Chapter I

Introduction
I

As Srinivasa Iyengar observes, “The ‘novel’ as a literary phenomenon is new to India.”¹ However, in its short history the Indian English novel has produced quite a few writers of international repute:

The Indian English novel is now slightly less than a century and a half old, though hardly fifty years have elapsed since it came of age. During this short span it has certainly given to the world at least some major novels which could only have been produced in modern India. David McCutchion once asked “Whether a truly Indian novel at all possible.”[sic] On more than one occasion, Untouchable, All about H. Hatterr, The Guide and The Serpent and the Rope have provided a clear answer to this question, each time in an unambiguous affirmative.²

It is said that “the history of Indo-Anglian literature is broadly speaking a development from poetry to prose and from romantic idealization to various kinds of realism and symbolism.”³ Though many scholars are of the view that the rise of the novel in India is the result of the influence of the West on India, the truth is that the sociopolitical conditions in India, especially in Bengal, in the nineteenth century were similar to those that existed in England a century earlier, and they paved the way for the rise of the new genre. In fact, the Indian regional novel came into
existence earlier than the Indian English novel. The first Indian regional novel, Piyari Chand’s *Alaler Gharer Dulal*, in Bengali, was published in 1858 whereas the first Indian English novel, Bankim Chandra Chatterjee’s *Rajmohan’s Wife*, was published in 1864. As T.D. Burton points out,

> India had many of the cultural conditions favourable to the novel before she came into contact with Europe. But now she has social forces actively favourable to the production of fiction – a large audience, an educated class, a new questioning of age-old socio-religious dogma and a consuming urge for knowledge and interpretation of society.⁴

It can be affirmed that the Indian novelist took the Anglo-American novel as a model but never tried to blindly imitate it. An important characteristic, though an obvious one, of the Indian English novel is its “Indianness.” According to K.R. Srinivasa Iyengar,

> What makes Indo-Anglian literature an Indian literature and not just a ramshackle outhouse of English literature is the quality of its ‘Indianness’ in the choice of its subjects, in the texture of thought, and play of sentiment, in the organisation of material and in the creative use of language.⁵

V.K. Gokak seems to agree with Iyengar when he says that “the Indianness of Indian writing consists in the writer’s intense awareness of his entire
culture." Of course, it is very difficult to answer the question "What is 'Indianness'?"


Mulk Raj Anand is the first Indian novelist to make use of middle-distance realism formulated by Stern. In his *Untouchable*, he dramatizes the activities of a day in the life of a scavenger boy, Bakha. The locale and the society of *Untouchable* conform to the canons of realism.

R.K. Narayan's Malgudi stories can be construed as a critique of the manners and morals of the South-Indian middle-class life. In all his novels, the family appears to be the centre of activity. Narayan's mild and gentle irony probes and reveals some of the common foibles of a middle-class Indian. Raja Rao's novels are very complex. His characters are members of traditional Brahmin families. Raj Rao's fiction dramatizes the various sociocultural changes which subject the traditional Hindu family and its values to a severe and honest probe.

Among Professors of English who are also well-known as novelists, three names occur prominently: Balachandra Rajan, Shiv K Kumar, and Chaman Nahal. Quite interestingly, all the three have written one novel each with the Partition of India as the backdrop.

Balachandra Rajan's *The Dark Dancer* moves through a world of swift violence and change, throwing problems and challenges to the
protagonist, V. S. Krishnan. The novel "dramatizes the journey of a South-Indian Brahmin from irresponsible use of intelligence to an awareness of intellectual responsibility." With the Partition as the backdrop, the novel presents Krishnan's evolution to selfhood which is facilitated by the communal clashes that devastated India just before and after independence. Krishnan, Cambridge educated, returns to India after spending ten years abroad to be put into an arranged marriage with Kamala, an M.A. in Sanskrit and a sober girl. At first Krishnan wants to become a teacher, but being reminded of the insignificant social and financial position of a teacher, he joins the Government Secretariat in New Delhi. Here he meets in a club his old girlfriend, Cynthia Brainbird, and dances with her. Thereafter, they meet regularly on one or the other pretext, until a time comes when Kamala has to go to the South to see her ailing mother, promising to return in a fortnight. When she comes back to Delhi, she is taken aback on Krishnan's disclosure of his sense of deep attachment to Cynthia. Though he assures her to be fair and just to her and to look after her requirements, she slips away one day to Shantipur, without telling anyone of her whereabouts. Krishana's friend, Vijayaraghavan, informs him where she is. In the meantime, Krishnan has severed his connections with Cynthia. He goes to Shantipur to find Kamala in a tent with an adopted child, someone's orphaned son, and doing her duties carefully in the hospital there as a nurse under a considerate and compassionate
medical officer. Krishnan discovers Kamala a changed person with a mission. On the eve of Indian independence, riots break out everywhere, even in the town of Shantipur, resulting in horrors of mass-killing, looting, arson, and rape. The cholera also spreads in a part of this town, but the practical wisdom of the M.O., Kamala, and Krishnan keeps it well under control. In one of her evening walks, Kamala is savagely attacked by two drunkards with a knife and a lathi, and she dies, leaving Krishnan badly injured. The drunkards are lynched to death by the irate mob, and thus "poetic justice" is dealt out. Krishnan recovers and goes to Benares to immerse his wife's ashes in the holy Ganges. He also performs all the rites ordained by the *shastras* under the supervision of Kruger and his parents and father-in-law. When his mother talks of his re-marriage, he coldly snubs her and announces that he will never remarry: "I will stay single – God knows I have made enough mistakes" (301). Krishnan is now a transformed man, living with Kamala's memories, and deriving consolation from the *Gita*. It has been rightly observed that *The Dark Dancer* is "an intense story of the self-division and maturation of an individual and of a nation, of the cyclic phenomenon of fratricidal war and its message transmitted in the blood-consciousness of the people."

Since India's independence there have been a number of novels about Partition, portraying the trauma of the communal holocaust that followed the British withdrawal from the subcontinent. But, according to
critics, no writer has been able to capture the poignancy and suffering of
the migrants with greater authenticity and imaginative power than Shiv K.
Kumar, whose *A River with Three Banks*¹⁰ is, as he happens to be a poet
also, a poet’s visualization of India in 1947 – its brutality and romance, its
agony and ecstasy.

*A River with Three Banks* is a story of revenge and romance
presented against the backdrop of communal frenzy, and that is why Shiv
Kumar has given it the subtitle “The Partition of India: Agony and
Ecstasy.” The protagonist of the novel, Gautam Mehta, a Delhi-based
journalist, wants to divorce his wife, Sarita, because he knows that she was
unfaithful to him when he was away at Singapore, that she can never be
part of his family, and that Rahul is not his son, but the son of his friend
and colleague, Mohinder. He leaves for St. John’s Cathedral on a rather
quiet day to see Father Jones, as his lawyer has advised him that if he
could change his religion, grant of divorce would be much easier and
quicker. And it is for this very reason that he proposes to embrace
Christianity, although his father, Shamlal Mehta, has been an ardent Arya
Samajist, a great defender of Hindu faith and culture.

Gautam is not interested in religion except for the ostensible purpose
of seeking divorce from his unfaithful wife: “To hell with Hinduism, Islam
or Christianity, he said to himself – all that he wanted was an instant
release, a way out of this labyrinth, a quick, painless, deliverance”(6). He
is intent on getting a “certificate of baptism,” which, he thinks, will work as his “passport to freedom” (8). However, he is all concern for India’s communal situation in 1947, for Delhi’s in particular, following the Partition of the subcontinent. The situation is grim and uncontrollable. The fact is that the whole of Old Delhi is in flames, and arson and loot and rape and murders have become the routine affairs of the day. It is in this atmosphere of unending turmoil and reprisal that Gautam seeks an end to his own tension and agony, particularly at a time when a Muslim named Abdul Rahim, who has come to Delhi from Allahabad in search of his abducted daughter, Haseena, is killed in communal violence right on the premises of the Cathedral. Subsequently, Gautam does succeed in obtaining the certificate of conversion. He is a Christian now, if only for the limited purpose of divorce. The court dissolves Gautam’s marriage with Sarita, and, being a free man thereafter, he is both happy and satisfied.

It is through a pimp that Gautam encounters Haseena, the abducted daughter of Abdul Rahim. However, instead of making love to the “astonishingly beautiful” (74) girl, he develops a touching weakness for her, giving her all information about her father and deciding to rescue her, as quickly as possible, from her captors who have pushed her into “a sort of concentration camp” (80). And it is only as a result of meticulous planning and sustained effort that Gautam is able to rescue her and take her to Allahabad, getting her reunited with her mother, sister, and uncle.
Like Delhi, Allahabad is also a hotbed of communal violence. However, even as Gautam tries to prepare notes for his proposed article on communal harmony, he gets closer and closer to Haseena and her family. In fact, after undergoing the “trauma of betrayal” (68) by his wife, it is in the company of Haseena that he experiences “the joy of surrender” (167) in love as much as she experiences it. From the commonly accepted point of view, Haseena may be a fallen woman, but at the personal level she is quite acceptable to Gautam as one who is innocent and pure. When Panna Lal, the pimp, arrives at Allahabad searching for Haseena, and pursues Gautam to know about her whereabouts, there is a scuffle between the two and Gautam kills Panna Lal. He does this not just to protect himself and Haseena, but also to keep her dignity and grace unsullied. But unfortunately, this incident is given a communal colour, and the local press publicizes it as a clash between the majority community and the minority community. Gautam finds the communal situation in the city extremely grim and tense. Haseena’s mother, sister, and uncle decide to migrate to Pakistan, and Gautam and Haseena decide to seek their permission to marry.

The way out for Gautam, a Hindu, is to become a Christian to get divorce from his wife and then, if necessary, to convert to Islam in order to marry Haseena. He does so just for the sake of form, and marries Haseena as Saleem, though immediately after this marriage he renounces his
Muslim name and re-adopts his original name with his wife’s prompt and ungrudging consent, for, left to herself, Haseena too does not relish this exercise of changing one’s name or religion for the sake of inter-communal marriage. That is why she decides to rechristen herself Haseena Gautam. She does not take the surname of Gautam but his first name in order to free herself from the restrictions of caste and religion; and to “start a new race – sans caste, sans religion, sans nationality” (214). Gautam and Haseena decide not to go to Pakistan but to live in India.

Chaman Nahal’s Gandhi Quartet describes the most tumultuous period in the history of India. Azadi, though written first, is the last in terms of the sequence of events. This novel brought Nahal an Akademi award in 1977. Born in Sialkot, now in Pakistan, Chaman Nahal has had a first-hand experience of the horrors of the Partition. A unique quality of Nahal’s as a historical novelist is that he is impartial and does not take sides. Azadi is a moving saga of the division of the Indian subcontinent into India and Pakistan and the accompanying disaster that hit the two newly-declared independent countries. Mohan Jha rightly observes,

Apart from the necessary details and a picture of human cruelty and perversity that we get in this chronicle novel, it contains a well-executed and gripping narrative, clearly-realized and readily-identifiable characters and a kind of grisly, macabre atmosphere that has its own sharp appeal.11
Chapter six of the thesis discusses Azadi not just as a historical novel but as one which presents life of a common man in terms of the individual-family-society theme.

II

Chaman Nahal has not received the recognition he richly deserves though he started his literary carrier as early as in 1965 with his collection of short stories The Weird Dance, which won the appreciation of another great Indian novelist, Mulkraj Anand, “for the intensity of the native touch they have got.” Nahal has so far written nine novels and a collection of short stories. In addition, he has written books on D. H. Lawrence, Earnest Hemingway, and Jawaharlal Nehru, and also a few critical works. He is better known as a literary critic than as a novelist. The thesis studies all the nine novels of Chaman Nahal with a view to proving that as a novelist also he is on a par with well-known Indian English novelists.

Critics are of the view that Nahal’s distinction lies in writing about India without any touch of exoticism and he scrupulously avoids stereotypes. He has definite views about the nature and purpose of fiction: A novel must have a social purpose. According to him, a modern creative writer cannot ignore the economic and social actualities of everyday life, and so a novel must have “synchronic relevance” and focus on “specific humanism,” and it must concern itself with “a specific community, a
specific class, and a specific society." As he says, "I have largely concerned myself with two themes in my novels; the individual vs. the joint family system in India, and my historical identity as an Indian. For the latter theme I have drawn extensively on history, especially our freedom movement, 1915-47."14

Chaman Nahal’s focus in his novels is on the socio-economic problems of contemporary Indian society:

I was interested in writing about the social scene in India. My feeling was that there was a lot of misery and poverty around me. People were being deprived of several things. So the impetus behind my work, I would say, is societal rather than metaphysical. The average Indian is constantly talking about spirituality. My feeling is that spirituality in the context of a nation that is poor, that is so far behind in economic sustenance, perhaps needs to be replaced by the society around me .... If at all man had to have any salvation or pleasure, it is to be found in the societal needs only.15

*My True Faces* (1973) is the story of the incompatibility between a couple resulting in the break-up of their marriage. It presents the conflict between the East and the West, and modernity and orthodoxy. Kamal, the protagonist, is the son of a businessman. He is earnest and sensitive. He has grown up in a traditional Hindu family and has undergone the stresses
and strains associated with it. He is exhorted to follow dharma, which involves one’s duty to the family and to society. When Kamal marries Malti, he experiences happiness but only for a very short period. The clash of priorities between husband and wife results in tension. When Malti deserts Kamal, he starts searching for her. Kamal’s search for Malti is in fact his search for happiness in life and it turns out to be a quest for the meaning of life.

Into Another Dawn (1977), set in the United States, focuses on the passionate union of an Indian and an American, Ravi and Irene. What is interesting in this novel is that, while in My True Faces Kamal and Malti, who come from similar social backgrounds, cannot find any compatibility in their relationship, Ravi and Irene, who come from entirely different social backgrounds, the former an unmarried Indian student and the latter an American married woman, find a place for each other in their hearts. Thus, while My True Faces in a way projects the difference between the East and the West, Into Another Dawn shows that East or West, Black or White, there are no obstacles to love and fulfilment. The idea is reaffirmed by three ineradicable symbolically significant impressions on Ravi: the Ganges, Irene, and the black doctor who makes Ravi realize that life is short and one has to live life one day at a time. It is with a sense of achievement that Ravi returns to India though he knows well that he is going to die soon.
*Sunrise in Fiji* (1988) is a thought-provoking novel. It brings into focus the alienated individual in a progressively developing nation. Beginning his life in a small conservative town in Punjab, Harivansh Batra, the protagonist, gradually progresses to cosmopolitan life as a successful architect and builder, but not without its inherent disillusionment and a perennial longing for a sense of ultimate fulfilment. Inevitably, he searches for truth. He does serious introspection, desperately gropes around for an answer to his apparently meaningless life, and never fails to make use of an opportunity to bring himself closer to the truth. Ultimately Harivansh realizes that it is through genuine friendship that one experiences true happiness in life.

Chaman Nahal’s fame rests more on the Gandhi Quartet than on his other novels. The Quartet covers Indian history from 1915 to 1947: *The Crown and the Loincloth* (1981), set in the period 1915-1922, deals with such historical events as Gandhi’s return to India and the Jallianwala Bagh massacre. *The Salt of Life* (1990), as the title suggests, centres on the Salt Satyagraha. *The Triumph of the Tricolour* (1993) has the Quit India Movement as the backdrop. *Azadi* (1975), considered the best of Nahal’s novels, focuses on the last phase of India’s struggle for independence and the subsequent Partition.

Though these four novels focus on the most historic events in India’s march to freedom, Nahal, like Sir Walter Scott, uses history as a
basis of incidents, characters, and issues, and like George Eliot, connects the course of individual lives with historic stream.

*The Crown and the Loincloth* describes the slow degeneration of the old order and the uncomfortable advent of the new order. Shanti Nath represents the old order while his sons and their families represent the new order. The entire drama takes place against the backdrop of the freedom struggle. However both *The Crown and the Loincloth* and *The Salt of Life* narrate the story of Kusum, a symbol of modern Indian woman.

*The Triumph of the Tricolour* continues the story of Kusum, this time with her two grown-up sons, Vikram and Amit, treading different paths. Nahal successfully intertwines fictional characters and events with historical personages and incidents. The story of Kusum is narrated against the backdrop of the last stages of Indian freedom movement.

*Azadi* describes the immediate pre- and post-Partition days. It presents a graphic picture of how man is a victim of forces beyond his control. The novelist unfolds his theme through the consciousness of Lala Kanshi Ram, who is forced to leave his home as a result of the monstrous perversions that the Partition paved the way for. Thus the political theme of the novel is reinforced by the socio-economic consequence of the Partition, which uprooted the simple, hard-working, honest, and upright people from their homeland and turned them into unwilling beggars.
The English Queens (1979) is different from Nahal’s other novels in that it is a satire against the elitism of the English speaking people in India. It is an allegory about the elite and their colonized mentality. It is an ironical account of those Indians who try to be more English than the English, and, at the same time denigrate their own culture and tradition. In other words, the satire is not against the English language; it is against the kind of Indian who thinks that it is shameful to know anything about his/her own culture. Nahal uses a number of rhetorical devices to make Indians realize the need for decolonization.

The Boy and the Mountain (1997) is Nahal’s latest novel. It is the story of a fifteen-year old boy, Lalit. He is the son of a poor illiterate and yet self-respecting peasant, who lives in a village at the foothills of the Himalayas. Like Nahal’s other novels, the narration of this novel also moves from the present to the past and from the past to the present and thus the past and present merge with each other. There are two major themes, in fact one leading to the other, the theme of quest leading to a bildungsroman. The major theme of many of the twentieth century novels is the theme of quest, various types of quest. The reason seems to be that modern man has lost his identity and experiences a sense of rootlessness – physical and metaphorical – and therefore tries to find his roots.

“The only thing worth owning in life is what you have made yourself” (103) seems to be the major theme of The Boy and the Mountain.
Lalit, in his quest for fulfilment of his hopes and aspirations, achieves three successes: intellectual, emotional, and physical. He gets a fellowship for higher studies, he wins the battle of wits with the Headmaster, and he defeats a tiger in a bloody duel.

The climbing of a mountain is a typical symbol of the quest motive. It is often associated with a spiritual quest. However, in this novel, it is only by accident that Lalit discovers a small temple with a tiny god, Tinku Devata, in it. The novel begins with the sentence “The boy went up the mountain slowly” (9). This very first sentence gives us an idea of the theme of the novel. The statement signifies the intention of the young boy to reach not just physical but also metaphorical heights. The mountain looks like a huge stallion to the onlookers. So, climbing the mountain and reaching the peak is like mounting a horse and controlling it. The resemblance of the mountain to a horse adds strength to the theme of quest. A unique feature of the novel is that both the physical activity and the emotional progress are so intertwined that it is difficult to speak of the one without a reference to the other. Nahal, through his picturesque description of the mountain, also presents the various phases in man’s life:

When spring came, sprightly flowers shot out from each of its rock and it turned itself into a mosaic of sunshine and colour.

During monsoon, it sprung thousands of rivulets and waterfalls, all vaulting and gurgling noisily. It was just after
the rains however, during autumn, that it rose to its full eminence. (10-11)

As mentioned earlier, the novel traces the physical, intellectual, and emotional growth of a boy and, in the process, describes the various stages in the process of growing. As a boy, Lalit had a fear of the unknown, represented by his belief in the existence of ghosts and other evil spirits. He was scared of them so much that even strangers – the tattoo man, the ice-candy man, his father’s friend – who visited his village frightened him. Even the sound of water in the lake during nights scared him. However, as he grew up, he successfully overcame this phobia by challenging the unseen spirit to a duel – maybe realizing that offence is the best form of defence. This is the first stage in Lalit’s evolution to manhood.

The grant of a fellowship gives Lalit an opportunity to take revenge on the Headmaster of his school, who never treated him as a student but as the son of peasant:

‘...This son of a peasant has done what the son of a prince couldn’t – ’

...‘Can we leave my family out of this?’ the boy intervened loudly, peevishly.

‘No, my boy, no,’ the Headmaster was adamant. ‘We can’t leave your family out. Everyone has to know how humble an
origin you have had. Did you have electricity at home? Did you have heating during winter? Did you have money for the books? I once gave you an old geometry box since you couldn’t afford to buy one. I once gave you an old drawing board. You actually had a stipend from the school, didn’t you? A few rupees each month but enough to keep you going. You did well in school tests, too. That’s why you got the stipend. But what an uphill task it has been for you. Yet this school gives an equal chance to everyone. This school has no favorites except those who have merit. This is a school for the common man – for the plebian and the serf. It makes a man of even the son of a peasant, and you are a living proof of that.’

‘...thank you for making a man of me, sir. Thank you for bringing the best out in me.’ (60-63)

There is an unmistakable irony in Lalit’s words, which he does not conceal. Also, when he accidentally breaks the clock on the Headmaster’s table, instead of meekly offering apologies, he replaces it with his own clock. These two incidents clearly show that Lalit is a mature individual now and he does not tolerate anyone looking down upon the members of his family.
The next incident, Lalit’s fight with a tiger and his ultimate victory, shows not just his persistence but also his ability to face any difficulty. It is interesting to find that during his fight with the tiger he makes use of his knowledge of the game of chess and the various manoeuvres. Thus the novel is the story of the growth of an innocent village boy into a mature individual who understands what, in his vision, Tinku Devata tells him:

‘...The only thing worth owning in life is what you have made yourself. With this fellowship you will have the chance of creating a mountain of your own – with your own effort, your own labour. And you could make it more stunning, more magnificent than any mountain on earth – higher than any. Go out into the world and change the face of it. That’s what each person in born for – to alter, to raise the level of human consciousness. Go and build such a mountain....’

(103)

Thus affirmation of life is one of the major themes of Chaman Nahal’s novels. Nahal says about himself,

I believe in an affirmation of life in spite of all odds and setbacks. Life is perhaps a series of crises until one emerges powerful and resplendent. I don’t have a commitment with a slant. I am only committed to the affirmation of life. Life
consists in taking challenges. I’m essentially an affirmationist.\textsuperscript{16}

III

A study of the self, the family, and society in the novels of Chaman Nahal seems to be a pragmatic, if not a scientifically exact, critical approach because it helps us explore the themes of Nahal’s novels and their creative articulation. This study is based on Robert Nisbet’s view that At the centre of any given style lies what can only be called a theme, or a cluster of themes. Theme carries with it a more active, positive, and dynamic character than does the word style. Implicit in any theme is at once a question being answered, more or less, and also an ordering of experience and observation in a special focus.\textsuperscript{17}

In selecting a novelist for study, one needs to be guided by a few obvious norms. The fictional terrain has to be a fusion of the claims of relevance and the claims of art. Chaman Nahal has structured his imaginative insights in such a way that they serve as both a mirror and a lamp. The images of society that are reflected in his novels are complex and unified. However, it does not mean that we read his novels to forge sociology of the Indian English Novel; we read them in order to appreciate
the way in which they successfully function as lamps, that is, for the light
they throw on the Indian sociocultural problematic.

Further, as Joan Rockwell rightly observes,

... fiction is not only a representation of social reality, but
also a necessary functional part of social control, and also
paradoxically an important element of social change. It plays
a large part in the socialisation of infants, in the expression of
official norms such as law and religion, in the conduct of
politics, and in general gives symbols and modes of life to the
population, particularly in those less easily defined but basic
areas such as norms, values, and personal and inter-personal
behaviour. The implications of this are that fiction can give
us two types of information about society: first, in a
descriptive way, facts about the state of technology, laws,
customs, social structure and institutions. Second, more
subtle and less easily obtained information about values and
attitudes. These last become most visible when they are
brought to the surface as the themes of literature in nodal
periods when great changes are taking place in the basic
institutions of society. Changes, for instance, in the structure
and formation of the family or of economic life – changes
which produce a conflict of values which finds its expression in literature.¹⁸

Even a casual reading of Chaman Nahal's novels shows that the focus is on the individual in relation to the family and society. If one closely reads Nahal's fiction, one can gather information about values and attitudes in these times when great changes are taking place in the basic institution of society. The focus of the thesis, therefore, is on the individual in conflict with the family and society.

F. R. Leavis, in "Sociology and Literature," says,

It is an elementary point, but one that seems unlikely to get too much attention as the Sociology of Literature forges ahead: No 'sociology of literature' and no attempt to relate literary studies with sociological will yield much profit unless informed and controlled by a real and intelligent interest – a first-hand critical interest – in literature.¹⁹

In the chapters that follow, the analysis of the individual novels proceeds by giving maximum attention to their sociological aspects as suggested by the title "Self, Family, and Society." The Leavisian observation on sociology and literature is kept in view throughout the study so that the explication of the theme "self, family, and society" may not go beyond the confines of what is literary. Adapting the conventions of Anglo-American realism to the Indian contest, Chaman Nahal dramatizes some of the
contemporary sociocultural issues which have their origin in the nature of Indian society. Thus Nahal’s novels, through the various images of India they present, illuminate the problems of the self, the family, and society.
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16. Chaman Nahal, Interview, by B. S. Goyal 68.

