CHAPTER I

INTRODUCTION - IMAGE OF INDIA

1.1.0 Many of the writers, foreign as well as Indian, have given only an imaginative or partial account of India in their attempt to depict a total picture of India in their works. The foreign writers cannot present the 'total India' because they are just interlopers who can view India only superficially from the outside. Therefore, the images presented by them are strictly limited and essentially there are only two foreign images of India: India as heaven/hell and India as a dream/nightmare. The Indian writers too have selected only a certain aspects and as such there is a familiar pattern of characterization of India in their writings. Invariably, all these writers impose a predetermined or prejudiced view on India instead of allowing historical or well-documented facts to speak for themselves. And, therefore, their accounts become either imaginative or personal and in any case fragmentary. These formulations are partial or lopsided and therefore, cannot contribute towards an authentic delineation of the reality of contemporary India. Modern India has at least three distinct major aspects or dimensions or faces - spiritual, secular, and iconoclastic - consequent upon the inevitable historic phase of the conflict or dialectic between
tradition and modernity. These three major aspects of India to which may be subsumed its other aspects are not mutually exclusive but coexistent in the real India. The three faces of India are represented by Gandhi, Nehru and Chaudhuri respectively in their writings. Gandhi pictures a spiritual India; Nehru, synthesizing tradition and modernity, offers a secular India, and Chaudhuri portrays an iconoclastic India. And the real image of India may be constituted by these three versions of India.

1.2.0 The foreign writers either extol India to heavenly heights or degrade it to a hell. While writers like E.M. Forster and some orientalists present a sympathetic image of India, Louis Dumont and others present a sinister image of India. Koestler is unhappy with India's "barren, shapeless hills" (Koestler 1972: 20) and the river-front at Benares which presents "Victorian facades and Neo-Moghul palaces rising tier by tier without a single gap" (Koestler 1972: 20). India confuses and confounds modern cognitive structures because she is not self-conscious, so, she cannot self-define. As Forster says:

She calls "come" through her hundred mouths through objects ridiculous and august. But come to what, she has never defined.

(Forster 1924: 136-137)
Since India does not declare herself she cannot be recognized by Western perceptual modes which thrive on distinction. D.S. Philip says:

The reason is that India does not provide markers for her own identification. Thus, the perceiver of India who has been imbued with the modern structure of cognition can only see hazy outlines which defy classification (Philip 1986: 24).

Though a number foreign writers present diverse images of India, one will not fail to perceive a certain constancy of dominant themes related to the Hindu religion, philosophy and literature, the economic and social life of the people and the vitality of the Indian civilization. None of them claims that he has written the last word on the subject, for there can be no last word on a subject such as 'India'. Their writings cannot comprehend this rich and diverse land, but the writers have managed in their scholarship to give the layman a divergent view of a significant culture.

1.2.1 From the earliest times, the Spanish have looked upon India as a fantastic and marvellous land, noted for its wise and virtuous man and containing a multitude of curious things. However, the Spanish view of India is considerably
distorted and would remain so for sometime to come. The Spanish writer Mosen Diego de Valera, in his *Chronica de Espana abrevida*, has accumulated the greatest collection of myths and fantastic stories relating to India. Another Spanish scholar, Fray Bartholome de Las Casas, in his famous work *Apologetica historia Sumaria de Las Indias*, writes about the religious and moral life of the natives.

1.2.2 To the American, India becomes a land of the exotic and the strange. American impressions of India are based partially on fact and partially on fantasy or misconception. The writings of Henry David Thoreau and Ralph Waldo Emerson provide Americans with some opportunity to learn India and its culture. Of the intellectual elite of American philosophers, writers and poets, whose ideas represent an enlivening attempt to integrate India into their philosophy of life, the names of Emerson, Thoreau and Walt Whitman stand most conspicuous. Emerson strives for recreating a new attitude to life with the help of Indian thought. His entire response to Indian thought is characterised with the attempt to synthesize the values of the old and the new world, which he had longed for since his youth. Whitman's quest for spiritual truths also leads him to the East, particularly to the great scriptures of India. Thoreau, like Whitman, is drawn towards Indian philosophy in his
strivings for a fuller and more natural realization of self, but his response to India represents a richer and more complete integration.

1.2.3 The British writers are also influenced by India. Shelly retained his interest in India to the last days of his life. Numerous references to India, scattered in his poems indicate his special interest in India. John Ruskin's attitude towards India - particularly his unsympathetic criticism of Indian art, architecture and sculpture - represents the lowest level of English response to India. As Hindu religion seems to Ruskin to be unnatural, irrational and superstitious, the art, architecture and sculpture of ancient India, mainly dedicated to the service of religion, also appear to him equally unnatural, irrational and monstrous. Tennyson's attitude towards India is also considerably influenced by the socio-political cross currents of his age. He is convinced of the moral superiority of his nation over India. D.H. Lawrence, too, in his efforts to reevaluate the process of civilization turns to the East. The lure of the East continues to attract him, but, he seems to waver between the West and the East and cannot find the meeting point of the two. James Joyce draws much from Indian philosophy, assimilating it, and presenting a new creative and artistic synthesis of the East and the West.
1.2.4 Not only the Americans and English writers are influenced by the Indian thought, the Burmese too, are drawn towards India, which, in fact, is the homeland of their religion and the source of many traits of their culture. And yet the recent Burmese impression towards Indians is not very positive due to political friction and resentment. The Rumanian view of India is actually formed in large measure by the ancient Indian epics. Many of the epic stories became favourite themes of Rumanian folklore. The impact of the rich literature of the East can be traced in some of their famous literary creations like Varlaam si loasaf Halima and Sundipa. The Indian epics stimulated their imagination and they consider India as a land of almost inexhaustible human and material resources.

1.2.5 Some of the earliest record of the Russian literature about India seems to be a biased one. The Soviet explorer, Afanasii Nikitin has written an account of his trip to India in his famous journal Voyage Across Three Seas. It is a meticulous record of a remarkable country. However, there is a great deal of the rash generalization and hasty judgement in his accounts. He tarnishes the image of Indian women by saying that Indian woman like to live with white men in order to have white children. His prejudices on India are reflected in almost every page of the journal.
1.2.6 Among the French scholars, Montesquieu and Voltaire stand out as they are concerned to accumulate the new knowledge of the East into their thought and writings. They both read a lot about India and incorporated it into their work. But, unfortunately, most of Montesquieu's knowledge of India come from the published accounts of travellers and missionaries. Montesquieu's *Spirit of the Laws* and Voltaire's *Essay on Customs* show how these two French scholars produce their respective image of India, in combination with the sources available to them on society and religion. Montesquieu and Voltaire picture Indians as gentle and passive. When compared to Montesquieu's, Voltaire's information appears to be faulty and his prejudices are present everywhere.

1.3.0 The Indian writers, on the other hand, also have tried to paint a portrait of India but, selecting only a few aspects from the whole panoply of Indian life. On the prominent display is the India divided by religious practices, sexual barriers, and unbelievable filth and poverty. It is the truth - perhaps the sad truth - that Indo-Anglian writers, mostly poets and novelists, more often remain neglected and unknown unless they compel attention by way of gaining sudden popularity and critical recognition abroad. In other words, their recognition at home
ironically follows their critical acclaim abroad. An Indo-Anglian writer, therefore, writes for the intellectual elite in India who unfortunately are few and hence he is faced with severely limited readership and has to cater to an average readership. Therefore, the Indo-Anglian literature suffers from a lack of extremely localised themes.

1.3.1 Mulk Raj Anand pictures the Indian underdogs. He is a vigorous champion of the oppressed and the downtrodden. Raja Rao recaptures the mythical imagination of Indian antiquity. R.K. Narayan is the father of the regional novel in India. His only locale is Malgudi, a small imaginary township in Southern India which gives him an opportunity to study South Indian middle class society in novel after novel. Bhabani Bhattacharya deals with the common man of rural India and Nayantara Sahgal pictures a political India. K.S. Venkataramani is an agrarian novelist and writes on the struggle for Independence and rural society. Kamala Markandaya depicts the realistic epic of hunger, the sufferings of poor peasants in India and the onslaught of modernity upon tradition. Conditioned by a background dissimilar to that of the Indian writer, Ruth Prawar Jhabvala brings a different kind of discipline and outlook to bear on the contemporary situation in urban India. Manohar Malgonar's novels are based on his personal
experiences in Indian army and his concern for the decay of princely India.

1.3.2 Because the Indian writer has to cater to an average readership, has a limited market, and has to compete with others to publish a book abroad, the themes of his novels are also narrow and restricted. The major themes in Indo-Anglian fiction may be listed as follows:

i) Presentation of social problems: Mulk Raj Anand is the chief spokesman of the Indo-Anglian literary naturalism with a proletarian basis. Untouchability is the main theme of Untouchable, and of Padmini Sen Gupta's Red Hibiscus. Poverty and economic exploitation is also a major theme of Anand, Khwaja Ahmad Abbas and a host of others. Family problems become the motive of the novels R.K. Narayan, Mrs. Jhabwala's and Kamala Markandaya. Sex as a social theme is found in Khushwant Singh's I shall not Hear the Nightingale, Narayan's The Guide, Malgonkar's A Bend in the Ganges, Sahgal's This time of Morning and Kamala Markandaya's A Silence Desire and Two Virgins.

ii) Happiness Through Suffering: The theme of fulfilment and happiness through suffering is also a typical and recurrent theme of Indo-Anglian fiction especially after 1947. It is a part of Indian sensibility. This theme comes
as a result of social and cultural life in India and the role of blind faith in it. Naturally, this ideal of renunciation brings in the 'Sanyasi' or 'Swami' or 'Sadhu' as a typical character. Raja Rao's *The Serpent and the Rope*, Bhabani Bhattacharya's *He Who Rides a Tiger*, deal with the theme of renunciation.

iii) From 1920 to 1950 the typical and obsessive stuff of fiction was politics. It was mainly a period of politically conscious novels following the political scene of India. The political theme as a matter of choice was very much influenced by Gandhi's role and philosophy. Raja Rao's *Kanthapura*, R.K. Narayan's *Waiting for the Mahatma*, C.N. Zutshi's *Motherland* deal with the theme of struggle for Independence.

iv) Confrontation between East and West: This East-West theme has been dealt with by Indo-Anglian novelists on the personal, social, political and cultural levels. It is found in numerous novels, as in Raja Rao's *The Serpent and the Rope*, T.M. Ganguly's *When East and West Meet* and S.K. Ghose's *The Prince of Destiny*.

v) Tradition/Modernity: The theme of tradition versus modernity looms large in the novels which deal with the themes of hunger and poverty and East-West Encounter but it has been treated in particular by Kamala Markandaya in
vi) The Image of Gandhi: Gandhi is also a predominant character in Indo-Anglian fiction devoted to politics and struggle for Independence. According to Kai Nicholson "A character who has loomed large in Indo-Anglian fiction during and after his life time is Mahatma Gandhi." (Nicholson 1972: 239) Anand's Gandhi in Untouchable is intensely human. Nagarajan, in his Chronicles, presents a picture of the unscrupulous politicians who cash in on Gandhi's popularity to serve their narrow political ends. In Raja Ráo's Kantapura and Venkataramani's Kandan the Patriot, Gandhi does not appear as a character but is a driving force of the novels. Jagan, the follower of Gandhi in Narayan's Vendor of Sweets is a caricature of the modern Gandhian men.

1.3.3 The Indian renaissance of the 19th century had produced some fine types of prose writers who were prompted by the two-fold impulse of the re-discovery of the Indian past with a strong awareness of the problems of the day. Dadabhai Naorojji, 'the Grand Old Man of India' was one of the earliest freedom-fighters who shaped Indian history before Independence. In his Poverty of India and Un-British Rule in India, he brings out the brutality of the British
rule in moving expressions. Mahadev Govind Ranade was a gentle colossus of the late 19th century. The synthesis of the East and the West becomes the chief characteristic of Ranade's world view. Lokamanya Bal Gangadhar Tilak, 'father of the Indian Unrest' infused a new spirit of militancy in the minds of slumbering Indians through his speeches, collected in Writings and Speeches and Towards Independence: Samagra Lokamanya Tilak. Gokhale, acknowledged by Gandhi as his political guru, is an outstanding speaker. His Speeches and Writings: 3 vols (1962) are known for their earnest and upright style. Surendranath Banerjee is a powerful orator in English. His Speeches (1880-1908) and The Trumpet Voice of India express his patriotic feelings for his country and he also honours the early builders of the nation. His autobiography A Nation in Making, more of a public than a private document, is an "apologia for Moderate Politics" (Naik 1982: 79). Srinivasa Sastri, a disciple of G.K. Gokhale, is known as 'the silver-tongued orator of the Empire'. His biographical studies include Life and Times of Sri Pherozeshah Mehta, My Master Gokhale and Thumb-nail Sketches. Some critics argue that Sastri's Lectures on Ramayana are better than his political orations, where he treats the 'Hindu epic' as essentially a human document. Anand Kantish Comaraswamy is a distinguished Indo-Sinhalese scholar, who has written on a variety of subjects like art, religion, metaphysics, language and culture.
1.3.4 The 'Bengali trio' which has produced the most noteworthy contribution to English prose are Rabindranath Tagore, Swami Vivekananda and Sri Aurobindo. Tagore is a master of Indian English prose and his autobiographical works, My Boyhood Days and Reminiscences bear ample witness to this fact. In Nationalism, he accuses the British for their ruthless political suppression and economic exploitation of India. In most moving terms, he denounces western imperialism and its danger. Swami Vivekananda considers himself to be a messenger sent by God to take India's message to the west and to work for the uplift of his motherland. His famous speech in the U.S.A beginning with the historic words, 'Sisters and brothers of America', had won a high applause. In the words of Romain Rolland, it "was like a tongue of flame. Among the grey wastes of cold dissertation it fired the souls of the listening throng" (Rolland, 1931: 37). Swami Vivekananda's Complete Works reveal his thirst for the essential unity of all religions. Sri Aurobindo has produced an enormous and varied mass of prose writings on religion, metaphysical, occult, social, political, cultural and literary subjects. The Life Divine is perhaps the greatest work of Sri Aurobindo and The Renaissance in India is one of the most perceptive analyses of the nature of the Indian resurgence in the 19th century.
1.4.0 It is thus, clear that the picture of India painted both by the foreign and Indian writers are either imaginative or autobiographical and in any case fragmentary. These formulations are partial or lopsided and, therefore, cannot contribute towards an authentic delineation of a total India. The real India is certainly something more than these partial images. The impulses of people toward tradition and modernity have divided the real India into three parts. Spiritual, secular, and iconoclastic. Mahatma Gandhi represents the traditional India and pictures a spiritual India through his writings. Nehru is the synthesis between tradition and modernity, in which images of the old and the new may blend together. He represents a secular India. Chaudhuri represents an iconoclastic India. His India, as Khushwant Singh called, is "one Indian's India" (Singh 1977: 3). Gandhi, Nehru and Chaudhuri are the three observers of contemporary India and their works are important and representative enough to merit a comparative study of this kind.

1.4.1 As a prose writer, Gandhi occupies a prerogative place in Indo-Anglian literature. The Story of My Experiments with Truth is an unrivalled document for transparent sincerity of heart and boldness of conviction. In order to express his individual convictions about Truth
and Ahimsa and his experiments with Truth, Gandhi, evolved an individual style which bears the stamp of his personality. His style is devoid of artificiality and is an apt instrument for the expression of his thoughts naturally and attractively. His other books such as Hind Swaraj, Key to Health, My God, and Ethical Religion are also known for his lucid, forceful, idiomatic natural and individualistic style for the expression of his thoughts and experiments. Nehru ranks as a superb writer in English. He has a chaste expression and flowery style. His Autobiography, Discovery of India, and Glimpses of World History are indubitable master pieces. Apart from the political interest they arouse in the readers, their literary value is par excellence. The secret of Nehru's success as a writer lies in the fact that he writes with absolute candour. Of all the Indo-English non-fiction writers, Chaudhuri ranks very high because of his robust thinking and clarity of style. His popularity both in India and abroad depends as much upon his controversial views as upon his uninhibited and fearless style. In his books like The Autobiography of an Unknown Indian, The Continent of Circe, A Passage to England, To Live or Not to Live, Chaudhuri exhibits rare talent for character delineation and analysis of events. His wide scholarship, penetrating observation, and consummate mastery over language makes his works unperishable.
1.5.0 Mohan Das Karam Chand Gandhi was born on 2nd October 1869 at Porbandar in Kathiawar and breathed his last on January 30, 1948 at Birla House, New Delhi. The votary of non-violence himself became a victim of his assassin's bullet. Gandhi was more influenced by his mother, a saintly religious minded lady than his father, Karam Chand Gandhi. Gandhi was a medicore student and was married at the age of twelve. He was sent to England on suggestion of a family friend. During his stay in England, he studied Gita and Arnold's Light of Asia. After his return from England, he started as a lawyer but not a great success in the initial stages.

1.5.1 Gandhi went to South Africa to conduct a case and it was a turning point in his life. In South Africa he was shocked to see the ill-treatment meted out to the Indian settlers. In the second phase of his public life, the leading events are the establishment of Ashram on the banks of Sabarmati on May 25, 1915, his joining Indian National Congress in 1916, his launching Satyagraha against Rowlatt Act and non-cooperation movement in 1921 owing to horrors committed by the British Imperialists at Jallianwala Bagh on April 13, 1919 and the Black Act.

1.5.2 The third phase of Gandhi's public life commenced after 1947. Gandhi could not be a silent spectator to the
drama of barbarism and carnage, enacted on the soil of India. He toured the affected areas of vivisected India and preached the lesson of Hindu-Muslim unity. In Hind Swaraj, Gandhi stresses the need of Hindu-Muslim unity. Thanks to his efforts, India became independent on Aug 15, 1947. But he was sad because he thought that Indians had betrayed non-violence which was more important to him than Independence. Pakistan became a reality. He was seeking new plans to begin building India anew. But, his disciples could not act upon his plans. Louis Fischer writes: "Gandhi was too great to succeed. His goals were too high, his followers, too human and frail" (Fischer 1954: 311). Gandhi, who served as a beacon-light for dependent Indians, was shot dead by Godse on January 30, 1948 in a prayer meeting at Birla House. Thus, the light that had lighted the dark and discovered world was extinguished.

1.5.3 The writings of Carlye, Ruskin and Tolstoy exercised formative influence on Gandhi as a writer. Carlyle's Heroes and Hero-Worship, Ruskin's Unto This Last and Tolstoy's The kingdom of God is Within You captivated Gandhi and he felt spiritual and intellectual affinity with the writers. His long practice as a lawyer strengthened his faculty for condensed expression which is predominant in his autobiography and other writings.
1.5.4 Hind Swaraj is indeed Gandhi's Gita and is a brief compendium of all his seminal ideas. The language is most striking for its ring of true conviction and deep concern for the cause of India. During incarceration, Gandhi composed a number of short poems, which are translations of ideas from Indian lyrics. Gandhi's sustained and significant work as a journalist and editor is also well-known. He pursued journalism as a means of educating the people and never encouraged or tolerated undesirable trends.

1.6.0 Jawaharlal Nehru was born on November 14, 1899, in Allahabad. His father Pandit Motilal Nehru was a well-known lawyer who rose to be an eminent leader of India. Pandit Motilal Nehru attracted the attention of Gandhi and the two became intimate friends. The family of the Nehrus was almost Westernised because of Motilal Nehru. Being a flourishing lawyer, he had social relations with British officers, especially the judges of the High Court. Jawaharlal Nehru did not undergo any school education. It was the responsibility of his tutors.

1.6.1 Nehru had great liking for English authors like Thackeray, Dickens, Kipling, Lewis Caroll and H.G. Wells. He came under the spell of Annie Besant and joined the theosophical society. At the age of fifteen, he was sent to
England and was admitted to the famous public school at Harrow. Later, he joined Trinity College, Cambridge. It was in Cambridge that he came in contact with great socialists like Bernard Shaw and Bertrand Russel. He was an aesthetic and liked the writings of Oscar Wilde. In 1916 Nehru was married to Kamala in Delhi. He first met Gandhi at the Lucknow Session of the Congress in 1916 and did not feel impressed by him because "he seemed very distant and different and impolitical" (AA: 34).

1.6.2 In summer 1920, by chance, Nehru came in contact with the peasant movement in Oudh. It changed his mental outlook profoundly. He came in contact with the toiling tillers and found their plight extremely miserable. This experience coincided with Gandhi's rise to prominence in the Congress. Gandhi's emphasis on Kisan's miserable plight further strengthened Nehru's consciousness of peasant India. From 1921 to 1947 is a period which demanded greatest sacrifices from Nehru. During this time, he went to prison several times to long terms. He was chosen the President of the Indian National Congress. In 1937 he toured throughout the country and addressed the masses to vote for the Congress. He saw a new face of India, which he has described in detail in his book *Discovery of India*. It deals with India's hoary past and then discussed the problem of the present and gives us a vision of the future.
1.6.3 Nehru wrote a number of letters to his daughter when he was in prison and his letters were published in the form of a book entitled *Glimpses of World History*. He also wrote his autobiography in Almorah prison and the book was published in England. He wrote his autobiography with great candour and frankness. Most of the chapters begin with a very suitable poetic quotation and some of them end with fine poetic tones. Nehru's books, articles and speeches are a glowing testimony of his merit as a writer.

1.6.4 From 1947 to 1964 is the period of prime-ministership. Nehru became the first Prime Minister of India when India became independent in 1947. He worked day and night during this period and laid a very strong foundation of Indian Democracy. Even his last days were full of activity. He passed away on 27th May 1964. After some days his Will was published which is his last obeisance to the nation.

1.7.0 Nirod C. Chaudhuri, India's most controversial writer, was born at Kishorganj in East Bengal on 23rd November 1897. He was nurtured in an atmosphere of urbanity in Kishorganj but his visits to his ancestral village created in him an awareness for blood kinship and family traditions. In his formative years, Chaudhuri was highly
influenced by his father, Upendra Narayan Chaudhuri, who was an ardent exponent of the Bengali humanism of the 19th century. Chaudhuri attuned himself to English language and English life under the influence of his father and cultivated unorthodoxy and freedom of thought.

1.7.1 Chaudhuri was brought up in an intellectual atmosphere. In his boyhood he was fascinated by England and he conjured up a vision of the physical aspect of England as half land and half sea which was later confirmed by his reading of English poetry. He was thus brought up in an anglicised intellectual environment and in due course of time, he grew up to be an inveterate anglophile. In 1910 the Chaudhuris moved to Calcutta. His character and scholarly temperament were shaped during this period. His acquaintance with the Encyclopaedia Britannica was the greatest event in his life, because it fully gratified his varied intellectual and scholarly interests.

1.7.2 Chaudhuri passed his Intermediate Examination and secured first position in order of merit. But, unfortunately, due to his diffuse and haphazard study, he could not pass his M.A. examination. He entered the world in 1921 and for sixteen years he suffered indescribable poverty, want and humiliation. His first book, The Autobiography of an Unknown Indian which appeared in 1951,
made him immensely popular in literary and intellectual circles. Chaudhuri's experiences and observations of his European visit found eloquent expression in his book *A Passage to England* which was published in 1959. He was awarded the Duff Cooper Memorial Prize for his book *The Continent of Circe*. His two other books *The Intellectual in India* and *To Live or Not to Live* appeared in 1967 and 1970 respectively. In 1974 appeared his famous book *Scholar Extraordinary*, a biography of Friedrich Max Muller.

1.7.3 Chaudhuri is a prolific writer and in addition to the aforesaid books he has contributed essays and articles on a wide variety of subjects to numerous magazines and newspapers. Even at the age of 94, Chaudhuri is intellectually alert and has been contributing articles to magazines and newspapers.

1.7.4 Chaudhuri's opinions are highly controversial and he is considered to be the most controversial living Indian today. His books and articles are overloaded with references and French and Latin quotations. However, he is a conscious stylist, who shows meticulous care in polishing and refining his style. Age has quickened Chaudhuri's pen. His latest work, *Thy Hand, Great Monarch*, written at the age of 90, is redolent with originality and candour. It opens
in 1921 when the writer was in search of a job, traces numerous ups and downs in his life and ends with an account of the writing and reception of The Autobiography of an Unknown Indian. Undoubtedly, Chaudhuri emerges as a vigorous and conscientious craftsman and stylist in Indo-Anglian prose.

1.8.0 Gandhi and Nehru are historical figures who not only constitute but also write the Indian history in their own characteristic way, but Chaudhuri is only a writer. Nehru's autobiography, in fact, is a sort of semi-history of Indian struggle for Independence. Gandhi's autobiography is very far from what may be called a spiritual treatise. Three-fourths of the work records ordinary happenings - historical, political and social, and also those on the personal plane. But, Chaudhuri's works cannot be termed as 'historical' as they basically differ from Gandhi's and Nehru's. Detaching himself from the political scene, Chaudhuri presents a distorted and anglicised version of Indian history and culture from the Aryan conquest down to his own age.

1.8.1 In Gandhi's works one can find the events and circumstance of his life upto Independence. He did not live long to enjoy the fruits of his labour. In fact, the latter
part of Gandhi's life is, in considerable measure, the life of the nation as well. That is why Gandhi sees no point in continuing the story of his life beyond 1920 because it is already known to the public, his life having been lived in the limelight, in the continual blaze of controversy and political action. In Nehru's works, we find the record of political events before and after independence. But, as almost all his three famous books were written in prison, he presents a comprehensive picture of the development of freedom movement and his participation in it. The Discovery of India, for instance, is a storehouse of knowledge. "It is not merely a discovery of Nehru himself, it is a discovery for every Indian of his glorious cultural heritage" (Sarma 1989: 17). Whereas, Chaudhuri's works reveal the author's anxiety to rationalise his anti-India prejudices, which are false, distorted and even misleading. Without involving himself in the freedom struggle, unlike Gandhi and Nehru, Chaudhuri presents a biased history of the freedom movement and belittles the greatness of Gandhi and Nehru. His literary work is strikingly different from that of other writers in displaying with outrageous frankness the facets of a personality which is positive to the point of arrogance.

1.8.2 The life of Gandhi is an example of determined ascent. He demonstrated in his own life that it was
possible to evolve onself into a great soul through perseverant adherence to ideals. While Gandhi does not claim any finality for his experiments, he also points out that it is possible for any one to conduct similar experiments in the laboratory of life. That is why his works continue to exercise a great influence over the minds of millions. Nehru's works, too, have a universality of their own and they reveal Nehru, the man with his catholicity of outlook and deep learning. His personal incidents have also been related in his writings with utmost faithfulness. His discovery of his country does not make him a bigoted nationalist. His humane outlook gives him a proper prespective of the world and its problems. Whereas Chaudhuri's work reveal his lack of vision and inordinate anglomania. He could have made an estimate of his views on various aspects of English life. But, one feels that he should not have belittled and spoken ill of his own native soil. Moreover, his dogged notions about his own brethren are unjustified.

1.8.3 Gandhi is not only a great writer, but a powerful influence on all the regional literatures in our country. His ideas and programmes inspired the whole nation into a new awakening, and writers in all languages give expression to this national upsurage. In his comprehensive history,
Indian Writing in English, Srinivasa Iyengar devotes a whole chapter to Gandhian literature, while Gandhi himself claims attention in a separate chapter. Nehru's place as writer and thinker is also very high. Although, he played predominant role as a statesman and politician, both before and after independence, yet he never ceased to be a visionary and artist. C.D. Narasimhaiah remarks: "Jawaharlal is not a politician who gives a literary vice to his writing but an intellectual whom the times have drawn into the vortex of politics" (Narasimhaiah 1960: 64). His literary genius has been highly appreciated even by foreign critics. Chaudhuri, on the other hand, has become a very controversial writer because of his anti-Indian attitude. Critics have drawn attention to Chaudhuri's obvious preference for the Anglo-saxon way of life. On and often, he compares conditions in India and England, always to detriment of India. He has become steeped in the traditions of Western literature, music, art, architecture. It is this sensibility he brings to his observation and interpretation of Indian society and its culture. K.R. Srinivasa Iyengar points out, "Sometimes Chaudhuri takes himself to be the prototype Hindus, but more often, the exceptional Hindu, wholly out of tune with his environment. He has developed a sort of love-hate relationship with India and the people of India and his approaches, although professedly objective,
are necessarily subjected to the pulls of his own tremendous egotism (Iyengar, 1984: 98).

1.9.0 It is thus clear that the three writers Gandhi, Nehru and Chaudhuri represents the three major aspects of India - spiritual, secular and iconoclastic - respectively in their writings which coalesce to form the contemporary Indian situation. A comparative study of their writings should therefore yield invaluable insights, affirming the proposition that India offers a tantalizing picture of a people deeply rooted in religious/spiritual traditions that foster and nurture secular ideals without stifling iconoclastic dissent. While Gandhi's humanism has spiritual overtones, Nehru's is born out of conviction of a secularist that established religion is an obstacle to human progress and Chaudhuri seems to sound as the strident and provocative protest of a confirmed atheist against seemingly meaningless rituals or distortions of human or aesthetic values.

1.10.0 To build an authentic background for this study. Chapter-II: Three Faces of India makes a close analysis of their autobiographies. They not only reveal the public and private sides of their personality, but they also picture the three different faces of India respectively: spiritual, secular and iconoclastic. Apart from self-revelation, they
give a 'national coloring' to their autobiographies which is of great importance. Gandhi's autobiography is complex and deep in spite of his simplicity; Nehru's autobiography is conspicuous for sensitivity and emotional quality: whereas, Chaudhuri's is ponderously erudite, cynical and lacks in personal revelation. Though, he has geared everything in this book with the conscious object of reaching the English-speaking world, we can yet derive an image of India - an iconoclastic India - from this "unknown Indian's" autobiography. Their views on matters like religion, politics, society, family and sex are coloured by their temperament. While comparing their views, we are able to realise the different aspects of the same issue.

1.10.1 Chapter III: Religion Considers in detail the religious views of the three writers. Gandhi, in his interpretation of religion, accepts it; Nehru, in his modest rejection of religion, accepts only its spirit; and Chaudhuri in his subversive attitude to it, negates it.

Chapter IV: Politics explores their political ideology and explains how Gandhi spiritualizes Indian politics, how Nehru declutches it from religion and how Chaudhuri ridicules it.

Chapter V: Society deals with the views of the three authors on the Indian society, analysing why Gandhi and
Nehru are against, and Chaudhuri is for, the social stratifications in India.

Chapter VI: Family and Sex shows how they are again divided in their diagnosis of the institution of family and sex in modern India.

1.10.2 And the concluding chapter relating their different temperaments to their distinct style of writing, brings these diverse authors together on the same plane of Humanism - Gandhi being a spiritual humanist, Nehru a secular humanist, and Chaudhuri, an atheistic humanist. Gandhi loves man not because he attaches any special value to the latter's emotions and feelings but because he considers him an aspect or a mode of God. Nehru's humanism emphasizes the role of man in changing society instead of accepting the social structure as some thing given. It is the atheistic humanism of Chaudhuri that makes him an anti-Indian or anti-Hindu. Chaudhuri is not unaware of the consequences of his views, yet he is critical because, as a revolutionary humanist, he cannot tolerate anything evil in India. And in revealing the three different faces of India in their writings, they become representative of the contemporary India - Gandhi and Chaudhuri remaining as polar opposites and Nehru marking the continuum between the two extremes.