CHAPTER I

INTRODUCTION
In Indian literature there have been a number of forms. Most of these forms have their core in oral and written narratives. Even in the West, the lyric as the norm of poetic creation is a later development. In India, lyrics were part of the Kavya literature (Kavya used in the sense of a poem). Realism, as we understand the term is the result of the Western influence on our literature. The realistic novel, as it developed in the hands of Fielding, Richardson and the Victorians evolved in the nineteenth century Bengali literature. Realism is not a photographic presentation of actualities of life. It may be considered a literary perspective in which the visible world and its circumstantiality interact with human behaviour. In any realistic narrative, locale and milieu are very significant, because they provide the colour to the cosmos in which the characters achieve or fail to achieve their goal. In other words, the attainment of selfhood is an interior process, but not unconnected with the exterior world.
"The fusion of the interior and the exterior is what realism gives at its best."

The kind of the novel discussed in the preceding paragraph, we do not find in the novels on Indian Mutiny written by British writers. Although most of them are historical, they are a fusion of fact and fiction. As S.D. Singh has shown, most novels including Sir Walter Scott's *The Surgeon's Daughter* romanticised the culture of the Coloniser. Scott had many literary successors in this new genre. But what is more significant is that novels of this type, instead of being novels, have become landmarks in the Western evaluation of the Indian culture. Moreover, writers of British origin created an imaginary India based on a theory of imperialism which had nothing to do with the actualities of Indian society. As B. Dobree points out,

Patriotism that so often rings false is in this true, in that it becomes the consciousness of belonging to a place and a tradition. Even where it seems most local and confined, even where it contains no sounding of the trumpets of nationalism, and where its author holds no patriotic motive, the historical novel cannot help reminding men of their heritage in the soil. It is
often born of a kind of patriotism; it can scarcely avoid always being the inspiration of it. In this way it becomes itself a power in history, an impulse to fine feeling, and a source of more of the action and heroism which it describes. The historical novel itself becomes a maker of history."

We cannot assert even after a careful study of Mr Singh's *Novels on the Indian Mutiny*, that distancing the subject or impartial narration or the internal logic of the story or the plot seem to have influenced the creative activity of the writers about Mutiny. The novels of the Mutiny may be called Anglo-Indian novels, in the sense that they dramatize an imperialist view of not what the Mutiny is, but what India is. Of the fifty novels mentioned as The Mutiny novels and recorded in Mr Singh's Bibliography, except Meadows Taylor's *Seeta* (1872), the posterity has forgotten the rest. Nonetheless, it is to be noted that these novels are not valued for aesthetic reasons. They are valued more for their historical and political assessment. The following comment from Mr Singh illustrates the point:

It can still be hoped that the best novel on the Mutiny is yet to come. The common and most accepted view during and after the Mutiny, held by
the English, was that it was a 'devil's wind'. An English author, who adopts the attitude naturally thrust upon him by history and tradition, it precluded from developing a Mutiny plot in an organic manner.

The growth of nationalism in India has a more significant history than the Mutiny Novels dramatize. It is in the regional languages that we find writers expressing their love of freedom and resentment of the aliens. Prof. K.R. Srinivasa Iyengar has given us elaborate information on the roots and the beginnings of Indian writing in *Indian Writing in English*. In that context he quotes Surendranath Banerjea, who says,

> Our fathers, the first fruits of English education, were violently pro-British. The enfranchisement of the individual, the substitution of the right of private judgement in the place of traditional authority, the exaltation of duty over custom, all came with the force and suddenness of a revelation to an Oriental people who knew no more binding obligation than the mandate of immemorial usage and venerable tradition....Everything English was good---even the drinking of brandy was a virtue; everything not English was to be viewed with suspicion....

Given the Indian sociological scene of the time, we are not surprised to read the words of Surendranath Banerjea. But we are surprised to read a novel like *Anandamath* written fifty years later. It is not easy
to account factually for a change that took place in the intervening years. Since Bengal was directly associated with the British administration, the initial protest against what is British came from Bengal. We notice this in Bankim, in Aurobindo, and in Tagore who did not romanticise freedom and the human effort needed to achieve it. Whereas Tagore's *Four Chapters* is very critical of the use of violence to achieve freedom, Bankim's *Anandamath* seems to endorse the use of force to achieve the goal. When we talk about Bankim and Tagore and national freedom, we are concerned not with history, politics, and sociology, but also with the literary art—or what Percy Lubbock calls "craft of fiction". When we talk of craft of fiction, we feel that the fictional rhetoric and skill of Indian novelists were not in any way influenced by the Western novels. It is here again we have to clarify the significance of realism as a concept in the criticism of fiction which seems to cut across national and international barriers.
Historically speaking, the eighteen eighties constitute a landmark so far as Indian Nationalism is concerned. Apart from the birth of the Indian National Congress, men like Bala Gangadhar Tilak entered into journalistic activity and made people aware of their rights as 'sons of the soil'. Although there was no direct affiliation between development of journalism and the evolution of creative protest against British rule, minds as varied as Bankim, Sarat, Aurobindo, and Tagore converged on the point of National prestige and opposition to alien rule. Cutting across chronology, one may bring together Tagore's *Four Chapters* and Bankim's *Anandamath* in order to formulate a critical method of reading the Indian novel. From the earlier years of the twentieth century till the advent of independence the Indian history may be called the Gandhian era. Gandhi's contribution to the National Movement and its success is dramatized in many pre and post Independence novels. We have images of Gandhi in *Untouchable*, *Inquilab*, *Kanthapura*, *waiting for the Mahatma*, and *The Crown and the Loin Cloth*. In the
preceding texts, images of Gandhi differ in quality and appeal. In *Untouchable*, Gandhi appears and performs a sociological function. He suggests one of the three ways of removing untouchability presented in the novels. Bakha listens to him carefully, though it is not Gandhi who is the centre of narrative but Bakha. The image of Gandhi in *Kanthapura* is different from the image of Gandhi in *Waiting for the Mahatma*. In Narayan's novel, Gandhi seems to promote an innocent love affair, but the title and the language convey the feeling of anticipation, something momentous that is likely to happen. Suppose we transpose the terms into the contemporary critical idiom, we can say that *Kanthapura* is a model text. It has a structure that is assimilated to the other Indian novels which deal with the Gandhian era in the national history. In the next chapter, I discuss these forms more elaborately.

III

In order to gain a clear idea of the value of *Kanthapura*, let us compare it with two Pre-Independent
South Indian novels, Murugan, the Tiller and Kandan the Patriot. The first novel to reflect an aspect of the freedom movement under the leadership of Gandhi is Murugan, the Tiller (1927) by K.S.Venkataramani. It deals with the Gandhian ideal of rural reconstruction as a step towards winning swaraj. The novel is not, therefore, directly political. It is mainly a documentary novel depicting South Indian life and manners. Manjeri Isvaran, in his monograph on Venkataramani, appreciates the writer of the monograph, has appreciated the inclusion of Murugan, the Tiller in The Overseas British Empire in Fiction, an annotated bibliography by Winifer Hill to guide readers in their choice of suitable books dealing with the overseas British empire in its various aspects.

....for there is none other novel beside Murugan which portrays so simply and realistically the life and manners of the South Indians". Manjeri Isvaran recognises the political aspect of the novel and he writes that the novel "affords the author with ample scope for description of scenery for delineation of national types and characters, for reflection of social, political and economic problems....."

This novel of rural India is unmistakably a novel depicting the "back to the village movement" of the
Gandhian era. Prof. K.R. Srinivas Iyengar in *Indian writing* in English says, "There is, then, K.S. Venkataramani, whose *Murugan, the Tiller* and *Kandan, the Patriot* could only have been written after the occurrence of Gandhi on the Indian horizon. Murugan is an exponent of Gandhian economics, as Kandan is an exponent of Gandhian politics." H.H. Anniah Gowda says, "Living in stirring times, Venkataramani in this novel concerns himself with agrarian problems, highlighting the evils of western education, the Rule of Law and the racial difference in the country." 

The novel contains descriptions of Indian life and manners. The picture of life and manners in *Murugan, the Tiller* only expound the main theme more markedly, the main theme here being the rural reconstruction of India after the ideal of Gandhi. The story of the novel in brief will make this point very clear.

Ramachandran is the owner of a little coconut garden and a plot of agricultural land on the bank of Cauvery in Alavanti. He fails his B.A. exam and returns from Madras to his home in the village.
He repents for going to Madras for Western education. When he expresses his sorrow before his family servant, Murugan, "the most valued of the hereditary tillers of the soil,"¹⁰ Murugan like the Good Angel in the mediaeval play consoles him. Murugan advises and says, "Give up the Madras education which has drained our little wealth, and settle down in the village and look after the lands as your forefathers did."¹¹ In the first flush of repentance, Ramachandran promises to follow Murugan's advice and as a beginning, he decides to settle down at Alvanti in his ancestral estate. But soon he receives a letter from Kedari, his close friend in the city, who is now a law student. He says, "It is no use remaining in your village and preparing for the B.A. as a private candidate. It will destroy the unity and growth of your culture."¹² Like the Evil Angel Kedari tempts Ramu. Ramu, being tempted, wavers in his decision to settle in the village.

Murugan holds the bait of the fertile soil of his estate waiting to be ploughed, and he says: "Come and
see the fields today. I turned last night the reddish floods from the hills into the tope nathangal, the finest fields in the village. This morning there is an inch of deposit of silt, which means a splendid crop this year." But these sweet and realistic words of Murugan fail to stop Ramu from going to Madras. Leaving the fields to Murugan, Ramu leaves for Madras and arrives at his friend's lodgings to prosecute his studies. In the meantime Kedari marries. Ramu also marries a city girl chosen by Kedari. But Murugan never wants Ramu to marry a city girl. Instead, he thinks that it is better if he marries a village girl. Once again, for the second time Ramu fails the B.A. examination and returns to the village with his city wife. Now he is a repentant man.

Ramu wants to develop his estate and thereby his ruined economic condition. He engages himself in the tilling of the soil. Though Ramu and Murugan are happy, Ramu's wife and her mother are not happy. The poor, citybred and ambitious mother-in-law, Meenakshi, hates the low profession of tilling the land and decides to bring back Ramu to the city. There is a
clash of forces - the force of living at the village represented by Murugan and the force of city life represented by Meenakshi. Floods ruin Ramu's fields and thereby his economy. This gives a chance to his mother-in-law to force him to go to the city. He finally agrees. He accepts a clerk's post in the Collectorate of a town, far away from his village. Murugan is made leesee of his land. As she has none to look after her, Meenakshi also depends on Ramu. He finds it difficult to maintain the family as per the wishes of his mother-in-law. So he goes to the village and sells the land to the money lender and the coconut garden to Murugan. Murugan is very unhappy, though he is the owner of a little estate, for, he had served not only Ramu, but also his parents devotedly.

Difficulties crop up for Murugan. He finds his income increase beyond his need and thus make him forget his devotion to the fields. On the advice of a town-brat, Thoppai, he opens a toddy shop in the village and makes many enemies. He involves himself in a riot and is imprisoned. He escapes from jail. He
finds his way to Nagalapuram hills to lead the life of outlaws and becomes a threat to the government.

The Collector Mr. Cadel is much impressed by the simplicity and honesty of Ramu and soon promotes him as a Deputy Tahasildar. In turn Mr. Cadel is promoted as the first member of the Revenue Board in Madras and helps Ramu in the execution of a welfare plan prepared by Ramu for the development of a rural, backward area by renovating a lake for the irrigation of the area. The scheme is a great success and Ramu's name becomes popular both among the people and the government in the reconstruction of the rural economy.

Ramu is asked to investigate the causes and activities of the outlaws of Nagalapuram, as the government and the government officials are the target, Ramu takes a selected band of policemen. Though Ramu has no experience, the government trusts him and gives him all the help he requires. Ramu wants to make a surprise attack on the outlaws and compel them to surrender by love and generous treatment. But it is the outlaws who first attack Ramu and his party and
make them prisoners. But soon Murugan, who is one of the gang members recognizes his beloved master and bows down to surrender. Ramu impresses all the decoits and offers them a rehabilitation plan if they agree to go back to normal life. The decoits agree and Ramu comes back to secure food and citizenship to the outlaws.

Mr Cadel appoints Ramu the officer-in-charge of a big irrigation scheme for a new agricultural settlement on the banks of a river. Ramu completes the settlement scheme by giving three acres of land and a garden site with a house to each outlaw. Ramu is very happy and at the foot of the Nagalapuram hills as a garden city the rehabilitation centre smiles with a new life. In this connection the author says, "when Murugan turned the first sod of the virgin soil in his own three acres holding, his own for ever ever, he felt a divine thrill of joy which only a farmer knows." In such a world, in the author's words, "Work was light and play for everyone....For it was work for their own joy. None slaved for another. And the labour was the kind which nourished body, mind and soul. Life was
simple and joyous, and the man was happy in the lap of Nature, like a babe in the bosom of its mother."\(^{15}\)

After this, Ramu is promoted to the post of a District Collector with the chance of promotion to the Membership of the Executive Council. But Ramu refuses with his usual humility, resigns his job and settles down as a farmer with three acres of land. Thus the author portrays an ideal man who builds the India of Gandhi's dream - a rural India where none slaves for another; and labour is the kind which nourishes body, mind and soul. It is in this sense that *Murugan, the Tiller* is a novel with a nationalist theme. The Gandhian idea of going 'back to the village' was very much prevalent at the time throughout the country, and it is for this that Prof. K.R. Srinivasa Iyengar calls it "a tract for the times."\(^{16}\)

The novel, however, does not reflect in any other way the national picture of the time. It does not reflect at all the Indian struggle for freedom though there is a reference to in a few places in the novel, and we notice that Ramu supports it. As an example we
can take the conversation of Mr. Cadel and Ramu. Mr. Cadel once asks Ramu, "But how could you aspire for full citizenship or Swaraj when things are yet so unripe?" Ramu replies, "For they can never ripen without Swaraj. We can never learn to swim without getting into water."

But the spirit behind the novel seems to be against a political movement against the government.

Though the novel does not appeal as a political novel, the author's insistence on the reconstruction of the national economy through the development of the economic conditions of the villages and his appeal for love for the country's tradition become abundantly clear through the story and the conversation.

Murugan is deeply rooted in the Indian tradition as a tiller. He once says, "There is also one proverb in Tamil, Swami: the injured toe injures itself." The author says, "Murugan who was ever anxious for the prestige of the mother-tongue had a secret contempt for the foreign for reasons of his own."

Again, in the same context, repentant Ramu asks Murugan who had put
him in an English school in his childhood against their family taste and tradition. "The thing is not in our blood," he says. Murugan's answer is: "Your father protested that his only son shouldn't speak the foreign tongue lest he utter wrongly the Sandhya prayer or pour the funeral oblations with an alien accent or a scientific disdain. You were meant for Sanskrit by your father - and I sided with him." Murugan also says that it was only for his mother's sake that he had to be sent to an English School. The author, like Gandhi, emphasises through the same method rural reconstruction. Mr Cadel, though a British Government officer says, "I agree with your creed that in an agricultural country like India, rural reconstruction is the primary thing." Ramu observes:

"We are powerless in our land. Just see what happens in a village. By direct taxation, government takes one-third of the gross produce, and yet another third goes in the wake of civilised needs, cloth, Kerosene, Coffee and Sugar, but one-third is left in the village. That we have to export. We need shelter both from the howling trade winds of civilisation and enormous cost of Government. No wonder we are ill-fed, and the lands don't yield well. A hungry man is no thinker. He does not cannot plan his future."
The above opinion of Ramu is Gandhian and the novelist gives a Gandhian touch to the character of Ramu. Ramu says to Kedari, his friend: "The glory of motion will be nourished on a painless and non-violent food, dripping from nature as sunlight drips from the sun. The soul of science is 'ahimsa', the redemption of all sentiment life from violence to others and to itself and from the dull pain of muscular labour." In the same conversation Ramu says, "Kedari, half of our misery is self-inflicted and man-made. It springs from the lack of courage to utter the truth in thought, word and deed." These are unmistakably Gandhian ideas.

Thus Murugan, the Tiller is a novel depicting primarily and Gandhian ideal of going back to the village and emphasising the need for the traditional way of Indian living. If Murugan, the Tiller is a novel that depicts the Gandhian ideal of going back to the village, K.S.Venkataramani's next novel, Kandan, the Patriot (1939) depicts the political struggle of India of the same period. It reflects the National
Movement for political freedom under the leadership of Gandhi. But Gandhi is not introduced in the novel as a character. The author wants to show how every village or town during that period had a Gandhi of its own to lead the people by staying in their midst. Kandan, the leader of the movement in the novel tells Rajeswari Bai: Men like Gandhiji, instead of being a world phenomena to be worshipped like the sun, must grow on every hedge like black berries. At least every cottage must have one Gandhiji working for its renovation till it is restored to healthy life and needs no Gandhiji for a trumpet call to pure, selfless public work.”

In a village called Akkur, Kandan leads the freedom struggle. He has given up his I.C.S at the probation to join the Indian National Movement. The village is inhabited by low caste Hindu peasants who work in the estate of the Mirasdar (landlord). They are given to drinking in the toddy-shop of the landlord. As an ideal congress worker, Kandan wants to reform them. The peasants are also impressed by his honesty and saintliness and so they cannot disobey
Kandan. Because of this the landlord becomes hostile towards Kandan.

Rangan is also a patriot and a contemporary of Kandan at Oxford. His love for the country and sympathy for the national struggle are deep. He tries to help the freedom struggle. Because of this he is transferred from Guntur, which is the centre of the freedom struggle, to the comparatively quiet place Tanjore, and this makes him very unhappy.

While Rangan was at Oxford he loved a Marathi fellow girl student, Rajeswari Bai. She was the daughter of a Bombay millionaire. They were to be married when they returned to India. But after returning Rajeswari Bai joins the National Movement. As an active member of the Movement, she could not marry and so postpones marriage. To discuss his own problems regarding job and their marriage, he invites her to Madras, where she requests him to give up government service and join the National Movement. She also puts the condition that she would be his, only if he gives up his job. She says,
"You will gain me and your country, if you lose the I.C.S. Resign your job and join the congress work for the masses. If only you have seen the brimming tears of sorrow running down their pale cheeks! Brave imprisonment and lathi charges and carry the flag of our country to the undreamt heights of honour - then, these frail hands and body are yours for ever - so that the children sprung out of our loins may see the light of day in a free country."

Rangan, the Assistant Collector, cannot take a decision. He requests Rajeswari Bai to go with him to Tranquebar for rest, and Rajeswari agrees to travel with him in a third class railway compartment.

Akkur has a railway station on the way from Madras to Tranquebar. The workers at the estate of the Mirasidar revolt against him and he thinks that Kandan is the cause of the revolt. So, he requests Rangan, the Assistant Collector, to get down at Akkur and take up the case against Kandan. Rangan gets down, but it is only to come to know that the leader of the worker's revolt is none other than Kandan, his friend. The Mirasidar is then won over to the side of Kandan by Rangan and there is peace in his estate. All of them including the Mirasidar leave for Tranquebar and spend a week. Again the landlord makes a final attempt, but
is put down by Kandan and the landlord becomes a perfect nationalist. At the same time Rangsn's transfer to Tanjore is cancelled and he is posted as an Assistant Settlement Officer to Palni Hills. This is a humiliation and punishment to Rangan for his sympathy towards the national struggle. So he decides to resign and join the Indian National Movement and plans to address a public meeting at Tranquebar, to rouse the people of the place to action. Everyone supports the idea. People from both villages and towns throng the meeting. But soon, the Reserve Police Force armed with guns and batons arrives at the place in addition to the local police already deployed. The Mirasidar (landlord) of Akkur assures the police that nothing untoward will happen if the meeting is allowed to be held. But the Reserve Police stop him on the way. A scuffle takes place between the police and the people. The police resort to lathi-charge and firing. Kandan is mortally wounded by a police bullet. He falls down. At once, he is surrounded by his co-workers, his friends and hundreds of other people who have gathered there to hear him, for, he was their
leader. While dying, he advises people to dedicate and devote their lives for the freedom of the nation. The people gathered round him assure him, "We will think of no earthly pleasures till the freedom of the country is won."\(^2\)

When taken into consideration as a work of art, *Kandan, the Patriot* is more successful than *Murugan, the Tiller*. People like Kandan and Rangan who give up their ICS jobs to fight for the freedom of the country were not rare among Indians during British rule. Rajeswari Bai's sacrifice at the altar of freedom is also one of the many examples of such sacrifice in the history of the freedom movement in India. The novelist's merit lies in his ability to transform the actualities of Indian life during the freedom struggle into realistic fiction. Like Moorthy of *Kanthapura*, Kandan leads the people into the National Movement. Kandan's death is a sort of martyrdom in which the entire Indian community participates and seeks redemption. It is noted that K.S. Venkataramani is the most successful novelist with
artistic skill and his novels are full of nationalism.

IV

The Gandhian Novels I referred to in the foregoing paragraph are different from the Partition Novels like Train to Pakistan, A Bend in the Ganges, and Azadi. In these novels, images of blood, arson, looting, and fanaticism proliferate. Structurally speaking, the Partition Novels try to evaluate the experience of fighting for freedom. The struggle for freedom is a complex issue in which many isms like imperialism, nationalism, pacificism, communalism, and fanaticism are involved. Structurally speaking, these novels are akin to Anandamath, in the sense that fighting for freedom means fighting an enemy. These novels have certain thriller elements: the action is quick, one can't be certain who fired the first shot, and images of violence like rape, arson, looting, unmotivated revenge, inexplicable fury bind the text into a coherent whole. But we have to remember the fact that these novels dramatize human suffering of considerable magnitude. In spite of the fictional rhetoric these novels affirm that man is the enemy of man and destroys
himself and others not for any profit but for the sake of some ism. In fine, it can be said that the National Movement has two facets, one is dramatized in Anandamath and the other in Kanthapura. This point is elaborated in the discussion of the respective texts in Chapter Two.

In any worthwhile critique of the Indian National Movement and creative process that it initiated, the most significant point is the religious and communal climate in the country that led to the partition of India. From the start to finish, the imperialists tried to divide the people of India on the basis of religion, one of the sensitive areas of public life. Whether the imperialists are to be blamed for the partition and human devastation that took place before and after partition has been a debatable point. Nonetheless, the imperialists' attitude, which was popularised by Kipling, doesn't have much value in the present context of decolonization. At this point one has to keep in mind the emerging protest by many writers against tyrannical religious fundamentalism.
In order to assess and reconstruct the colonial experience one may follow the advice of Edward W. Said:

"We must start by characterizing the commonest ways that people handle the tangled, many-sided legacy of imperialism, not just those who left the colonies but also those who were there in the first place and who remained, the natives. Many people in England probably feel a certain remorse or regret about their nation's Indian experience, but there are also many people who miss the good old days, even though the value of those days, the reason they ended and their own attitude towards the native nationalism are all unresolved, still volatile issues. This is especially the case when race relations are involved, for instance during the crisis over the publication of Salman Rushdie's The Satanic Verses and the subsequent fatwa calling for Rushdie's death issued by Ayatollah Khomeini."

A reading of a Gandhian novel or a Partition novel would help one to know the Indian attitude towards the imperialists. But the assessment or the picture will not be complete unless the reader makes an attempt to compare the impeariatists' experience in India and Indian Nationalism with the experience of Indians themselves. Jhabvala's serio-comic formula of labelling the foreigners who come to India as "seekers" and who stayed in India as "sufferers," appears to be too neat to carry conviction. For a more
authentic vision of India and a more sensitive appreciation of Indian nationalism than Jhabvala provides one should read a modern classic like Paul Scott's *The Raj Quartet*. Paul Scott's vision of India is authenticated by a first hand knowledge of the terrain and the people. While Kipling's view of India is devalued by the white man's burden, Forster's view of India is distorted by mild cynicism. Paul Scott tries to give a reasonable fictional interpretation to his own Indian experience. With a large canvas as his narrative base his dispassionate views on the East and the West are expressed through characters and incidents which are vivid and graphic. For example, the "Prologue" to *The Day of the Scorpion* in a humorous fashion recounts the life of two dominant religious communities in a semi-urban area. But the very first paragraph of the "Prologue" is a pointer to the attitude of the narrator towards rigours of fundamentalism:

The Writer encountered a Muslim woman once in a narrow street of a predominately Hindu town, in the quarter inhabited by money lenders. The feeling he had was that she was coming in search of a loan.
She wore a 'burka,' that unhygienic head-to-toe covering that turns a woman into a walking symbol of inefficient civic refuse collection and leaves you without even an impression her eyes behind the slits she watches the gay world through, tempted but not tempting; a garment in all probability inflaming to her passions but chilling to her expectations of having them satisfied. Pity her for the titillation she must suffer.

Paul Scott tries to focus our attention on a historical crisis in the development of nationalism in the sub-continent. The violent acts and riots that took place during the Quit India Movement had their impact on both the colonizer and the colonized. Paul Scott's interest and fictional concern, however, are not in rape of and assault on white women, but the profound disturbance these events created in personal relationships. As we read the novels of *The Raj Quartet*, we feel that there is a thematic transition from political nationalism to cultural nationalism. It is not the imperialist hegemony that is in question, but the imperialist culture.

A reading of *Kanthapura* makes us realise that the National Movement and the Gandhian ideals percolated to the grass roots of Indian society. That Indian society
in 1942 was a mixed one may not be a problem to the historian but it is a problem to a creative writer, because the material on which he writes cannot be accommodated into an inclusive framework. Indian novelists, making use of the binary structural opposition created by Bankim, dramatize the historical situation in terms of a dialectic in which synthesis was missing. A precarious sort of synthesis could be seen in the novels and stories of Jhabvala, which are often critical of the lop-sidedness of Indian society. We notice in her novels a clash of the Indian and the Western cultural patterns. It is this that makes her "seekers" trivial and "sufferers" insignificant. For example in Paul Scott's Hari Kumar, we have a character whose experience of the West and the East is not trivial. It is comparable to the worldly experience of Raja Rao's Rama Swamy in *The Serpent and the Rope*. But the differences cannot be ignored. Rama Swamy's philosophical preoccupations are rooted in a clash of cultures while Hari Kumar's struggle dramatizes clash of attitudes. In my concluding chapter, I elaborate these points in order to offer an explanation for the
discussion of Paul Scott's texts in the thesis. As Said observes, "Forster's India is affectionately personal and so remorselessly metaphysical that his view of Indians as a nation contended for sovereignty with Britain is not politically very serious, or even respectful." Said may be correct so far as Forster's political views are concerned; but *A Passage to India* bristles with some questions of faith, communalism, and the status of minorities. It doesn't envision religious harmony. To put it in a different way, Forster notices in India a profound cultural variety but not a viable cultural harmony. After decolonization, a serious reading of *A Passage to India* would suggest that the last sections, "The Caves" and "The Temple", mystify the Indian reality instead of clarifying it. Paul Scott, on other hand, makes us see that given the human nature, the best way to achieve harmony is to practice give and take policy. More than *The Raj Quartet*, it is its sequel *Staying On* that outlines the Indian experience.

The Indian National Movement and especially the presence of Gandhi forged a cultural unity in India,
which is more important than mere political unity. What happened was there was a proliferation of novels rooted in the patriotic sentiment of the people.
REFERENCES:


20. *Murugan, The Tiller* 3-4


All subsequent page references are to this edition.


