Chapter: 1

Introduction
A Brief History of Indian Writing in English:

Studying literature gives knowledge about every aspect of human life. Literature is an art that employs language as medium of expression. Good literature ever inspires and highlights human values in every era, at every stage. It is not restricted to specific place or society. It is global, in the sense that it appeals to readers across the national or linguistic boundaries.

Among the world literature, Indian English literature has its unique identity. Its roots are found in the ancient literature and culture of India. Because of India’s great culture, traditions, philosophy, values, glory, spirituality, ideology and many other aspects, the Indian English literature has attracted the world community.

In the history of Indian English writing, Raja Rammohan Roy remains the pioneer writer. It is fact that the renaissance of modern Indian literature has begun with the Raja Rammohan Roy. He was social reformer and had achieved good command over English language. He was the founder of the Bramho samaj that aimed to establish a better and healthy society by removing social evils, like injustice to women, caste barriers, illiteracy.

He showed his mastery over English language by practising prose and poetry in it. For his contribution in establishing and enriching Indian writing in English, K.R Srinivasa Iyengar notes:

Rammohan Roy although he could be named as the first of Indian masters of English prose, was great in so fields that be belonged to Indian history more than to mere Idno- Anglian Literary history.

(R.Srinivas)

Moreover, Rammohan Roy’s contemporaries like Henry Derozio, the Cavally Brothers, Kashiprasad Ghose, Hasan Ali, Mohanlal, Michel Madhusadan Dutt and some more scholars are considered as pioneer literary artists of Indian English writing.

In spite of short life, Henry Louis Derozio (1809-1831) earned the honor to be first Indian English poet. As a teacher of English literature at the Hindu college in Calcutta, he mastered the language and created poetry about nature. He was highly influenced by Keats, Byron, Shelly, Scott and Moore. Kashiprasad Ghose (1809-
1837) is also one of founder pillars of Indian writing in English. His *The Shair* and other poems (1830) can be placed among fine poems in literary history of India. It was he who is considered as the first Indian to publish a regular volume of English verse. His poetry is considered as moralizing and good texture of originality and conventional description.

Another important poet of this era was Michel Madhusudan Dutt (1824-1873) who began writing while he was a student in Hindu college. During his college life, his poems *Spectator* and *Literary Gleamer* in Bengali and English were published in Bengal. He was inspired by Lord Byron. He was the first poet to use blank verse in 1860 in play *Padmavati* based on Greek myth. His epic poem: *Meghnad Budh Kavya* is appreciated as his all time masterpiece even today. Though this epic was based on the *Ramayana*, he was inspired by Milton’s *Paradise Lost*.

Most of the pioneers of Indian writing in English belong to Bengal. Among them Romesh Chunder Dutt’s (1848-1909) contribution is also noteworthy. He was Toru Dutt’s cousin. He had passed Indian Civil Service examination in 1869 and rendered his service at various places in India. He was the master of Bengali and English. He translated his two Bengali novels: *The Luck of Palms* (1902) and *The Slave Girl of Agra* (1909) in to English. His other prose works, *A History of Civilization in Ancient India, Hindu Civilization, and India in the Victorian Age* have their own place in Indian writing in English. Moreover, his great achievement was the Bengali translation of *Rig Veda*. His translation into English verse from *Ramayana, Mahabharata, Rig Veda*, and the *Upanishads* are the most remarkable contribution. Iyengar remarks;

To turn from Aru and Toru Dutt to Romesh Chunder Dutt is like the passing from the bud and the flower to the ripened fruits; from to erato and melpomene tocolio and calliope; from Usha’s rosy – fingered and short lived, to the tolling sum of the ascendant from infinite promise to impressive achievement. *(R.Srinivas)*

Toru Dutt is an outstanding personality in the history of Indo-Anglian poetry. She is one of the most touching examples of those who before their proper time,
passed away. Her life is a tale of joy and sorrow, beauty and tragedy, success and regret. Her early death readers shocked the readers. But before her death, she had already completed literary works of great value and appeal. Among them chief were: *A Sheaf Gleaned in French Fields* (1878), *Bianca* or the *Spanish Maiden* (1878) and *Ancient Ballads* and *Legends of Hindustan* (1882). Besides, she had also contributed her essays and verse to leading magazines of the country and abroad.

Another shining star of Indian English writing is Mannmohan Ghose (1869-1924). He was elder brother of Sri Aurobindo. He completed his education at Manchester and Oxford. *Primavera* (1890) was his first poem collection that received warm welcome by literary scholars at Oxford. He published collection of poems in 1898- *Love Songs and Elegies* and also wrote five act play – *Perseus the Deliverer*. He impressed English scholars by his superb craftsmanship and beautiful rhythm in verse. His verse manifests much intellectual thoughts superb rhythm that makes his poetry outstanding.

When Rabindranath Tagore (1861-1941) started to contribute, Indian English literature, it had established itself well. But it was Tagore who uplifted Indian literature at international level and placed modern India before the world community. Because of the great values of the *Gitanjali*, he was the first Indian to achieve the Nobel Prize for literature (1913). He led Indian writing in English at higher scale and gave recognition to India at global level. He was genius and mastered multi arts. He was a versatile personality who is considered as Gurudev and the Maharishi. He was a poet, actor, dramatist, producer, musician, painter, an educationalist, reformer, philosopher, teacher, novelist, story writer and above all a good human being.

Like some of his senior writers, Rabindranath Tagore wrote primarily in Bengali and translated of his verse and plays into English. He was a blessed poet and before he was eighteen, he had composed more than 7000 lines of verse. *Gitanjali* made him immortal in the world of literature. He became the poet of the world. In Iyengar’s words:

As the years passed, he became more and more a legendary figure; in his following bead and immaculate white robes he was truly in the line of the great Rishi of Upanishadic times, and indeed he was truly in the line of great bearing witness to the
triune Reality, seeing the way showing it to others.
(R.Srinivas)

Sri Aurobindo is another genius literary artist from Bengal. He (1872-1950) is one of the dominant literary figures who have enriched Indian English writing. His poetry is widely read in India as well as abroad. His long poetic career has led him to higher position in Indian English writing. His interest was chiefly in teaching, poetry and politics. He was artist of classics and made use of Miltonic diction and epic similes in his poetry, for example, _Love and Death_, a poem of about eleven hundred lines of blank verse with its central theme of love is based on an ancient Hindu legend. Moreover, Sri Aurobindo has given so many volumes of his poetry and plays, _The Life and Devine_ – a work of prose art is according to many critics is the greatest philosophical religious book.

_Savitri_, the epic creation, is in three parts, divided into twelve books, composed in total 23813 lines and which took fifty years of the poet’s life to be composed is regarded as the most outstanding work of Indian English writing. M.K. Naik writes:

_Savitri_ was continuously revised by the poet almost till the end of his days and shaped into an epic of humanity and divinity, of death and the life divine, a sort of poetic philosophy of the spirit and of life, and an experiment in mystic poetry cast into asymbolic figure. (M.K.)

Iyengar has used the words of Pro. Raymond Frank Piper about _Savitri_:

Aurobindo created what is probably the greatest epic in the English language. I venture the judgment that it is the most comprehensive, integrated, beautiful and perfect cosmic poem ever composed. It ranges symbolically from a primordial cosmic void through earth’s darkness and struggles, to the highest realms of super mental existence and
illuminates every important concern of man through verse of unparalleled massiveness magnificence and metaphorical brilliance. *Savitri* is perhaps the most powerful artistic work in the world for expanding man’s mind towards the Absolute. (R. Srinivas)

In the group of leading Indian English literary artists, Sarojini Naidu (1879-1949) occupies a respectable position. She contributed to prosper Indian English writing by her remarkable works. She studied at Cambridge where she had developed the lyrical art. She was multifaceted personality and more than a poetess. She had also served as the highest official positions in the public life of India.

*The Golden Threshold* (1905) was her first volume of poetry that was followed by *The Bird of Time* (1912) and *The Broken Wing* (1917) which made her the dominant poetess of the age. Her poetry manifests a superb control over meters and structure. M.K. Naik remarks;

Her best poetry is not just a faded echo of the feeble voice of decadent romanticism, but an authentic Indian English lyric utterance exquisitely turned to the composite Indian ethos, bringing home to the unbiased reader all the opulence, pageantry and charm of traditional Indian life, and the splendors of the Indian. (M.K.)

She is recognized as the ‘*Nightingale of India*’. She became one of the utmost political figures as she was the president of the Indian National Congress. She was a rare combination of a poetess and politician.

The period between two world wars is known as the Gandhian Age in Indian history. Mahatma Gandhi inspired the writers of almost all the regional languages of India. He influenced Indian languages and literatures both directly and indirectly. His autobiography *My Experiments with Truth* (1925) is one of the most widely read not only in India but also in the world. It has been translated into thirty six languages. It is a detailed account of his personal life expressed with the frankness and honesty which became a human document. He also wrote pamphlets- *The Indian Franchise*
(1895), An Appeal to Every Briton in South Africa (1896) and Grievances of the British Indians in South Africa (1896). He launched journal-Indian Opinion in which his first major work, Hind Swaraj appeared in its columns in 1909. At the peak of freedom struggle, he started two well known journals to reform and awaken the society - Young India (1919-1932) and Harijan (1933-1948).

Jawaharlal Nehru (1889-1964) is one of the most distinguished figures in the history of India as well as in the history of Indian Writing in English. He was the true heir of Gandhi in politics and one of the leaders of independent India. He was influenced by Carl Marx and Lenin. His first book- Soviet Russia (1928) is the collection of articles in which he views Russia as India’s Well wisher and strong supporter for the development. His first collection of letters published as- Letters from a Father to His Daughter (1930) consists of thirty one letters written by him to his daughter Indira Gandhi. His most remarkable work- Glimpses of World History (1934) is a survey of the world history from the beginning of civilization to mid nineteen century. An Autobiography (1936) is a literary achievement of Nehru as a writer. It is a living record of Indian National Movement and strong sense of history.

In the words of M.K.Naik;

Nevertheless, by virtue of its sincerity and vividness and its manifest historical and literary importance, the work indubitably ranks among the major autobiographies in world literature. (M.K.)

Nehru always wished to explore the great inheritance of India and for that he gave, The Discovery of India (1946). This is a historical survey of India from the Indus Valley Civilization to mid nineteen century is regarded as landmark in literary history and history of India.


Mulk Raj Anand (1905-2004) was the ‘first’ among the modern Indian authors. He wrote sixteen novels and nine collections of short stories. He ranks as the most prolific writer of Indian English prose. As a novelist, short story writer, art critic, art historian, author of children’s literature, professor Mulk Raj Anand’s contribution to culture and literature is enormous.
We come across the depiction of the oppressed in Anand’s writing. His *Across the Black Waters*, *Coolie*, *Two Leaves and a Bud*, *Untouchable* are faithful documents of the lives of the downtrodden. These novels deal with the misery of the poor and their unsuccessful struggle for a respectful life. According to Paul Verghese:

Untouchable is a ‘socially-conscious’ novel, where as Coolie is a ‘politically-conscious novel’. These two novels, it cannot be denied, have served the useful purpose of arousing the conscience of the educated Indians to the problems of untouchability and economic and social injustice in India. (Paul)

Rashipuram Krishnaswami Iyer Narayanswami, known as R.K.Narayan (1906-2001) is the second of the “founding trio” of the Indian English fiction. He was encouraged by Graham Greene at initial stage of R.K.Narayan’s career and helped him to find a publisher in England. Like Thomas Hardy’s Wessex, Narayan created the fictitious town ‘Malgudi’ which is the locale of his almost all the creations of novels and short stories. Many critics comment that Malgudi is a microcosm of India. He is basically a humorist and narrates stories with mild satire and stern reality of the lower middle class Indian society.

If Anand’s art is committed to expose social injustice, economic exploration and plight of suppressed castes and classes in India and Raja Rao is interested in the spiritual essence of India, Narayan’s art aims to entertain the readers. William Walsh admires;

If Anand is the novelist as reformer, Raja Rao the novelist as metaphysical poet, Narayan is simply the novelist as novelist. (W. William)

The last of the “big three” is Raja Rao (1908-2006). He was close contemporary to Mulk Raj Anand and R.K.Narayan. He looks to his work in the spirit of dedication. He was deeply influenced by Sri Atmanand—a spiritual leader to whom he dedicates The Serpent and The Rope. His Kanthapura (1938) is perhaps the finest work of the Gandhian era in Indian English Fiction. His fiction obviously lacks the social dimension of its two major contemporaries. But only his two novels have given him the same fictional chord of their contemporaries.

Ruskin Bond (1934) has been considered ‘Savayo Bhartiya’ (more Indian than native Indian) though his ancestors were British. His father was an army man in the Royal Air Force in the pre-independent India. Most of Bond’s writings show the influence from the social life in the hill stations at the foothills of the Himalayas, where he spent his childhood. He wrote his first novel, The Room on the Roof, when he was only seventeen. It was partly based on his experiences at Dehra, in his small rented room on the roof, and his friends. Since then he has written over a hundred short stories, essays and novels, (including Vagrants in The Valley, The Blue Umbrella, Funny Side Up, A Flight of Pigeons) and more than thirty books for children. He has also published two volumes of autobiography Scenes from a Writer’s Life describes his formative years growing up in Anglo-India; The Lamp is Lit is a collection of essays and episodes from his journal.

Girish Karnad (1938) a Rhodes Scholar at Oxford is one of the foremost playwrights in Indian writing in English. Basically, he writes in Kannada. Many of his plays have been translated into English and performed in India as well as abroad. His first play, Yayati (1961) and then Tughlaq (1964) earned a lot of credit for him while his mythological play Hayavadana (1970) won the Natyasangh award for Best Play of 1971.

Salman Rashdie (1947) is one the most notable among the post independent writers. He was born in India now settled in England. He earned enormous fame for his novel Midnight’s Children (Booker Prize 1981, Booker of Bookers 1992, and Best of the Bookers 2008) established a new trend of writing. His novel Satanic Verses (1988) is controversial and many Islamic countries have criticized this novel.

Mahesh Dattani (1958) is a significant man of Indian theatre who is a director, actor and writer. His some of the eminent plays are: Where There is Will (1986), his first full length play, Dance Like a Man (1989) and Bravely Fought the Queen. Before he associated with the world of theatre, he used to work as a
copywriter in an advertising firm. He is the first playwright in English to be awarded the Sahitya Akademi award.

Kandiah Shriganeshan in his article refers Cronin Richard’s discussion about V.S.Naipaul’s point of view (1964) that Indian literature in English had ceased to exist.

Since Hindi was made the national language, Naipaul must have concluded that the need of English is over. But the reality existing ever after independence speaks volumes of the significant of English in the present modern world. (Kandiah)

Not only the population knowing English for better communication is increasing today but creation of literature in English in India is also reaching higher art day by day. Shobha De, ShashiDeshpande, ManjuKapur, Anita Desai, Kamla Markandaya, Shashi Tharoor, O.P. Bhatnagar, Arundhati Roy, Kiran Desai and many more women writers also contributed for the development of Indian writing in English. As the heading suggests, this is brief discussion about the history of Indian writing in English, it is challenging and impossible to include all the literary artists in this chapter. Therefore, for this study leading and trend setters are discussed on their unique creativity.

Development of Indian English Fiction:

India has a long tradition of story telling. The Panchatantra, Hitopadesha, Vetala Panchavinshati and Katha-Sarit-Sagara are perennial sources of stories in Sanskrit. These stories are unique because of style and technique of narration. The narrator of the stories has interwoven one story with another and his technique maintains the interest of readers or listeners. However, these stories in oral form reigned long and supreme; they cannot fall in the category of the 'novel'. Similarly, drama, epic, lyric and other forms of poems were the choice of people and Indian writers in ancient languages.

Kalidasa and Bhavabhuti, the great dramatists of ancient India; the Ramayana and the Mahabharata; are examples of great epics. Lyric and other forms of poems
are the example of ancient literary form of India. All these forms have enriched the literature of India. However, novel as a form of literature in India appeared at a much later stage. In fact, it emerged only after the introduction of English language in the India after getting English education, inspired by the English novels, Indian writers of the first generation, experimented with this genre in English as well as the regional languages.

Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864) is the first full length Indian novel in English. He then took up writing in his mother tongue, and all his other novels are written in Bengali. Other early novels written in English include Lal Behari Dey’s ‘Govinda Samanta’; or, *The History of a Bengal Raiyat* (1874) and Shoshee Chunder Dutt's *The Young Zemindar* (1883). Toru Dutt, better known as a poet, can be considered the first Indian woman novelist in English language. Her novel *Bianca or The Young Spanish Maiden* was published after her death as a serial in Bengal Magazine in 1879. Other early women novelists include Krupabai Satthianadhan (1862-94), who authored two novels, *Kamala* (1894) and *Saguna* (1895), and Shevantibai M. Nikambe’s *Ratanbai: A Sketch of a Bombay High Caste Hindu Young Wife*. A. Madhaviah was a bilingual writer, credited with pioneering the novel in Tamil; *Thillai Govindlin* (1903). His first of the four novels he wrote in English has an autobiographical touch. *Binding Vine, Mirza Moorad Ali Beg's Lulun, the Beragan, or, The Battle of Panipat* (1884). Joginder Singh's *Nur Jehan* (1909) and Madhaviah's *Clarinda* (1915) are historical novels, while S. M. Mitra's *Hindupore: A Peep Behind the Indian Unrest* (1909) and S.K. Ghosh's novel *The Prince of Destiny* (1909) highlight the theme of east-west encounter.

One of the dominant literary artists of Bengali literature, Rabindranath Tagore is known all around the world. In addition to be a gifted poet, Tagore was an outstanding novelist. His some of the well-known novels are: *The Broken Nest* (1901), *Gora (Fair Faced, 1910), Ghare Baire, (The Home and the World, 1916), Yoga Yog, (Cross currents, 1929)*.

It was the Gandhian age in which Indian English Novel had remarkable output. It would not be an exaggeration to state that the works of Mulk Raj Anand and Raja Rao would have not been as efficient as now without Gandhian influence on them. Subsequently, the form of novel turned to be the most powerful and popular medium of expression in the hands of genuine story tellers, Mulk Raj Anand, Raja Rao and R.K.Narayan. Raja Rao depicted the pictures of political and social themes
while R.K.Narayan created a series of Malgudi novels and short stories. These writers have effectively portrayed typical Indian regional life in their novels. The trio of these three novelists undoubtedly paved way for the development of Indian English fiction. William Walsh remarks about their role in the development of Indian English fiction:

> It was in 1930s that the Indians began what has now turned out to be their very substantial contribution to the novel in English and one peculiarity suited to their talents. (W. William)

Gradually, more Indian novelists preferred to write novel in English. In addition to Mulk Raj Anand, Raja Rao and R.K.Narayan, the three foremost Indian writers of fiction in English, there are noteworthy writers like K.Nagrajan, Bhavani Bhattachary, Manohar Mangolkar, Khushvant Singh, Shashi Deshpande, Kamla Markandya, Anita Desai, Amitav Ghose and many more. All these leading novelists have considerably enriched Indian English literature.

Among leading female writers of Indian writing in English is Bharati Mukherjee who was born in 1940 at Calcutta. Major themes of her novels as well as short stories are the phenomenon of migration, the status of new immigrants, and the feeling of alienation often experienced by expatriates. Her works reflect the some aspects of Diaspora.

One of the most prolific novelists in English Literature, Noble Laureate V. S. Naipaul has produced certain marvelous novels like ‘A house for Mr. Biswas’ and ‘India: A wounded Civilization’. He achieved to be the first writer of Indian origin to win the Booker prize for his work ‘In a Free State’ and since then is admired for his self-constructive writing. He was awarded the Nobel Prize for Literature in 2001 that successfully established his authoritative regime in the world of literature.

Among the later writers, the most outstanding figure is Salman Rushdie, born in India, now settled in Britain. In 1980, Rushdie with his Booker Prize winner novel Midnight’s Children introduced a new era in the writings of Indian English fiction. He ushered a new trend of writing by using hybrid language where he freely sprinkled
Indian words to represent Indianness. It is only after Rushdie that most of other Indian English writers started to employ such language and style.

After Rushdie, the Indian English novel continued its journey in the hands of the writers like Amitav Ghosh. His novels: *The Circle of Reason* (1985), *The Shadow Lines, The Glass Palace* and other novels drew attention of the readers. In 1990, Rohintan Mistry’s *Such a Long Journey* was short listed for the Booker Prize. Vikram Sheth, author of *A Suitable Boy* (1994) uses a purer English and more realistic themes. Being a self-confessed fan of Jane Austen, his attention is on the story, its details and its twists and turns. The other writers of the younger generation include, Kiran Desai, Chitra Benerjee, Raj Kamal Jha, Bharati Kichner, Amit Chaudhri, C R Krishnan, Jhumpa Lahiri etc. Many critics consider these new writers as ‘Rushdie’s Children’ as they are influenced by Rushdi. The most remarkable thing about their writing is the portrayal of India through a foreign language. *The God of Small Things* (1997) by Arundhati Roy won the Booker Prize which indicates that Indian English is on the path of higher standard and better art of writing. This book has drawn attention of the readers of the world and made Indian literature identical at global level. Chetan Bhagat has potential to be called one of the voices of a generation of a middle class Indian youth facing the struggle to fulfill their dreams in this competitive world. His novels: *Five point Someone, One Night @ the Call Centre, Three Mistake of My Life* are the best examples of the recent development of Indian English novel.

Born in London, England in July 1967, Jhumpa Lahiri is a daughter of the parents who had migrated to United States from Calcutta, India. She has distinctive experience of life in culturally different surroundings. She makes use of this experience as a raw material in some of her novels like *Namesake*. She has been awarded by many honors in the U.S.A., and the chief among them is Pulitzer Prize in the year 2000 for her fiction- *Interpreter of Maladies*- a collection of short stories.

In short, Indian English novel has reached at the apex of creation with the contributions of regional and national writers. It plays a pivotal role in creating Indian English literature. It includes variety of themes regarding cultural, social, political, patriotic aspects as well as complexity of human relationship and a lot more beginning from 1864 to the recent days. Many Indian English writers have won International Prizes for their novels and made its unique place in the world literature.
In the second half of 20th century, with the passing of time, the man found himself in more hectic schedule and as a result he did not get more time for reading long stories. Hence, it was natural to turn to something short that he can enjoy at one sitting rather than long narrations in novel. Short story has provided the best option for reading material in such situation. For example, *A Suitable Boy* is a novel by Vikram Seth, released in 1993. At 1349 pages (1488 pages soft cover) and 591,552 words, the book is one of the longest novels ever published in a single volume in the English language. In this digital age, a reader may enjoy the reading averagely more than 80 to 100 short stories in the time he plans to read such big volume. Increasing demand of short stories is one of the characteristics of fast and modern life. From Some writers’ point of view it may also be true. R. K. Narayan comments in the introduction of Malgudi Days:

> The short story affords a writer a welcome diversion from hard work. The novel, whether good or bad, printable or otherwise, involves considerable labour. (R.K., Malgudi Days)

R.K. Narayan prefers to write a short story than to write a novel. He admits:

> At the end of every novel I have vowed never to write another one – a propitious moment to attempt a short story or two. I enjoy writing short story. Unlike the novel, which emerges from relevant, minutely worked out detail, the short story can be brought into existence through a mere suggestion of detail, the focus being kept on a central idea or climax. (R.K., Malgudi Days)

Moreover, certain other qualities of short story except brevity are: suggestiveness and compression. The words are the codes from the writer. Readers can enjoy the limited but artistic world of the writer.

Indian short story in English emerged in 19th century. The pioneer writers were: K.C. Dutt, Rabindranath Tagore, A.S.P. Ayyar and Shankar Ram. However, the form found its intense development in the hands of Mulk Raj Anand, Raja Rao, Manjeri Isvaran, and R.K. Narayan. Some other celebrated short story writers of later
period are: Keki Daruwala, Ruskin Bond, Anita Desai, Shashi Deshpande, Arun Joshi, Kamala Das and many more literary artists who have popularized this form. The scope for the Indian short story is indeed boundless. As R.K. Narayan points out:

The material available to a story writer in India is limitless. Within a broad climate of inherited culture there are endless variations: every individual differs from every other individual not only economically, but in outlook, habits and day-to-day philosophy. It is stimulating to live in a society that is not standardized or mechanized, and is free from monotony. Under such conditions the writer has only to look out of the window to pick up a character (and thereby a story). (R.K., Malgudi Days)

Particularly fiction in Indian writing in English has made its own distinct identity and has taken firm root in our soil. It has won international acclaim and distinction. Fiction, being the most powerful form of literary expression today, has acquired an esteemed position in Indian English literature through these literary forms socio-cultural and political reality of India is highlighted before the world community. It is generally agreed that the novel is the most suitable literary form for the exploration of experiences and ideas in the context of our time, and Indian English fiction occupies its proper place in the field of literature. There are the critics and commentators in the world community including England and America who appreciate Indian English novels. Moreover, it would not be an exaggeration to state that the short stories written by Tagore, R.K. Narayan, Ruskin Bond, Mulk Raj Anand and other story tellers can be ranked among the classic short stories by Maugham, H.G.Wells, Guy de Maupassant, and O Henry. Thus stories and novels by Indian English writers gradually developed and reached at international appreciation.

A Brief Biographical sketch of Rabindranath Tagore:

I have always been fascinated by these two towering personalities, Gandhiji and Tagore. Both
were rebels in their own way and fearless in
denouncing what they considered evil. Both were
attached to truth as they saw it, and it is this that
gave them their enormous strength. Both, fully
conscious of the modern world and reacting to it in
somewhat different ways, were heirs to the spiritual
tradition of India. And thus both of them gave a
spiritual basis to our demand for freedom. Both
were against the bondage of tradition and
denounced superstition and ritual, even though they
attached the greatest importance to our inheritance
from the past and sought to build upon it in the
present. (Jawaharlal)

These are words of Jawaharlal Nehru about two leading figures of India,
Gandhi and Rabindranath Tagore. But here, the researcher aims to discuss a bird’s
view on Tagore’s (1861-1941) biography only. This year (2011-12), entire India is
celebrating 150th birth anniversary of this Nobel Laureate, dominant, versatile
personality.

Tagore was born in Calcutta in a wealthy and prominent Brahmin family. His
father was Maharishi Debendranath Tagore, a religious reformer and scholar; his
mother Sarada Devi died when he was very young. The Tagores were founders of the
Bengal Renaissance and tried to combine traditional Indian culture with and Western
ideas.

In 1883 Tagore married Mrinalini Devi Raichaudhuri, with whom he had two
sons and three daughters. In 1890 Tagore moved to East Bengal (now Bangladesh),
where he collected local legends and folklore. During 1893 to 1900 he wrote seven
volumes of poetry, including Sonar Tari (1894, The Golden Boat), and Kanika (1899,
Short Poems). This was highly creative period in Tagore’s life, and earned him the
rather misleading epitaph ‘The Bengali Shelley.’ More important was that Tagore
wrote in the common man’s language that invited common readers to enjoy his
artistic world.

Tagore was the first to bring an element of psychological realism in Indian
novels. Among his early major prose works are Chokher Bali (1903, Eyesore)
and *Nastanirh* (1901, The Broken Nest), published first serially. In the period of the last decade of 19th century (1891 to 1895) he published forty-four short stories in Bengali periodical, most of them in the monthly journal *Sadhana*.

In 1901 Tagore founded a school outside Calcutta, *Visva-Bharati*, which was dedicated to emerging Western and Indian philosophy and education. It became a university in 1921 and a great source of education and a place of experiments in education system. As an educationalist, Tagore introduced new methods of teaching by involving various arts like dancing, singing, acting etc. in the class room without four walls.

The worst period in Tagore’s life was the first decade of 20th century. He lost his dear ones one by one; first his wife died in 1902, one of his daughters died the next year, and in 1907 he lost his younger son.

Tagore's reputation as a writer was established in the United States and in England after the publication of *Gitanjali* (*Song Offerings*), about divine and human love. The poems were translated into English by the author himself.

Tagore wrote his most important works in Bengali, but he often translated his poems into English. At the age of seventy Tagore took up painting. He was also a composer, settings hundreds of poems to music. Many of his poems are actually songs, and inseparable from their music. Tagore's verse 'Our Golden Bengal' became the national anthem of Bangladesh. Only hours before he died on August 7, in 1941, Tagore dictated his last poem. His written production, still not completely collected, fills nearly thirty substantial volumes. Tagore remained a well-known author in the West until the end of the 1920s. Though his popularity has waned, his many writings continue to be read and translated.

Tagore has rightly been called ‘India’s Poet Laureate’. He has in all written about two thousand poems and fourteen hundred songs. His output of poetry is rich not only in large number of verse but he also stands as a dominant lyric poetry. Tagore is really one of the utmost lyric poets of the world. His lyrics are noted for their simplicity and directness of expression. His sincerity of feeling and variety of imagery combine with the musical flow of words give the reader or the hearer the
impression that the poet’s mystic yearning is harmoniously fused with deep human passion and significance.

Tagore’s poetry is extremely rich in content and form. There is a fine combination of harmony of thoughts, feelings and melody of words, love, spirituality, devotion and the yearning of the human spirit towards the Divine. His poetry has the elements of universality which appeal to all hearts.

Tagore has a distinct place as a playwright too. It is quite true that Tagore’s literary genius has found its best expression in poetry and not in drama, but his dramatic talents have also impressed the scholars. Some of his well-known plays are: *Chitra, The King of the Dark Chamber, The Post Office, King and Queen, Sacrifice.*

As a blessed artist, Tagore was master of almost all the arts and various literary forms; novel is one of them. Tagore wrote eight novels and four novellas. Some of them are: *GhareBaire (The Home and the World)*, *Jogajog (Relationships), Nastanirh (The Broken Nest), Shesher Kobita (The Last Poem or Farewell Song), Gora.* Tagore’s novels present social realities of his time and introduce a wide range of characters.

With masterpieces like *The Post Master, Kabuliwala* and many other stories, Tagore is undoubtedly regarded as the inventor of the modern Bengali short story and is credited with introducing colloquial speech into Bengali literature. He has been compared to such masters of the short story form as Edgar Allan Poe, Anton Chekhov, and Guy de Maupassant. Tagore's short fiction is often set in rural Bengali villages and is peopled by characters from the underprivileged sectors of society, reflecting Tagore's commitment to social realism in prose and his ten years among such individuals. The celebrated Indian film director Satyajit Ray has adapted several of Tagore's stories into movies and made them easily available on the screen for common people.

Tagore's short stories are available to English-language readers in several major volumes, including *The Hungry Stones* (1916), *Mashi* (1918), and *Broken Ties* (1925). More recent translations include *Collected Stories from Rabindranath Tagore* (1970) and *Collected Stories* (1974). As a short fiction writer, Tagore was a practitioner of psychological and social realism. His stories depict poignant human
relationships within simple, relatively uneventful plots. *Postmaster*, is a touching story of a young orphaned girl Ratan employed by the postmaster in a remote village. Here Tagore balances excellently the description of inner world of characters as well as outer world of nature.

Rabindranath Tagore’s writing expresses human feelings, an infinite sympathy and rare psychological insight; he works out the emotional possibilities of different human relations. It may be any form of literature or other art; he has mastered superbly and made it the medium for the sublime creation.

Tagore belongs to the gallery of such writers whose understanding of human psyche is exceptional and whose range of characterization is extremely large. A reader comes across the characters of almost every age in his fiction. Some of his short stories introduce memorable adolescents. He possesses superb art of portraying the boys and girls of juvenile phase in his fictional works. Many of his short fictions like *The Postmaster, Subha, The River Stairs*, introduce memorable adolescent female characters. In his time, there was not a clear concept of adolescent era in human life. In most of the cases, when the childhood was over, the adolescents particularly the girls got married. After childhood, the adolescents were considered as adult. Tagore depicts effectively the confusions, struggle for adjustment, and insight of the pubescent in his some of fictitious works. Real picture of Indian society of initial decades of 20th century is reflected where child-marriage was a common event in many of his tales. Tagore’s female young character Subha, a dumb girl gets married on the base of forgery by her own parents and her suffering, Kusum, who becomes widow at the age of just eight years, Ratan, who is left heart-broken by the postmaster are heart touching examples of his creative power.

On the other hand, the depiction of Phatik and Makhan in the short story *Home Coming* is the best examples of Tagore that indicates how an adolescent boy’s mind works. This tale is appealing and convinces a reader regarding Tagore’s deep understanding of the lad of fourteen. Here, he throws light on the physical as well as mental development of the adolescent boys. He also indicates the role of adults especially parents and teachers towards the healthy growth of the young. The Nobel Laureate, versatile personality, gifted poet and multi artist Tagore is respectfully remembered for his unique contribution for the development of the fiction about the adolescents. In this respect Shubham Tiwari remarks:
In recent times the innocence, tenderness, simplicity, wonder, happiness and brightness of childhood reflected in Rabindranath Tagore’s works have become a source of joy withstanding Freud and all his theories. (Shubham)

A Brief Biographical sketch of R.K.Narayan:

Reviewing R.K.Narayan’s memoir My Days, John Updike, a novelist wrote:

The autobiography of a writer of fiction is generally superfluous since he has already, in rearrangement and disguise, written out the material of his life many times. (John)

In other words, the writer of fiction may be directly or indirectly found in the stories he writes. R. K. Narayan is also one of such authors whose writing is a mixture of facts and fiction. In some of his novels readers come across the incidents that they read in his autobiography My Days. However, the researcher aims to focus on some basic and important brief account of his life and career.

Born on October 6, 1906, Rasipurm Krishnaswami Iyer Narayanswami has been regarded as one of the most outstanding Indo-Anglian story tellers. He is probably the most artistic of the Indian writers whose chief aim is to satisfy aesthetically rather than to use their art for propaganda.

There exists a custom in South India the first letter of the artist’s name stands for his native. ‘R’ in R.K.Narayan’s name stands for the village he belongs to- Rasipuram, in the district of Salem; ‘K’ stands for his father Krishnaswami Iyer. The full form of ‘Narayan’ is Narayanswami that he never used.

After graduating from Maharaja College, Mysore in 1930, he joined Mysore Secretariat as a clerk to support his family, but it lasted short. He also tried to serve as a teacher in a school, but his genuine interest in literature made him leave this job too.
The most important event took place in his life in 1935, when he came across a girl named Rajam whom he married later. It was a case of love at first sight. Despite no sign of horoscope matching between the two, the love-lore young man married the girl. Their marriage was a happy one but short lived. Rajam died of typhoid in 1939 only after five years of their marriage leaving behind a motherless girl. This great shock affected the writer’s creativity and he could not write for a considerable period.

After a long struggle to find publishers for his novels in India, Narayan succeeded with the help of his mentor and friend, Graham Greene, who encouraged him and managed to get publishers in England for Narayan’s first four books, including the semi-autobiographical trilogy of Swami and Friends, The Bachelor of Arts and The English Teacher. Narayan’s works also include The Financial Expert, hailed as one of the most original works of 1951, and Sahitya Akademi Award winner The Guide, which was adapted for films in Hindi and English language.

It was the creation of imaginary Malgudi that earned enormous fame for Narayan. The setting for most of Narayan’s fiction is this South Indian town that exists nowhere on the map but in the writer’s mind. The readers do not come across the actual Market Road, Kabir Street, Nallappa’s Grove, Albert College, Lawley Extension, Malgudi Station, Grand Malgudi Circus, Mempi Hills, Trunk Road and the sand on Sarayu bank and many other places as presented actually in Hardy’s Casterbridge with its Outer Wall, Roman Amphitheatre, King’s Street etc. The readers also come across Ruskin Bond’s locations mostly the foot-hills of the Himalayas. The Room on the Roof describes many areas of Dehradun city and its surroundings. According to some critics Malgudi represents real India, as what happens in Malgudi happens in India too. The culture of the Malgudi people is the culture of India.

Narayan's literary style is simple with a natural element of humor about it. It focuses on ordinary people, reminding the reader of next-door neighbors, cousins and common life, thereby providing a greater ability to relate to the topic. Unlike his national contemporaries, he was able to write about the intricacies of Indian society without having to modify his characteristic simplicity to confirm to trends and fashions in fiction writing. He also employed the use of nuanced dialogic prose with gentle Tamil overtones based on the nature of his characters. Critics have also
considered Narayan to be the Indian Chekhov, due to the similarities in their writings, the simplicity and the gentle beauty and humor in tragic situations. Greene considered Narayan to be more similar to Chekhov than any Indian writer.

Narayan is one of the lucky writers who succeeded highly with the publication of the very first book; his first novel *Swami and Friends* (1935) was a mega success and then he never looked back. *The Bachelor of Arts* (1937), *The Dark Room* (1938), *The English Teacher* (1945), *Financial Expert* (1952), *Guide* (1958), *The Vendor of Sweets* (1967) and some other novels were published subsequently.

The characters we come across in Narayan’s novels are most realistic. They are mostly common men. It is truly commented that most of Narayan’s heroes are ‘unheroic heroes’. Swami in *Swami and Friends*, Chandran in *The Bachelor of Arts* or Mali in *The Vendor of Sweets* are the main characters without having heroic qualities. They do not possess inner strength to face difficulties and they run away from their home; they are escapists. Moreover, the stories are male dominated like Indian society. There is very significant role of woman in few novels like Rosie in *The Guide* or Savitri in *The Dark Room*. The researcher also observed that there is hardly any Muslim character in the literary world of Narayan. Most of his fiction depicts Hindu culture. Narayan’s characters range from young boy Swami (*Swami and Friends*) to old man Jagan (*The Vendor of Sweets*).

R.K.Narayan’s writing is not limited to novels only; he is a widely read story teller. His most famous collection of short stories is *Malgudi Days* which consists of memorable stories like *An Astrologer’s Day*, *The Missing Mail*, *The Blind Dog* and many other stories. These stories written with Narayan’s simple style and characteristic, mild satire and portray day to day Indian Life. He enjoyed writing short stories than novels. He remarked in the introduction of *Malgudi Days*:

The short story affords a writer a welcome diversion from hard work. The novel, whether good or bad, printable or otherwise, involves considerable labor. At the end of every novel I have vowed never to write another one—a propitious moment to attempt a short story or two. I enjoy writing short story. Unlike the novel, which emerges from relevant,
minutely worked out detail, the short story can be brought into existence through a mere suggestion of detail, the focus being kept on a central idea or climax. (R.K., Malgudi Days)

This legendary person has won many awards and honors. His *Guide* received the *Sahitya Akademi* Award for the year 1960. This novel has also been filmed by Dev Anand and his brother Vijay Anand and it was a super hit. R.K.Narayan was also awarded *Padma Bhushan* in 1964; University of Leeds conferred him the honorary degree of D.Lit. He had been included in ‘The Writers and Their Works Series’ published by British Council; he was the first Indian writer to receive this honor. Many of his stories have been broadcast by the B.B.C. He won the A.C.Benson medal given by Royal Society of Literature in 1980. Moreover, he was made Honorary Member of American Academy and Institute of Arts and Letters in 1982. In 1989 he was made a Member of *Rajya Sabha*. He achieved Padma Vibhushan in the year 2000 for his distinguished writing. He passed away on May 2001 at the age of 94 leaving behind a glorious legacy that inspires new writers.

R.K.Narayan is distinctive story teller in many ways; he has a superb command over English language as his works are not translated from his regional language into English but direct expression into English. He is one of very few Indians who manifest excellent mastery over a foreign language, English. Perhaps, English language is better suited to his creative writing than even his mother tongue. In a B.B.C. interview in 1968 Mr. William Walsh asked Narayan whether he found it any strain to write in English, he replied:

> Until you mentioned another tongue, I never had any idea that I was writing in another tongue. My whole education has been in English from the primary school, and most of my reading has been in the English language…I am particularly fond of the language…I wrote in English because it came to me very easily. (W. William)

His setting Malgudi is unique and can be found only in his fiction. His simple style and many other aspects make him rare a fiction writer. He never makes use of
violence or vulgarity to become popular as some of novelists do. He entertains his readers through realistic yet artistic depiction of Malgudi people. P.S Sundaram points out:

R.K.Narayan is probably the best known and most widely read among Indian writers in English of last fifty years and more. His output from 1935 onwards has been continuous and of a consistently high quality. And he has achieved popularity without resorting to themes like and violence or emphasis on pseudo-spirituality. (P.S., R.K.Narayan as a Novelist)

R.K.Narayan’s literary world of adolescents is distinctive. The character of Swami, a ten year boy in his novel Swami and Friends is perhaps the most popular in his fictional works. His world of youngsters is a creation close to reality. His young heroes are ordinary boys like Swami not capable to handle heroic deeds like Kim or Tom Sawyer. Most of his adolescents live with their family under the authority and supervision of their fathers. Here, Narayan points out Indian social reality that people prefer to live in joint family. The young boys have deep affection for the parents as well as grandparents. This tradition of Indian culture influences intensely on the development of the growing ups. Swami, Mani, Rajam, Chandran, Balu and other boys of Narayan’s different fictions live with their family.

R.K.Narayan’s knowledge of child-psychology and his portrayal of children and pre-adolescents are remarkable. This can be seen in the finest way in his early novels Swami and Friends and The Bachelor of Arts. In his very first fiction, Swami and Friends, he has depicted a realistic picture of childhood and early boyhood. There is hardly any aspect of child life which is not touched in this novel. The process of the transformation of childhood into boyhood has been realistically presented by Narayan. It requires a deep psychological insight and understanding to paint the world from a child’s point of view. In this respect, Narayan may be compared with Charles Dickens.
A Brief Biographical sketch of Ruskin Bond:

Ruskin Bond occupies a respectable position in Indian writing in English. He was born in Kasauli, Himachal Pradesh, on 19th May, 1934, and grew up in Shimla, Jamnagar, Dehradun and Mussoorie. As a young man, he spent four years in the Channel Island and London. He now lives in Landour, Mussoorie, with his adopted family.

In the course of a writing career spanning fifty years, he has written over a hundred short stories, essays, novels and more than thirty books for children. His three collections of short stories, *The Night Train at Deoli, Time Stops at Shamli* and *Our Trees Still Grow in Dehra* have been published by Penguin India. He has also edited two anthologies, *The Penguin Book of Indian Ghost Stories* and *The Penguin Book of Indian Railway Stories*. Bond’s writing is greatly influenced by the hills, and the valley of Dehra Dun, where he spent his childhood.

Soon after his schooling, Ruskin left India to live in London. There, he took up odd jobs like working for a travel agency and a photo shop. He lived there for four years, but memories of India continuously haunted and overwhelmed him. On the other hand, it is also true to state that Indians love him too. Leading news papers take note of his contribution to literature. They wish him happy birth day like a family member. Here is an example of such a press matter:

Happy Birthday Rusty
May 18, 2012 | BijoyBharathan, TNN

Ruskin Bond is a name that rings more than one bell of nostalgia in all of us, who were weaned on his wonderful stories from our school days. He celebrates his birthday on May 19th. The Indian author of British lineage is a media-shy doyen of children's literature and the recipient of the SahityaAkademi Award and the Padmashree as well. His wonderful short stories and his unforgettable characters have timelessly left their
mark on the psyches of bibliophiles in all age
groups. (Bijoy)

Ruskin Bond’s first novel, *The Room on the Roof*, written when he was only seventeen, a novel about adolescents by an adolescent, won the John Llewellyn Rhys Memorial Prize in 1957. *Vagrants in the Valley* was also written in his teens. These two novellas were published in one volume in 1993.

His non-fiction writing, *Rain in the Mountains* was also much acclaimed. Since then he has written several novellas (including *Vagrants in the Valley*, *A Flight of Pigeons* and *Delhi Is Not Far*), essays, poems and children’s books.

Ruskin Bond has also written over a hundred short stories and articles that have appeared in a number of magazines and anthologies. His novel, *The Flight of Pigeons* was adapted into a movie, *Junoon*. He received the *Sahitya Akademi* Award in 1992 for *Our Trees Still Grow in Dehra* and the *Padmashri* in 1999 for children’s literature.

It has taken the better half of fifty years for Ruskin Bond, one of India's most prolific writers in English for adults and children, to receive the critical attention that he deserves. Yet critics have tended to pay more attention to his writing for children’s literature. Dr. Nigam Dave also remarks in this connection:

There has been a common misunderstanding about Ruskin Bond that he is a writer who writes only for children and is not worthy of serious critical attention. Bond has written for over 40 years now in almost all the genres but has not been taken seriously. Many writers who write less effectively than Bond have received more critical attention because they select to write on the themes of communal harmony, social problems, poverty in India, untouchability or liberation of women. Ruskin Bond deserves full attention and appreciation for handling of the sensitive issue of ‘growing up. (Nigam)
Ruskin Bond’s writing style is distinct in a way that it tries to make reader understand the landscape and ethos through carefully mastered words. His writings have won him both tremendous critical acclaim as well as a long list of fans throughout the literary world. Replete with unassuming humor and quiet wisdom, his stories manifest a deep love for nature and people. His fascinating descriptions about the flora and fauna of Himalayas cannot be missed in his more than one hundred short stories, essays, novels, and more than thirty books of children that he has written.

Ruskin Bond’s stories do not paint horrible picture like of Edgar Allen Poe who is considered as the pioneer of suspense and thrilling short stories. He can be credited with having invented the detective short story and as such can be considered the father of this genre of literature. His stories present the deeper layers of human psyche- a nightmarish world of guilt, violence and unspeakable horrors. While, Bond depicts a world of common folk that is based on day-to-day life. He focuses on surroundings of the characters and outer world. In his stories, both the people and places have their own role to develop the plot. Like R.K. Narayan he also finds short story as a more suitable medium for his literary creation. He admits in the introduction of *The Night Train at Deoli and other stories*, a well-known collection of his short stories:

> I have never been any good at the more lurid sort of writing. Psychopathic killers, impotent war-heroes, self-tortured film stars, and seedy espionage agents must exist in this world, but strangely enough, I do not come across them, and I prefer to write about the people and places I have known and the lives of those whose paths I have crossed. This crossing of paths makes for stories rather than novels, and although I have worked in both mediums, I am happier being a short story writer than a novelist. (Ruskin, *The Night Train at Deoli and Other Stories*)

Ruskin Bond’s writing is rather clear and understandable by all and very humorous. He faced a lot of struggle in his personal life as well as in his professional
life of a writer. Yet, he was always cool in handling situations, and often enjoyed his life in a simple but pleasant manner. He had manageable contacts, acquaintances, and friends, thereby making his life easy. The highest level of his sense of humor was the best plus point.

In his stories, Mr. Bond takes the reader with him in order to visualize those days’ fashion, beliefs, culture, trend and lifestyle etc. He makes the reading pleasant through his simple yet expressive way of writing which makes the book not to put down by the reader at any point of time.

**Adolescence: Definitions and Concepts:**

Literature deals with every stage of life. Adolescence phase is highlighted by many literary artists in the almost all the forms of literature particularly in fiction. In Hindu mythology, there are plenty of stories about various features of the growing ups. Adolescents like Dhruv, Prahlad, Love, Kush, young Lord Krishna, Eklavya and many other are respectable mythological characters even today. Different writers in different ages pay attention on this significant stage of life. Some times, the adolescent character(s) may be just a stage between childhood and adulthood in fiction; while there are many examples of fiction which focuse fully on the growing ups.

In his poem, *All the World’s a Stage*, William Shakespeare considers the whole worlds as a stage and men and women are merely players who perform different roles they get. After infant’s the second is the school boy’s phase that is one of the most significant stages that shapes one’s personality and molds one’s self. That is the stage of ‘adolescence’. It is a link between childhood and adulthood. This is such a period of life as witnesses a drastic change in one’s physical, emotional, mental and social development. An adolescent who has just left his childhood behind and has not grown aduelty fully, struggles to settle him/herself. One becomes more conscious about his/her personality, appearance or look, dressing manners, physical changes that develop at very fast speed.

The researcher aims at undergoing the various features of adolescent stage in life. It may serve a purpose to highlight different characteristic, aspects of his stage
that may draw attention of parents, elders and guardians towards fast approaching changes in teen agers and to appeal them to comprehend their (adolescents’) confusion and develop a sympathetic and friendly attitude towards them. That will unlock their hearts to discuss their personal matters, confusion, and misunderstanding with elders for proper guidance. This will prove beneficial to both parents and adolescent to have better tuning and avoid daily clashes. Most of clashes take place on account of parents’ failure to study their children and when they instead of sympathy, handle them strictly, the adolescents may turn to rebellion. They make the situation worst by running away from home, stop taking meal and shut themselves into room, avoid conversation. In such circumstances, proper understanding of their psychology will enable the parents to establish smooth relationship with their grown up children.

In this period they must be properly guided and counseled, otherwise adolescence stage is considered as the period of stress and storm. It is the period of struggle as adolescents are considered neither as adults nor as children. There may be the problem of maladjustment. If the adolescents are properly guided they will understand changes in them in better way.

**Definition(s) of Adolescence:**

The task of defining adolescence remains a confusing one due to the fact that adolescents themselves are influenced by various factors that determine when childhood ends and adulthood begins. In general conception, the term ‘adolescence’ has been derived from Latin meaning ‘to grow up’ and it is a transitional stage of physical and psychological human development that generally occurs during the period from puberty to legal adulthood. It is quite impossible to have a general agreed definition of such term. One of the definitions is given in Medical Dictionary:

**Adolescence** [ad"o-les`ens]

the period between the onset of puberty and the cessation of physical growth; roughly from 11 to 19 years of age. Adj. adoles’cent. Adolescents vacillate between being children and being adults. They are adjusting to the physiologic changes their bodies are undergoing and are working to establish a sexual identification and to
use these changes for their personal benefit and for the benefit of society. They are searching for personal identity and wanting freedom and independence of thought and action, but they continue to have a strong dependence on their parents and suffer feelings of loss in separating from them. In reaction to this they identify with their peers and tend to yield to peer pressure and conform to peer group values, behavior, and tastes in such things as clothing, food, and entertainment. (http://medical-dictionary.thefreedictionary.com/adolescence)

**Duration of Adolescence:**

To define or fix the exact period of adolescence is difficult. Generally, it is believed that the duration after childhood and before adulthood is the stage of adolescent. S.P.Chaub considers the duration of adolescents:

According to psychologists adolescence starts at the age of 12 or 13 years. The dawn adolescences is comparatively earlier in girls than in boys. Psychologists generally agree with the following developmental order of adolescence in boys and girls:

Boys: Early adolescence from 11 to 12 $\frac{1}{2}$ or 13 years
- Middle adolescence from 13 to 18 years
- Late adolescence from 18 to 21 years

Girls: Early adolescence from 10 to 11 years
- Middle adolescence from 12 to 15 years
- Late adolescence from 17 to 20 or 21 years

(S.P)

Edger Friedenberg, an American social critic defines adolescence from social and cultural point of view:
Adolescence is the period during which a young person learns who he is, and what he really feels. It is a time in which he differentiates himself from culture; though on the culture’s terms. It is the age at which by becoming a person in his own right, he becomes a capable of deeply felt relationship to other individuals, perceived clearly as such. (Friedenberg)

The above cited figures may differ in individual cases. Some children may be late or earlier in getting to this stage of adolescence. But, the figures clearly indicate that girls grow adolescent one or two years earlier than boys. S.P.Chaube throws more light on this term adolescence:

Period of life from puberty to adulthood (roughly ages 12-20)characterized by marked physiological changes, development of sexual feelings, efforts towards the construction of identity, and a progression from concrete to abstract thought. Adolescence is sometimes vied as a transitional state, during which youths begin to separate themselves from their parents but still lack a clearly defined role in society. It is generally regarded as an emotionally intense and often stressful period. (S.P)

Girls have usually reached full physical development by ages 15–17, while boys usually complete puberty by the age of 16–18. Any increase in height beyond the post-pubertal age is uncommon. Girls attain reproductive maturity about 4 years after the first physical changes of puberty appear. In contrast, boys accelerate more slowly but continue to grow for about 6 years after the first visible pubertal changes. Here is a chart showing clearly the development period of an infant to adult:
Approximate outline of development periods in child and teenager development is given here. Adolescence is marked in red at top right. Adulthood is indicated after 18 to 19 years. However, this duration of adolescence differs from time to time and culture to culture.

**Research Questions:**

The research study is based on the quest to find out satisfactory solution of certain questions related to the adolescent characters portrayed in the selected fiction of Rabindranath Tagore, R.K. Narayan and Ruskin Bond. They are as follows:

- What is ‘adolescence ’? And what is role of adolescence stage in man’s life?
- Why do adolescents behave in certain way in some circumstances?
- How do different writers peep into the world of the growing ups through their fiction?
- How does Tagore introduce adolescents in his fictional works?
- How does R.K. Narayan present growing ups in his fictional works?
- How is the world of adolescents in Ruskin Bond’s fiction?
- What similarities and differences can be observed in the fictional works of Tagore, R.K. Narayan and Ruskin Bond?

**A Statement of Aims and Objectives:**

While reading the researcher came across the characters of Swami in *Swami and Friends* and Chandran in *Bachelor of Arts* by R.K. Narayan, he found something
common in them. They run away from their home and wander here and there with friends and do many things restricted by elders. The researcher found it interesting to study such characters in R.K.Narayan’s fiction. The researcher also came across another writer Ruskin Bond and Rabindranath Tagore whose characters have resembling features. The researcher decided to analyze certain other characteristics common among the Adolescent characters in the selected works of Rabindranath Tagore, R.K.Narayan and Ruskin Bond for below purpose:

**Objectives:**

The present research project aims at studying adolescence appeal(s) found in three widely read fiction writers of India Rabindranath Tagore, R.K.Narayan and Ruskin Bond. The objectives for selection of adolescent stage for the proposed research are:

01. To have a deeper understanding of Rabindranath Tagore R.K.Narayan and Ruskin Bond’s creative world.

02. To undergo the portrayal of adolescent psychology in the works of both the writers.

03. To compare and differentiate the presentation of the world of teen-agers.

04. To create the difference among the adolescence of different time in the works of these three writers.

05 To draw a boundary-line between child and adolescence, and adolescence and adult.

**Prospective Contribution of the Research:**

The research project has been undertaken with the hope that the research will be an authentic statement on this fertile subject. It will add a new prospective to the reading of fictional works of Rabindranath Tagore, R.K.Narayan and Ruskin Bond. It will be helpful to the students studying these leading writers of Indian writing in English. Moreover, it will be helpful to the parents and elders to handle the growing ups with friendly approach
Research Methodology:

Since this research work is a kind of qualitative research work, the researcher has relied mainly on library work. E-source has also been referred. The researcher also tried to arrange an interview with one of the selected writers of the study, Ruskin Bond by visiting Landor, Masoori. But, on account of the author’s ill health, the interview could not be carried out. General method of research work has been followed; that is selection of the research topic, data collection, selection and design research method, research, analysis and validation of data, findings and evaluation. For works citation, the researcher has strictly followed MLA 7th edition.

Scope and Limitation(s) of the Study:

Every research work has its own limitation as it cannot include all related aspects to the selected writer(s) and their works. The following are the limitations of this study:

- In this doctoral research work, the researcher has focused only on the adolescence appeal(s) as is represented in the select works of Rabindranath Tagore, R.K.Narayan, and Ruskin Bond.
- Thematic concern of the researcher is restricted to the adolescence stage that is to say 12 to 18 years tentatively.
- The present research focuses more on socio-psychological and biological aspects of adolescence characters portrayed in the select works of respective authors.
- As all three writers belong to different cultural settings, cultural differences among the respective writers do not fall in the research purview of the researcher.
- The findings of the research study solely depend on the data collected based on the primary sources and secondary sources.

Chapter Scheme:

- Chapter-I: Introduction

The first chapter, introductory chapter deals with the purpose of the study. It throws light on the rise and development of Indian Writing in English in brief. It
refers to the contribution of literary artists who have enriched our literature in a foreign language, English. From general to particular, this chapter focuses on brief biological sketch of three leading fiction writers of our country, Rabindranath Tagore, R.K. Narayan and Ruskin Bond subsequently. These three writers have peeped into all stages of life through their fictional works. However, this study focuses on a particular phase of life shown by them, ‘adolescence’. In order to make the project more authentic, scientific analysis, definitions, reviews of psychologists regarding adolescence stage have been also referred in this chapter.

**Chapter-II: The Review of Adolescence Related Literature**

The internal and external growth of an adolescent is affected by geographical conditions, weather, socio-economic status, cultural aspects, and many other factors of the society he is member of. The second chapter of my thesis discusses some examples of adolescence fictional works of different ages as well as different territories ranging three continents, Europe, America and Asia. It highlights how different writers have depicted the adolescent stage in their novels and short stories. It is a challenging task to refer all literary works dealing with adolescence phase, hence the selection has been made here referring some of the leading fictional works, like *David Copperfield* by Charles Dickens, *Playing the Game* by Arhter Mea, *The Adventures of Tom Sawyer* by Mark Twain, *I Want to Know Why* by Anderson Sherwood, *Kim* by Rudyard Kipling and *The Leopard in the Night* by Shashikala Skemoi. Every pair selected here represents British, American and Indian novel and short story of teenage characters. The study of other writers’ adolescent stage will provide an opportunity to compare and contrast the features of growing up phase at global stage. Besides, critical works on these writers have also been referred here for better understanding about the growing ups.

**Chapter-III: Adolescence Appeal in the selected Works of Rabindranath Tagore**

Rabindranath Tagore is an outstanding literary artist. His writing highlights every stage of life. The third chapter of the thesis analyses how he has depicted adolescent characters in his fiction, selected by the researcher. It shows how his novel *Gora* presents mainly female adolescents surrounded by strong social restrictions.
Tagore’s short stories *The Postmaster, Subha, The River Stairs,* and *Home Coming* highlight the growing up phase of life. They introduces Tagore’s literary world from different angle. His teenagers grow in different in way. He gives a realistic picture of the poor and pitiable female adolescents like Ratan, Subha, Kusum etc. of orthodox Indian society of his time. Many of his growing up female characters are found married and some become widow before they actually begin to understand what life is.

- **Chapter –IV : Adolescence Appeal in the selected Works of R.K.Narayan**

As the title of this thesis suggests, the fourth chapter highlights R.K.Narayan’s fantastic world of the adolescents. His first novel, *Swami and Friends* presents a wonderful world of school boys. His other novel, *The Financial Expert* demonstrates the struggle between youth and adult, the son Balu and his father Margayya. R.K.Narayan also occupies a reputable position as a writer of short fiction. His short stories selected here are: *The Mother and Son, Shadow, Iswaran* and *Naga* introduce some characteristics of adolescent stage of life. Like Tagore, R.K.Narayan also depicts the life of common Indian folk.

- **Chapter-V : Adolescence Appeal in the selected Works of Ruskin Bond**

Fifth chapter of the thesis focuses on the world adolescents created by Ruskin Bond. He is one of very few writers who have focused on the life of the adolescents. His novels about the growing up invite readers to peep into a different and interesting world. His novels at initial stage of his career developed upon the adolescent world. Bond’s growing ups are depicted with so many features of this sensitive phase of life. They have a great liking for wandering, mostly found with friends; increasing attraction for opposite sex, sense of rebellion, financial independence, thinking about career and many more characteristics can be observed in Bond’s novels like *The Room on the Roof, Vagrants in the Valley.*

Bond’s short stories like *Chachi’s Funeral, The Night Train at Deoli, Panther’s Moon, Love is a Sad Song* show of growing ups is different from Tagore and R.K.Narayan in the sense that he shows deep interest in physical growth of the boys and girls.
Chapter VI: Conclusion

The research undertaken concludes rationally, methodically and analytically. This chapter throws light on the findings of the study. It presents comments on the portrayal of the adolescent characters in the select fictitious works of the three writers chosen for the study. It aims to compare and contrast observed in the process of growing up in the select works of the study.

The first chapter is introductory chapter; it refers certain fundamental aspects related to the study. It briefly presents the rise and development of Indian writing in English. It also discusses the stages of development of Indian English fiction and how it made a respectable place in Indian writing in English. This chapter gives biographical detail about Rabindranath Tagore, R.K. Narayan and Ruskin Bond. It also refers various definitions of an important term found in the title of this study, ‘Adolescence’. This chapter ends with basic information about this study like research questions, objectives, design, methodology, chapterisation etc.
Works cited


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