1909), A. Madhaviah’s *Clarinda* (1915). A.S.P. Ayyar’s *Historical Romance of Ancient India* and Dwijendra Nath Neogi’s *Sacred Tales of India* (1916).

In the thirties and forties after the emergence of Gandhian thought there can be seen a fundamental change in the choice of themes by the Indian novelists. Mulk Raj Anand, Raja Rao, R.K. Narayan and Bhattacharyya are the four novelists who used Gandhian thought in different ways.

Anand used this as his major theme in his first novel *Untouchable*. Raja Rao in his first novel *Kanthapura* and Narayan in his first novel *Swami and Friends*, showed the influence of Gandhi’s Non-cooperation Movement of 1921, and also commented on the Western system of education in India. Narayan’s first three novels are a critique of Western educational system which was also a major concern of Gandhian thought.

Raja Rao’s *Kanthapura* is an analysis of the imperial system and the social evils inherent in the Hindu system as a result of ignorance and illiteracy.

Anand and Bhattacharyya both believed in reality. They tried their best to show the social institutions as they are. Raja Rao was a more direct disciple of the Gandhian thought.
In the same way R.K. Narayan expanded this theme with a touch of oblique philosophy. Narayan’s aim was not so much to change men in terms of society. One of Narayan’s favourite themes is the theme of education. He forcefully criticizes the western system of education and idealizes the Indian forms of learning. His version of the Indian approach to education extends education to a philosophic experience. It is only education that provides the evolution of man’s personality.

Narayan did not separate the life issues from the overall experiences of man who lives in society in the way that Anand did. He used Gandhian values coupled with the terms of metaphysical experiences. As a detached observer of the social scene, Narayan achieves an objectivity which is surprising considering the metaphysical features in the novels.

He criticized more the western education system, and held the view that only basic education can provide cultural spiritual and personal liberation.

"The Gandhian concept of basic education, which as Narayan shows in his first three novels, is the only way to achieve cultural, spiritual and more important, personal liberation." 

At times, Narayan records the social spectrum of man in society in Anandian style. At times also, like Raja Rao, he uses metaphysical experiences as his narrative base. But the theme of detachment of man from his social scene was his own. For this theme he chose the common man of Malgudi in various professions. Narayan was an ardent believer in
Gandhian thought. The Gandhian norms helped him to understand and evaluate the qualities and weaknesses of common man dealing with various professions. His comic vision often required him to ridicule the character, even if it was drawn in accordance with Gandhian norms. This artistic decision to surrender personal commitment to the demands and exigencies of art is notable indeed. Well known as R.K. Narayan's attachment to Gandhian temper is, he still is objective enough to see the humour quotient in the issue of Gandhian idolatry and exaggerated seriousness with which Gandhian was treated. He sacrifices his Gandhian belief for the sake of humour.

R.K. Narayan was neither politically committed like Mulk Raj Anand nor a metaphysical philosopher novelist like Raja Rao. R.K. Narayan used the Gandhian philosophy like many others in the sense of a ubiquitous metaphor which could be used as an authenticating fictional backdrop; but he was not politically committed. William Walsh writes: Narayan is basically "a native talent natively nurtured".

Swaminathan in Swami and Friends does not feel good in the Albert Mission School where Hindu gods were an object of criticism and laughter. So he decided to leave the school. He tells the Principal of the school, "I do not care for your dirty school". He protests against western education in language truly Gandhian. Mani and Swami listen to Gauri Shankar, a Gandhian, as he says, "We are slaves of slaves". Then they decide to boycott
English goods “especially of Lancashire and Manchester cloth”\textsuperscript{11} and decide to wear khaddar. They make a “bonfire of the foreign cloth”\textsuperscript{12} due to the Swadeshi movement led by Gandhi.

In \textit{The Bachelor of Arts} the debate of Brown and Chandran is interesting. Raghavachar, the nationalist Professor of History, in a Gandhi-like protest feels “if he were asked what the country needed most urgently he would not say self government or economic independence but a classified, purified Indian history”\textsuperscript{13}.

In \textit{The English Teacher} Krishnan is against English education. He himself in the very beginning of the novel worked as teacher of English but due to the influence Gandhian thought he resigns from this post. He says that teaching English in India is like feeding them “on literary garbage”\textsuperscript{14}. And teachers of English in India are like the servants of the department of garbage. Like a true son of India and a sincere patriot in the Gandhian way Krishnan is satisfied with his soul search and love of motherland.

In the \textit{Vendor of Sweets} Jagan who is the main character and a true follower of Gandhi uses pure ghee for making the sweets. He does not raise the prices in spite of crisis because he idealises the Ram Raj like Gandhi where “there will be no beggars, no orphans and no destitutes”\textsuperscript{15}. He considers beggars, “a disgrace to the nation”\textsuperscript{16}.
He uses the concept of simple living and high thinking. He sits at the spinning wheel with a sense of duty because he had made a vow before Gandhi. He believes in nature cure and natural diet. He takes twenty drops of honey in hot water every morning and uses a twig from the margosa tree to clean his teeth. He says to his daughter-in-law that it is better than the bristles which are made from the hair of a pig's tail.

Gandhi used to spin charkha daily and used to advise Indians that spinning helps not only to improve the economic ills of the country, but soothes and smoothens out any deep agitation of the mind. He prescribed charkha as a daily exercise in spiritual purification.

Jagan recalls that his father who died in his nineties did not lose even a single tooth because he used to clean his teeth with a Margosa twig which is good for health. It purifies the blood and supplies iron and it is also a natural antiseptic. He reminds his son who lived in America about Shastras that defined the five deadly sins and killing of cow headed the list. He is proud of his country because it is rich with the tradition of Ramayana and Bhagvad Gita. The power of Gita could even guide India in its strength for independence. Jagan also talks about a new Janam at the age of sixty. He felt, "I am a new personality and have to speak a new tongue". This is a consciousness of the Ashrama concept which is present in all Hindus who believe that with Shashtipoorti
(completion of 60 years) one enters into Vrddhavastha. Buddha's Nirvana or Gita's theory of renunciation was used by Gandhi as supporting idioms to get freedom for his nation. Jagan finds in Gandhi a great political Guru and also a moral teacher. We can say that The Vendor of Sweets in based on Gandhian consciousness as much as it is seeped in the Indian philosophy and traditional consciousness.

In R.K. Narayan’s Waiting for Mahatma, the portrayal of Gandhi is the dominant motif. Bharti the daughter of India, was a follower of Mahatma Gandhi. Everybody used to wait for the Mahatma in Malgudi. ‘The pattern of waiting’ as a technique of narrative tension in Anand, Rao and also R.K. Narayan is treated well in this novel here. He used to address them in Hindi as a mark of respect to their mother tongue and also because English is the language of those who enslaved us. He advised people to practise ahimsa, Satya, Ramdhun and Charkha. Gandhi appears in person and also as a character in this novel.

The permission of Bapu for Bharti’s marriage to Sriram and his exhortation to the latter to become a Satyagrahi make Sriram feel that “Mahatma is becoming the Emperor of India”. For Sriram the waiting primarily signifies his yearning to get married to Bharti; but for Bharti it is the wish of ‘Mahatma’. She shares this feeling with the people of Malgudi and the entire people
of India. The death of Gandhi is seen as a political and moral disgrace by R.K. Narayan.

We can see another face of Gandhian consciousness in post colonial India. In Waiting for Mahatma a man says to Sriram, "Men of Khadis are troublemakers". Although he is a terrorist even then he is an ardent follower of Mahatma. He also feared that Mahatma would not let him be violent even in thought. In The Vendor of Sweets "the main character is preparing to make his retreat to an abandoned shrine in the wilderness where he will watch a goddess come out of a stone. In doing so Jagan disentangles himself from 'a set of repetitions performed for sixty years', from emotional subservience as a parent and an occupation that compromises his higher principles of self-denial". Jagan's action seems to be like a pilgrimage after completing the four ashrams in different stages.

The Gandhian Movement was not only a political movement but also a phase in Indian history which roused the national consciousness and awareness of social issues acutely. Gandhian thought created a sense of awareness of individual identity among Indians. Narayan also found his subject matter from Gandhian thought like other novelists but he did not find political issues so valuable as the social issues. Narayan's main forte is characterization; and he gave characters their validity from the socio-political scene of the 1930s and 1940s India. The extent of Gandhian impact is vividly
seen in his projection of the moral themes. All his characters have the moral uprightness, truthfulness and other aspects that cover a man’s life in all areas social, political, educational and economic. This was also essentially what Gandhi stood for.

Narayan chooses the individual rather than society for close inspection. He reflects upon the nature of good and evil with a moral vision. Writing novels was not merely a story telling exercise for Narayan. Trilling remarks that R.K. Narayan’s novels were “a perpetual quest for reality”\textsuperscript{20}. Trilling also describes these novels as “the most effective agent of the moral imagination”\textsuperscript{21}.

Narayan’s characters are not all wholly white or wholly black. They belong to the social environment and reflect the disparities and degrees of vice that obtain in any given sample of society. In Narayan’s novels good and evil characters are represented on lines of the traditional archetypical view of Devas and Asuras. Narayan refers to “the conflict between the rulers and the ruled in colonial India”\textsuperscript{22} and to the conflict between Christianity and traditional Hinduism. From these collisions Narayan marks out the abnormality of the relationship of the British and Indians.

The novel \textit{Swami and Friends} represents the details of Swami’s learning. “The process of learning which means, actually unlearning, provides ample scope for Narayan’s humor and irony”\textsuperscript{23}. The novel shows that natural curiosity and the potential for better expression
is killed by mechanical education at an early stage. In the same novel the matter of Swami’s speech represents a quest of identity. And their evening programme “closed with a bonfire of foreign cloth”24. The next day Swami boycotted the class inspite of the Head Master’s warning. They began to shout ‘Bharat Mata Ki Jai’, ‘Gandhi ki Jai’ and ‘Gauri Shankar Ki Jai’. Narayan’s use of simple language creates a picture of historical facts and how peoples’ indifference turned into their involvement with the national cause.

Here Swami refuses to tolerate any more insults and the result is his final rejection of the English Institutions. He muttered, “I do not care for your dirty School”25. Here his unconsciousness suddenly turns into consciousness. The rejection of the cultural authority, especially western education or institutions is one of the main themes in R.K. Narayan’s later novels. Krishnan resigns from his job as a teacher of English in the novel The English Teacher. Jagan of The Vendor of Sweets is an old time Satyagrahi who had given up his English studies in favour of the Gandhian Movement.

In Swami and Friends Narayan shows the issue of Hindu Muslim unity through simple motifs like Swami’s friendship with Akbar.

Like The English Teacher the plot of Swami and Friends represents a kind of search for identity. The Bachelor of Arts deals with the times as a comment on English education. The theme of East West is the subject
of deep reflection. *Swami’s* theme is a conflict between ordinary individuals and the institutions that respect the alien representative culture.

Some of the most memorable minor characters in Narayan’s fiction are educators. Through them, Narayan has given certain observations on education which may not be regarded as only incidental. The *Bachelor of Arts* and *Swami and Friends* present the humor and eccentricity of the world of teaching learning. *The English Teacher* exposes its prudery, snobbery and vapidity.

Krishna’s conscientious realization may be shared by every teacher in a moment of honest introspection. But the question is answered through the eccentric visionary, Leela’s Headmaster. This vision is of a world where creative urges will not be smothered under the dead weight of dry academics- an educational system of tomorrow which may produce an illiterate Kalidas, an uneducated Shakespeare, or a nongraduate Tagore. This view of education is another expression of an outlook which can only have one name, that is humanism.

Narayan time to time pointed out that English education had harmed the deeper aspect of life. The theme of the Novel *The English Teacher* is a conflict between cultural and mental enslavement and the alienation of an individual from his roots due to the English education.

In Krishnan’s experience:
Teaching according to the English system of education to Indian students is to increase a sense of meaninglessness. Western educational system is against the Guru-Shisya tradition of older India.

“What tie was there between me and them? Did I absorb their personalities as did the old masters and merge them in mine? I was merely a man who had mugged up earlier than they the introduction and notes in the Verity edition of Lear...”26.

The ironical reference to Shakespeare’s King Lear is significant here. “For, like Lear, Krishnan, is shortly going to face a total collapse followed by spiritual regeneration after he ceases to remain an English teacher”27.

In this novel Krishnan feels that English education enslaves our mind and spirit. It destroys the creativity of a man and keeps him away from the community of his own people.

“This education had reduced us to a nation of morons; we were strangers to our own culture and camp followers of another culture, feeding on leavings and garbage”28.

If we compare Krishnan and Srinivas, we can say that the latter is a more Upanishadic character. Sirinivas asks in the very beginning of the novel “Who am I? .... till I know who I am, how can I know what I should do?”29.
Krishnan regains his faith in life due to the communion with his wife. He wants to achieve a complete change of his personality and character. There is a struggle that carries on in his inner self to get the real result and ensure about human existence. In the end he gets a meaningful answer by relation of self.

Krishnan’s search for self-realisation and identity ends in satisfaction; but Srinivas is more philosophical than Krishnan. Krishnan seeks his salvation in the ideas and experiments of Gandhi with the fundamental and basic education. Srinivas wanted to be an editor of a weekly paper called *The Banner*.

In *The Financial Expert* we see the hero Margayya involved in money making. This passion of the hero constitutes the plot of the novel.

Money is a kind of evil and lust which leads man to ruin. In the very early part of the novel we see that Margayya was so busy in money making that he neglects his family. Dr. Pal misguides Margayya’s son Balu and turned him into a drunkard and an irresponsible fellow. Margayya loses his peace of mind due to the desire for money making. “Narayan’s idea of Evil is congruous with Gandhi’s idea of Evil”30.

In *Vendor of Sweets* Jagan does not accept the relationship of his son Mali and his mistress Grace, a Korean girl. Jagan is a character who follows the path and teachings of Gandhi as also the Gandhian way of life
eating natural salt, wearing Khadi, spinning Charkha, reading the Geeta and writing a book on nature therapy.

He also follows the Gandhian way of caste system and tells Grace, “Well we don’t believe in caste these days you know, since Gandhi fought for its abolition”31.

He overcomes his personal bias for caste system and accepts Grace. He is upset when he knows that Mali and Grace were not married.

At the climax of the novel Jagan is completely changed Narayan says, “He was no longer the father of Mali, the maker of sweets and gatherer of money each day, he was gradually becoming something else, perhaps a supporter of the bearded sculptor. Was he really his ward?”32

When Mali is sent to jail Jagan does not go to the Police Station to bail him out, saying that he had to suffer for his mistakes. In the end we see that Jagan is completely detached in a Hindu ethical sense. This moral sense is also coloured by Gandhian ideas to a great extent.

Worrying about Mali and money-making “he has achieved detachment in the Hindu ethical sense. Though coloured by Gandhian ideal of selfless service, Jagan’s renunciation is not an entrance into sanyasa Ashrama”33.

Thus Narayan’s themes and characters both present the impact of Gandhian thought on the creative writings
of the thirties. The pattern of R.K. Narayan's novels is based on the essence of the moral teachings of Gandhi.

The moral pattern can be seen in all his novels. *The Guide* is a fine example of how this is worked out. For the first time Raju *The Guide* was doing a thing for others and with no expectation of a personal gain. He overcomes his original arrogance when faced with the unquestioning trust and faith of the simple villagers and achieves a level of humility that can only be described as a saintly virtue.

In his novels Narayan always showed violence as an evil. He shows physical and psychological violence of the young minds in *Swami and Friends*. In *The Man-Eater of Malgudi* Narayan deals with the theme of violence as a central theme for the first time. In this novel Narayan's rejection of Vasu is a kind of rejection of the west. The design of the novel is mythical as it shows good and evil through Gods and Demons: Devas and Asuras. This binary pattern of distribution of character types ensures that the pattern of the novel is full of a moral strain.

Narayan's novels are enriched with the traditional Indian values. They contain Upanishadic and Brahmanic approaches. According to these approaches this world is nothing but *Maya*. Through this world of *Maya* his heroes find self identity and ultimately reach the highest wisdom. At the same time, the novels are oriented towards a Gandhian view of life and therefore, "the socio-political world remains a reality to be comprehended and
tackled. The trait of renunciation which is common to Narayan's protagonists is evidently Gandhian rather than the ancient brahmanical. This is not a rejection of the world. This is a temporary withdrawal from the world to attain greater objectivity and gather greater strength with which to face the world with equanimity and increased understanding.\footnote{34}

Gandhian thought helped the Indo-Anglian novelists to examine the present against the past and to link it with the future. Indo-Anglian novelists were more familiar with the western ideas. Gandhian consciousness helped them to connect with the contemporary society, the people and their problems like untouchability and caste system. Gandhi blended all these Hindu ideas with the notion of nationhood which he absorbed from Western thought.

Such blending of East and West that Gandhian thought achieved, influenced Indo-Anglian novelists greatly. It was not accidental that all these Indo-Anglian novelists started to write under Gandhian spell inspired by Gandhian thinking.

Indo-Anglian novelists got not only a purpose and direction but also a sense of identity from this exposure to the Gandhian philosophy and his precepts. Chaman Nahal's *Azadi* represents the most striking events of the Gandhian era and Gandhi's thoughts and ideas.

In *The Foreigner* and *The Strange Case of Billy Biswas* (1971), Arun Joshi depicts the pressures and
anxieties of urban life in India today. Through his main characters he shows that the protagonists are highly educated and modern. They feel alienated from their own society and in the end they reject the city culture and start believing in the simplicity of village life.

All this shows that during the thirties and forties the impact of Gandhian thought had reached the highest point. Even today it rules over the creative choices of Indo-Anglian novelists.

According to Nirad C. Chaudhuri, a writer can conduct an analysis of the human condition or state of mind through a continual, humble and detailed study of life. He writes:

“When I was young and immature, I was led by this mal-adjustment to strike a Byronic attitude. I thought I was born to be misunderstood and rebellious. I have been cured of this habit of posturing. Today I nurse no grievance, because I have at last unravelled the genesis and growth of my maladjustment....... I have found liberation from a nightmare ....... I subscribed to a creed of intellectual Prometheanism ....... I have come to see that I and the universe are inseparable, because I am only a particle of the universe and remain so in every manifestation of my existence-intellectual, moral, and spiritual, as well as physical”35.

Let us see how the “Big three”36 R.K. Narayan, Mulk Raj Anand and Raja Rao treat the hero figure in their
writings. All three of them present different aspects of heroism in Indian Fiction in English.

"Mulk Raj Anand is an idealistic hero: his is idealisitic humanism." According to Mulk Raj Anand if we want to reconstruct humanity then we have to expose the current human situation with understanding and sympathy. That is the only reason that anybody could be a hero in his view of the fictional world. In Untouchable the hero Bakha is crushed by humanity. His other heroes Bhiku the hill boy, Munoo, a peasant boy, the poor orphaned boy Lalu Singh or Punchi, the middle aged plantation worker, all of these are the writer's experiments in truth and soul search. His heroes struggle against the external evils and overcome them. "Every hero is an experiment in truth, and a phase in his soul – search. His heroism lies in his struggle for a pure existence against the collective external evil of society."

R.K. Narayan's approach to the heroism of human spirit is different. His hero is extremely fallible, often selfish and deceitful. He himself laughs at his hero who struggles stupidly. No doubt he has a little bit of sympathy for his creation too. He creates his heroes from the typical Indian middle class character and plants them in Malgudi society. The struggle of his heroes is presented through the ironic-comic mode.

Living in a dream world of achievement, Narayan's heroes are disillusioned and finally attain spiritual transformation in the Upanishadic tradition:
“From dream into Reality
From ignorance into knowledge,
From darkness into light”\textsuperscript{39}

In Raja Rao’s \textit{The Serpent and the Rope}, Rama who is a seeker of knowledge goes to France to be free from disillusionment, but he returns to his Guru at the end for salvation. Rama is a Jnanayogin. In \textit{The Cat and Shakespeare} there are two heroes; both the heroes are Bhaktiyogins. Comrade Kirillov the hero of the eponymous novel is a communist Buddha. He is a seeker of salvation for the world. The heroes of Rao are capable of being “religio comic”\textsuperscript{40}.

Raja Rao derives his heroes from the middle class family but they are educated too. His heroes seem to fall into the sea but in the end crossing the sea, they get a kind of light that means knowledge.

“The hero crosses the sea and returns in his search for illumination”\textsuperscript{41}.

Just as Gandhi got victory in the end through Satyagraha and non-violence, in the same way his heroes get illumination after facing many difficulties.

His four novels \textit{Kanthapura, The Serpent and The Rope, The Cat and Shakespeare} and \textit{Comrade Kirillov} are “the four stages of his Sadhana and the key to his vision of Inner Light or Atma-Darshan”\textsuperscript{42}.

Rabindra Nath Tagore propounds the notion of the mystical hero. His novels and poems are seeped in a
mystical humanism. He creates a combination of different aspects of love and presents binaries such as love of “men and women, the poor and the rich, the sinner and the saint, the home and the world, service and sacrifice, peace and happiness, the soul and the Divine”\textsuperscript{43} etc. and presents the possibility of harmony.

In \textit{Geetanjali} the love of God is exposed. It describes the humble prayer of the hero who crosses the various stages of the journey of life one by one. As in the spectrum of light we see a white radiance but it has different colours in it, in the same way the rays of light are found in every aspect of earthly spectrum of love.

\textit{“When the enveloping dome of darkness or illusion is shattered, the heroic soul perceives the real radiance of Love. Not the apparent logic, but the “music” of suggestions-dhwani-of Love is the soul of Tagore’s art, especially of his plays and fiction”}\textsuperscript{44}.

Thus one can safely say that the moral sense governed Indian thought and was reflected in creativity as a result of Gandhian interpretation of Indian philosophic thought.
REFERENCES:


10. Ibid, p. 93

11. Ibid, p. 94

12. Ibid, p. 95


17. Ibid, p. 130


21. Ibid, p. 222


23. Ibid. p. 124.


32. Ibid, p. 129.


34. Ibid, p. 149


36. Ibid, p.5.

37. Anand Mulk Raj: *Lines Written to an Indian Air*, p. 9-11


39. Ibid p. 6
40. Ibid p.7
41. Ibid p.6

