So great has been the fascination of Indo-Anglian writers for Gandhi and his revolution that Gandhi figures as a prominent character in quite a few novels. Sometimes his invisible presence is more conspicuously felt than his actual appearance as a dramatic persona in the narrative. We have already examined Gandhi as a character appearing in Anand's *Untouchable* and *The Sword and the Sickle* and Narayan's *Waiting for the Mahatma* in the preceding chapters. In Raja Rao's *Kanthapura*, Gandhi does not figure in person but the Mahatma dominates the narrative in the guise of Moorthi, the local Gandhi.

It is now proposed to analyse the rest of the novels which form a class in themselves for treating the Gandhi figure in the scheme of the narratives. The fact, however, remains that the Gandhi figure, unlike in *Kanthapura*, does not always receive the treatment in depth and vastness represented by many-faceted personality of Gandhi. K.A. Abbas' *Inquilab* and K. Nagarajan’s *Chronicles of Kedarana* are two significant novels wherein Gandhi figures as a character in the narrative, while C.N. Zutshi's *Motherland* treats Gandhi symbolically through a Gandhi figure.

In *Inquilab* (1955) Khawaja Ahmed Abbas attempts a panoramic picture of the National Movement covering the period from the Rowlatt Bills and the Jallianwala Bagh tragedy (1919) to the Salt Satyagraha and the Gandhi-Irwin Pact of 1931. The novelist's ambitious design to project the Gandhian Age in its entirety results in his emphasis not so much on depth as on the largeness of canvas. The endeavour to achieve comprehensive recording of
incidental details and the large scale importation of politics and political figures into this fictional exploration of contemporary history has led to the conspicuous absence of dramatic concentration or intensity.

Abbas has introduced not Mahatma Gandhi alone, but almost all the leading personalities of the age. It cannot be said that "politics is properly subsumed in 

Abbas has made Anwar the hero, its central consciousness or the linking thread of major political events which are viewed from the point of view of this youngman

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1 Iyengar, Indian Writing, p.285.


3 Abbas in Contemporary Novelists, p.10.
whose involvement in events of national importance in third
decade of this century shapes out his personality. The novel may,
therefore, be taken as the story of Anwar's development which
is determined largely by national history. Anwar who happens to
be dragged into the political cataclysm of his times, is made
to move from place to place in an unbroken chain of events in
rapid succession.

At the commencement of the story, Anwar is a mere impressionable kid of eight, but he grows into a seasoned, though rather
sad, young man of twenty one at the close of the novel. Abbas enables us to observe the totality of the Indian political scene
through this uncommitted character who sees everything but thinks
of all sides of an issue in an academic vein. In Inquilab Abbas also explores the theme of the quest for personal identity
and the need for inter-communal brotherhood. S.K. Harrex believes
that "the revelation of Anwar's origin results in a traumatic
drama of identity, but his discovery of self is also a discovery
of India". Anwar's non-commitment or neutrality is thus given
a symbolic significance when he is discovered to be the son of a
Muslim prostitute and a Hindu merchant, brought up in a Muslim
family. Anwar, a symbol of unity, turns into a weak device of
transparent contrivance and melodrama. It is aptly observed that
"what could have been a satisfactory novel depicting the effect
of great historic forces on a sensitive individual is finally
reduced to a journalistic tract with a conclusion worthy of a
Bombay film".

4 Contemporary Novelists, p.11.
5 Meenakshi Mukherjee, The Twice Burn Fiction, p.57.
Gandhi figures in the novel for the first time in the informal gathering of some friends at Akbar Ali's house at Delhi. Words like 'Rowlett Bills', 'Martial Law', Hartal', 'Congress', 'Muslim League' are being bandied round but a name that recurs many times is that of Gandhi. Anwar whose curiosity about this unfamiliar name has been thus aroused, gathers that "A man called Gandhi, who had till recently been practising as a barrister in far away South Africa, had returned to India and was telling his countrymen about the only weapon called 'Satyagraha' with which the country could successfully fight the Government". Then follows a rather inartistic elaboration of the concept of Satyagraha and the impact of Gandhi on the impressionable conscience of young Anwar who, in a dream, encounters a green-eyed monster in the Valley of Fear, but a frail little man stands between him and the dragon and says: "I am Gandhi and I have come from Africa. Don't kill this little boy, dragon, or I will not obey your unjust laws" (p.18).

Anwar happens to see in Dr. Ansari's bungalow a thin, spindly-legged man in coarse 'dhoti' and 'kurta' playing a charkha, and the young boy learns that he is Mahatma Gandhi. A more satisfying image of Gandhi is provided by the bitter comments of Thaker Charan Singh, a land lord, who feels sore over the fact that the poor menials and the downtrodden are growing conscious of their rights as individuals. The peasants demand wages for all their work that they do for the Zamindars and the

6 K.A. Abbas, Inquillab (Bombay : Jaico Publishers, 1958), p.11, Subsequent references pertain to this edition of the novel will appear in the text.
Government officials: "And I tell you it is that son of Bania that Gandhi, who with his talk of the rights of the people is responsible for all this" (p. 61). Whereas people at large are pledged to support Gandhi in his non-violent agitation for the redressal of the Khilafat wrongs, the Government officials, lured by the prospect of promotion and rewards tend to suppress the 'unlawful activities' of "these sons of pigs —— this traitorous gang of Gandhi and Mohamed Ali and Shaukat Ali" (p. 61).

When a general strike paralyses movement on the North Western Railway, the moneyed classes are furious at the impertinence of mere menials —— signallers, switchmen and porters: "The labourers are getting too big for their boots. Gandhi is responsible for this, that bania —— seller of flour and pulses" (p. 122).

When Gandhi suspends the Civil Disobedience following the killing of some policemen at Chauri Chaura, people feel betrayed and fail to appreciate the gesture. Abbas thus seeks to suggest that their allegiance to non-violence is hardly skin-deep.

Abbas records how a halo of divinity surrounds Gandhi, and when he is presented in the court, everyone, including the judge himself, gets up to pay him respects. Then there are references to Gandhi's zeal for communal harmony. When communal riots in Delhi take a toll of precious lives, Gandhi rushes to Delhi and Anwar has the occasion to see the Mahatma from close quarters at the house of Maulana Mohammad Ali. Gandhi has a clean-shaven dome-like head, a pointed nose and big protruding ears. When Anwar talks to the Mahatma about the killing of innocent people in the communal riots, he perceives the deep agony that Gandhi is passing through: "Now he knew why they called him Mahatma —— a Great Soul. On his face was a look of
such sufferings, kindness and pity, as if he personally felt the misery of every single human being. But there was also infinite calm and serenity" (p.216). Gandhi's fast for twenty-one days undertaken to restore communal harmony has the desired effect.

While trying to project different phases of our independence struggle, with Gandhi as the prime mover, through the prism of fiction, Abbas intends to present the total picture as impartially as he can. By giving the readers a little peep into the inner life of his contemporaries, Abbas wants "to show that their life is being influenced and changed and re-shaped by the historical and social forces that are greater than us and our destiny". Abbas, however, refuses to get himself involved in the national drama and his 'lucid reflector', therefore, maintains a neutral position as an on-looker and a narrator. Due attention has, thus, been given to what the terrorists and other detractors have to comment on Gandhi and his movement. All these comments are mere interpolations, as they are not properly worked out in the narrative or the events. Rattan, the leftist, asserts that "once they are roused, they will not be stopped by the saintly hesitations and scruples of the Mahatma"(p.122). Rattan argues that the only answer to the violence of imperialism is counter-violence as Gandhian non-violence is a convenient cloak for cowards. Later, Subhan, a trade union leader, echoes the same convictions that it is in the mills and factories of the new industrial India

7 Contemporary Novelists, p.10.
that the proletariat would make the revolution and not "in an Ashram where a saint is preparing to frighten the British lion by placing a pinch of homemade salt on its tail" (pp. 255-56).

A new dimension to the image of Gandhi is provided when the author brings in the Gandhi-Subash controversy. It is presented by a section of the press that the election of Pandit Jawahar Lal Nehru as the Congress President has been manoeuvred by Gandhi to beat down the left-wing opposition and to regain his undisputed supremacy of the Congress. Subash Bose is not taken into the Working Committee "because it is the Mahatma who makes the selection and he wants no dissentient voices in the Committee" (p. 220).

Mahatma Gandhi is, then, viewed through the eyes of foreign correspondents and statesmen. Robert Mills, an American, would trace the origin of Gandhian non-violence to Jesus and beyond to the Buddha. He also refers to the indebtedness of Gandhian philosophy to Emerson, an American. When Gandhi starts his famous Dandi March, Mr. Mills recalls that Gandhian instructions to his fellow marchers are an echo of the injunctions administered by Jesus to his twelve disciples, nineteen hundred and thirty years ago. The report of Mills flashed in the "World News" (New York): Christ walks through dusty Indian Countryside as modern Pontius Pilate once again confronted with unconquerable soul force watch apprehensively from their New Delhi palaces" (p. 258).

In an interview with Mills, Gandhi explains that the basis of his grievances against the British is exploitation of Indians and the oppressive system of Government. He has chosen the unimportant Salt Laws to symbolise his defiance because he regards this tax to be the most iniquitous from the poor man's point of
Although the American journalist cannot understand Gandhi's insistence on the spinning wheel, yet he is "more than ever convinced about his absolute sincerity and utter goodness. Such goodness can be dangerous" (p.263). This opinion is counter-balanced by Winston Churchill who "had proclaimed his horror at the spectacle of a 'half-naked fakir' striding up the stairs of the Viceregal Lodge to parley on terms of equality with the representative of His Majesty the King Emperor" (p.324).

The picture of Gandhi is completed by interpreting Gandhian economic and political programmes with a Marxist slant. Gandhi is considered by the Marxists to be a bourgeois leader who safeguards the vested interests of his own class and the capitalists who find in him a dependable ally. At the news of the Mahatma's arrest after his Salt-Satyagraha, the anger and sorrow of the populace find expression in hartals, processions, intensification of the Satyagraha, boycott and burning of foreign cloth and picketing of liquor shops. Seth Maneklal Shah, a textile magnate of Bombay, is still sceptical about the staying power of the Congress and the movement launched by the Mahatma, although his wife, daughter and son are all among the followers of Gandhi. He would sign the pledges, which the Congress requires the owners of all Indian Textile mills to undertake, only if he is convinced that the movement is not going to fizzle out. He would not be on the losing side. He gives a very shrewd analysis of his own people's allegiance to Gandhi, suggesting thereby that people followed Gandhi without understanding him fully: "My wife is a religious maniac and worships the Mahatma like a god. Asha (his daughter) is a child and knows little about politics, even though she has gone to jail. And Mohan (his son) —— for him it is
all a game, a new fashion" (p.301).

He decides to sell himself, as he puts it, to Congress and Gandhi just to safeguard his interests, although his son believes that his wife's threat of hunger strike, in case he would not sign the pledge, has induced the shrewd business man to change his mind.

The analysis of *Inquillah*, given in the foregone pages, would suggest that Anwar's evolving consciousness and political activities provide a sound basis for Abbas's major comments on the tragedy of sectarian hatred, Gandhian movement and confusion of aims within the revolutionary movement. Abbas's message, if any, is clear in Anwar's identity that unity and communal harmony can ultimately prevail over division and hatred. Despite his limitations of unsubtlety of form and meaning, contrivances, melodrama and sensation, in *Inquillah* Abbas, as Harrex remarks, "successfully conveys a repertorial sense of the contemporary historical reality".8

K. Nagarajan's *Chronicles of Kedaram* (1961), structurally rather loose, deals with the theme of change in the life of people of Kedaram in the industrial era discarding ancient customs and conventions. The chronicles, perforce, record conflicts and clashes between the old orthodox order and the growing new awakening, the will of the British to tighten its stranglehold and the mounting aspirations of the Indian people to attain Swaraj, and the tensions of communal disharmony, not to mention only the chronic feud between the two Aiyangar sects, which needs no less a power than Mahatma Gandhi to resolve the tension.

8 *Contemporary Novelists*, p.11.
Chronicles of Kedaram does not deal directly with the national movement led by Gandhi, but with the effects of the movement on the small town of Kedaram, observed through the consciousness of a sharply delineated dramatised character called Gokarnam Shastri (Koni), an orthodox Brahmin, steeped in tradition and opposed to change. Nagarajan stands sufficiently detached from the course of history to treat Gandhi as an idea or a human being rather than an overwhelming symbol. He has, therefore, preferred to concentrate on weaving stories of human relationships which only marginally touch upon the political struggle.

The story is set against the background of freedom movement and communal tensions. Koni, a lawyer gifted with modern education but "a medieval mind", observes and chronicles events and impressions connected with Indian politics—the growth of Indian National Congress, Hindu-Muslim riots, Simon Commission, the saintly figure of Gandhi, Khaddar, and crusade for Harijan uplift. Gandhi is represented "not as an avatar, but as a benign and tactful national leader and as a successful peace-maker, and probably a vote-catcher too". The role of Gandhi in the novel is neither "oblique" nor "unimaginative" as Verghese believes it to be:

A similar unimaginative role is assigned to Gandhi in M K Nagarajan's Chronicles of Kedaram; here he appears as a mediator between Vedagali and tengalai Aiyangars. The story is written against the background of freedom movement and communal jealousies. The role of Gandhi in the novel is as oblique as it is in Waiting for the Mahatma.

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10 *Problems of the Indian Creative Writer in English*, p.122.
Nagarajan is neither praising Gandhi nor pulling his legs, as Iyengar remarks, but presents him as a warm-hearted human being whose involvement in the affairs of his countrymen transcend all barriers. Gandhi's bold gesture of mounting the disputed Pungasswami stone platform and chanting 'Hare Ram' is meant to illustrate, what has been perceptively observed, "the truth that all gods are one, and that all kinds of worship rank the same with God".

Gifted with the capacity to portray the small and the normal, therefore the credible, Nagarajan picks up, 'snatches' from the reactions of different characters to Gandhi and the National Movement. This fits in the rambling narrative which is meant to be the history, not of an individual or a family but of an entire town. There are pillars of imperialism represented by Mrs. Eslatha Dikshit and her husband who is a government employee. The poor lady is unable to understand the political implications of Simon Commission and wonders "why there was so much fuss about getting Gandhiji to agree. He was always getting in the way and holding things up". Vasu, to whom Gandhi is the only tangible God, puts in extenuatingly that Gandhi is proving a bit difficult. Hemdarl, who would have no truck with the Government, has three gods in his pantheon — they are the Nehrus, father and son, and Gandhi. The local authorities of Kedaram receive a jolt when the Simon Commission meets with black-flag
demonstration in the town. Mr. Hartman, an English civil servant, observes that the tragedy of India is that "The men with brains have no guts and the men with guts have no brains" (p.66). It is Vasu, the westernised alter-ego of Koni, who retorts that he can not swear for Indians in Government services, but in the Congress camp there are plenty of men and women who have both guts and brains.

Nagarajan records with the touch of a chronicler that Khaddar has become the badge of service and sacrifice. Hemdari seems to echo the novelist when he declares that Khaddar has become the symbol of India's national struggle: "It is uncomfortable to wear, so is the struggle for freedom to wage, Khaddar does not please collectors; it will not obtain entry to Government-House, but it opens the door to the hearts of the people" (p.79). No wonder that Meghanatha who promises to wear Khaddar ever afterwards wins in the Civic election. Later, when the elections to the legislature are announced and the Congress decides to contest the elections, Vanchinatha Sastri has to wear Khaddar. Koni's father, who knows nothing of the Simon Commission, Non-cooperation movement and the Round Table Conference, feels happy that Vanchinatha is going to serve in the same cause as Mahatma Gandhi. He knows that: "Gandhiji was a saintly man, that he was working for the people and, in doing so, even went to the length of opposing the government" (p.155).

Whereas Vanchi plays upon Gandhi's goodwill with ulterior motives of catching votes, Vasu gives a positive proof of Gandhi's impact on him. He takes a Harijan lad as a domestic servant, for he thinks that caste system is a curse, he is working for Harijan uplift. When Mr. Cole, the Padre, suggests that Gandhi's great
name can be turned to account to fetch votes, Vanchi has a brainwave. Gandhi is to tour the West Coast, and it would be a master-stroke if he could get Gandhi to come down to Kedaram to produce a steadying effect on the waverers. He sends a telegram to the Mahatma, inviting him on behalf of the people of Kedaram and Poppali to include their district in his itinerary. When this invitation is declined in view of the pressure on Mahatma's time, Vanchi decides to plead in person with Gandhi at his Ashram. Clad from head to feet in Khaddar, he goes to Wardha and presents himself before Gandhi and "hooked the fish".

Mahatma Gandhi's visit to Kedaram turns the scale in Vanchi's favour. The public meeting at the Shandy — since re-named Gandhi Chowk — is a thundering success. Numerous addresses are presented to Gandhi but the most effective address is the one presented by the devadasis (colloquially, dancing girls) of Kedaram. They beg the Mahatma to bless them and to devise early measures for their rehabilitation. Nagarajan is wise enough not to put a long speech into the Mahatma's mouth. Kohi blandly says that he did not hear a word of what Gandhi said: "The din was terrific. Stray words floated on the air. India's right to govern herself, Swaraj, Khaddar, Vanchinatha Sastri, Harijana, Devadasis, and so on, so that one could guess what he was saying" (p.180).

Gandhi's visit has a happy sequel. The Aiyangars compose their querrels and are at peace through his kind intervention. Gandhi decides that each side of the warring factions of the Aiyangars is to have the Raghavaswami's stone platform wherever required for prayer and that there should be no interference when
one side is actually engaged in chanting. Both sides accept the decision without any reservations as "It is not everyday that quarrels are composed by a Mahatma Gandhi" (p.184). Thereafter, all the Aiyangars work for the Congress which registers thumping success at the elections.

What Gandhi stands for in the public mind is better understood by the repeated references to Harijan uplift and Nirmala Chari’s decision to seek sanctuary in Gandhi’s Ashram. Vanchinatha tells Koni that Harijan uplift is very dear to the heart of Gandhi and he wishes to make "edaram" a model centre of social welfare work. That would please Gandhi and also make for the success of Congress in the coming elections" (p.225).

There is a touch of ambivalence in the pious professions of the Congress leader. Whereas there could be no quarrel with Gandhi’s crusade for social work, the thrust of Vanchinatha Sastré is on winning elections since Gandhi, with his zeal for Harijan uplift, possesses immense vote-catching potentiality. Nirmala who has no political ambitions is much more dedicated to social welfare activities. During her visit to England, she manages to visit a few such centres and comes to realise that instead of playing on Harijan uplift, one has to establish close identification with the downtrodden and “become a Harijan yourself” (p.227).

Without caring for buildings or a little window dressing, Nirmala starts her mission with a temperance home in order to wean away the Harijans from drink. She decides to run a tea- and coffee canteen in the evening. She does not have to bother about the contributions which are, however, forthcoming. Every evening is a time of revelry at the Chari
and the young men cut down their visits to the toddy shop to the minimum. Then comes the question of throwing Hindu temples open to the Harijans. Vanchi, with the moral support of Nirmala and Vasu, leads a body of Harijans of Kedareshwar's temple and a token entry is then made therein. Later, when Nirmala decides to spend the rest of her life in Gandhi's Ashram, she bequeathes her earnings from her ancestral property and bank deposits to the welfare of Harijan colony. She wings her way to Gandhi's Ashram in quest of peace: "Her parents dead, lost to her husband, with no home or family to bind her, she was, perhaps, right to seek her soul's salvation in some haven of peace away from the haunts of men" (p.252).

The decision of hers brings out the power of Gandhi's personality much better than his physical presence at Kedaram. We have it on the authority of Iyengar that "Not one Nirmala, but scores of them perhaps hundreds of them, have found in the Mahatma's love the solvent of their own private aches and viperous frustrations". 14

Chronicles of Kedaram is, thus, an artist's translation of Gandhian ethos into fiction. Nagarajan consciously avoids documentary details of Gandhian ideology and movements launched by the Mahatma. This ensures fictional values of the novel, Gandhi is introduced as a character but he is presented as a warm-hearted human being. Gandhian revolution with its emphasis on emancipation of Harijans has been treated in artistic terms.

14 Indian Writings, p.228.
C.N. Zutahi's *Motherland*: An Expository Novel of Modern India (1944), written with the professed purpose of awakening the countrymen to their political plight under the foreign yoke, offers a "mingling-mangling of romance and politics in the field of fiction". Having freely drawn material from "the speeches, press-reports, articles and books" and woven it in the texture of the story, the author has sought to "make the narrative ring with reality and the exposition more palatable to the readers" (Preface). But all this turns out to be unreadable, hackneyed and threadbare story woven round the utterances of Gandhi, Nehru and others. All Chapters begin with some appropriate quotations, preceded by a caption, that sets the tone of the narrative in the Chapter. The emphasis of the novelist seems to be on the cultivation of a laboured style betraying pedantry.

Zutahi has tried to portray the struggle for Indian independence through the narrative which is nothing more than a loose set of rather disjointed events and situations culled from the national calendar. There is practically no movement...


16 (a) Chapter 1 bears the title "In Subjection" and begins with the quotation: "Subjection for a long time to a foreign yoke is one of the worst causes of national deterioration" - Sir John Seeley.

(b) Chapter V entitled "Vikrama-Addington Interview" begins: "I hate when vice can bolt her argument And Virtue hath no tongue to check her" - Milton.
in the story, and the characters are wooden and stock, lacking growth and development. Mahatma Vikrama, a great national leader, is meant to symbolise the character of Gandhi while Trilok, a close associate of Vikrama, is a prototype of Jawahar Lal Nehru. Trilok's wife Kamla, who takes to Congress work, is a faint copy of her namesake Kamla Nehru. Sarojini, who marries Madan out of her caste and later shifts along with her husband to the Ashram of Mahatma Vikrama, is a shadow of Sarojini Naidu. Zutchi lacks the gift of story-telling and cannot exercise judicious selection in the presentation of his material. His failure to produce a rhythm and pattern out of the enormous raw material of his tale makes it a poor novel. But he has managed to give the pronouncements of national leaders on burning problems of India through the mouth of his characters.

Vikrama ponders over the political plight of India and her teeming millions: "Alas! dear Motherland! how can I bring happiness to thy lacerated heart? Can I break asunder the adamantine claims of slavery that bind thee?" (p.2). Vikrama has "a robust faith in Divine Retribution coming to the oppressor, for such is the Higher Dispensation" (p.3). He calls upon Trilok to gird up his loins in the service of the Motherland with "remitting exertion and unflagging zeal". They plan to go round the world," revealing the soul of India, her religion and philosophy, her poverty and political plight" (p.5) so that they may break the spell of heartless materialism of the West. They are well-meaning souls: "We will not rest contented till we have created an Indian Nation, self-respecting and self-sufficient to break the shackles of slavery that foreign domination has forged on the feet of our Motherland"(p.5).
They realise that the uplift of the untouchables and the depressed classes should be the corner-stone of their social work in India.

Vikrama, once an ardent supporter of the British, is now their most forceful opponent. Through the columns of his daily the "Liberty", he is now preaching to the people of India his doctrine of soul-force and passive resistance. "His asceticism, his transparent sincerity, his intellectual fervour, his selfless patriotism, his piety and self-renunciation" (p.29) have made him the idol of the Indian nation: "He was piping to the people on his spiritual flute; and they were dancing to his tunes" (p.29).

Zutshi takes great pains to present Gandhian image in its totality. He, therefore, faithfully records the inability of the English character to understand the saintly politics of Gandhi. Madeline, the accomplished wife of Col. Lethbridge, labour member of British Parliament, echoes the baffled response of the English to the growing influence of the Mahatma:

To most of us Mahatma Vikrama is an enigma. They cannot understand him and are baffled by his influence. He has created the new India by his magic touch.

Mahatma Vikrama's loin cloth has a history, so also has his spinning wheel. They are both symbolic and rooted in events which will loom large on the pages of history when the full story of man's pilgrimage on this planet comes to be written (p.54).

Vikrama's world tour wins him applause and moral support for his non-violent mass movement to win freedom for the Indian people. Zutshi manipulates the events with a two-fold aim. He wants to insert Gandhi's utterances into the body of the narrative. Secondly, the novelist tries to suggest that Gandhian image has crossed the boundaries of his own land.

Duglus Wedlock, a representative of the 'Gaurdian', interviews
Vikrama in London and realises for the first time in his life "What charm there is in personal magnetism" (p.102). In France, Roseland who reminds the reader of Romain Rolland, expresses "his ardent desire to become a disciple of Mahatma Vikrama"(p.120) and promises to come to India and sit at his feet. In America, Vikrama is received by prominent Senators. Mr. Harrison, the President of U.S.A., decries "the folly of those who allege that Mahatma Vikrama is an agitator and that, for the matter of that, the people are led astray by agitators"(p.134).

Earlier in the novel, the interview of Mahatma Vikrama with the Viceroy Lord Addington, held in response to the Viceroy's invitation, enables the novelist to incorporate Gandhi's views on Swaraj, movement of Non-cooperation, Communal Harmony, etc. The Viceroy is so much influenced by the Mahatma's eloquence, his cogent arguments and the effective way in which he has marshalled them that he feels "he had come across one of the world's greatest man" (p.39). The establishment of 'Swarajya Ashram' by Vikrama, his defiance of the Salt Laws, the boycott of foreign goods, participation of women volunteers drawn from respectable families in the picketing of shops vending in liquor and foreign cloth and the non-payment of taxes complete the picture of Gandhian age.

Gandhi is thus the hero of the novel "Motherland" but the inability of the novelist to integrate the Gandhian image into the action of the narrative has resulted in mere marshalling of facts rather than offering an animated drama of human action.

The above discussion of the novels gives one irresistible impression that Gandhi has served as the originating impulse.
for all these creative talents. Their response to the prime mover of the silent revolution all over the country is varied and mainly determined by the aesthetics of their art. They share, however, the magnetic appeal of Gandhi's personality to the masses and the classes. Their success as novelists is to be judged in proportion of their skill to transmute the Gandhian myth into the action of their tales in consonance with the internal pattern of events. The fact that Gandhi figures as the dominating character in their works points to their realisation of Gandhi as a tangible reality, but their novels gain in value only when Gandhi's presence merges with the actual issues of the novel.

 Abbas introduces Gandhi as a character and seeks to project the Gandhian age in its totality. Gandhi is viewed from almost all the divergent angles. The terrorists, the leftists, the foreigners, the masses, the capitalists, and the congress workers look at Gandhi from their own angles. Gandhi-Subhash controversy and the interpretation of Gandhian economics and political programmes with a Marxian slant give a new dimension to Gandhi figure. But the total impression fails to be profound, and Abbas has given a rather pedestrian treatment of Gandhi in Inquilab.

 Unlike Abbas, Nagarajan treats Gandhi as an idea or a warm-hearted human being rather than an overwhelming symbol. Gandhi is represented as a saintly figure, though he is not presented as an avatar (a divine). Nagarajan has treated Gandhi as a benign and tactful national leader, a successful peacemaker and probably a Vote-Catcher too. Snatches from the
reactions of different characters to Gandhi and his movement, particularly his crusade against untouchability, contribute to the delineation of Gandhi as a saintly figure, a social reformer and a political leader. Koni's father, perhaps sums up the novelist's assessment of Gandhi as a human being that Gandhi was a saintly man, working for the people and, in doing so, even went to the length of opposing the government.

C.N. Zutshi presents Vikrama as the symbolic representation of Gandhi. The novel is valuable as a source of information about the life and achievements of Gandhi in the cause of the motherland, but an aura of emotionalism radiating from the prototype of Gandhi obscures the actual issues of the novel. Gandhi's personal magnetism and his views on Swaraj, Non-violence, Non-Cooperation, Communal harmony, Soul-force, Untouchability etc. are prominently interspersed all over the novel but the novelist lacks artistic integration of the raw material.