CONCLUSION
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A discussion of the novels written by Indian English Muslim writers makes it clear that their chief concern in writing fiction is to offer an authentic picture of the traditional Muslim life and culture. Based on the themes of their works, the novelists can be classified into two significant groups. The first group comprises social novelists who show a serious concern for the state of affairs in the society of their time, and the second group comprises political novelists who project political awareness and participation of common man in Indian freedom struggle.

So it can be stated that of the six Indian Muslim novelists, only Humayun Kabir and Iqbalunnisa Hussain can be classified as social novelists, for they have depicted life as it is actually lived around them. Their novels record authentically the sense of joy, sorrow, hatred and love of a community at a particular period of time. Humayun Kabir's *Men and Rivers* is a 'rural novel' dealing with the tillers of the soil. Here it is worthwhile to note that among the six Indian Muslim novelists, only Humayun Kabir has focused his attention on customs, modes and manners of the rural Muslim community in India. His novel not only narrates a simple tale but also discusses the affinity between man and nature. The river Padma plays a significant role in the lives of the
simple peasants and fisher-folks and proves the fact that the lives and fortunes of these innocent people depend upon the changing mood of the mighty river. The flood, in fact, disrupts their lives and they start life afresh. Hence, the river Padma is looked upon with awe and reverence.

Iqbalunnisa Hussain's *Purdah and Polygamy* deserves a special mention, as it is the first feminist Indian English novel. It depicts the plight of women in traditional Muslim household due to the age-old customs of purdah and polygamy. As an educated Muslim woman, Hussain is able to see the drawbacks of purdah and polygamy. The novel projects various facets of Indian Muslim community; and through women characters, Iqbalunnisa Hussain tries to give an authentic picture of the plight of women. The women do not have any social life because they are bound to spend their life behind purdah. Further, the novelist attacks the customs criticizing the callous attitude of Muslim men towards their women. However, Iqbalunnisa Hussain does not suggest any other remedy except education for the liberation of Muslim women. In the novel, Maqbool, Kabeer's third wife, who is frank and clear of conscience, walks out of the house when she learns that her husband has married for the fourth time.

Ahmed Ali's *Twilight in Delhi* and *Ocean of Night* and Attia Hosain's *Sunlight on a Broken Column* are not mere social novels. They
have a definite political background. It can be stated that the source of their literary inspiration was the freedom movement. Ahmed Ali’s *Twilight in Delhi* reflects the British atrocities of 1857 imposed on Indian Muslim community. Further, the novel depicts the Muslims’ patriotic feelings towards India. It strongly holds forth that the two-nation theory, which led to partition, was the result of the British policy of divide and rule. *Twilight in Delhi* projects the Sepoy Mutiny of 1857 as an Indian movement consisting of people of all religions and castes. There is a reference to the preparation of king George V’s coronation and its impact on Muslims. Amhed Ali’s *Ocean of Night* refers to the growing rift between the Muslims and the Congress.

It is interesting to note that the locale of the novels of Indian Muslim writers is either Delhi or Lucknow or Hyderabad. This brings to light the fact that all these places were well-known centers of Muslim culture during the Mughal reign. Moreover, Delhi was considered the ‘cradle of Muslim culture’ as it had, before the advent of British, been the seat of Muslim empires for centuries.

Of the six Indian Muslim novelists, only Aamir Ali has depicted Indian family life during the freedom struggle, and the theme of Indian nationalism is more prominent in his novel *Conflict*. So he can be classified as a political novelist. Moreover, his novels do not discuss Muslim culture, and he does not show any special concern for Muslim
community. He has dealt with Hindu families in Conflict and Assignment in Kashmir, and has drawn his characters, both from Hindu and Muslim communities. While Ahmed Ali’s Twilight in Delhi mentions only one Hindu character Dr. Mitra. Aamir Ali refers to one Muslim character, Rashid, in his Conflict. However, both of his novels speak of a ‘united’ India and highlight the common cause of Hindus and Muslims in driving away the British.

In course of time, as literacy increased, Muslims, like the Hindus, involved in the making of literature. So the pre-independence Indian English Muslim novelists went hand-in-hand with contemporary Hindu novelists like Raja Rao, R. K. Narayan, Mulk Raj Anand, Bhabani Bhattacharya and Khushwanth Singh. The contribution made by Indian Muslim novelists like Ahmed Ali, K. A. Abbas, Aamir Ali, Humayun Kabir and Muslim women novelists like Attia Hosain and Iqbalunnisa Hussain is quite significant. How this is significant is seen already. Still a brief resume is made for consolidating the Muslim writers and the nature of their contribution to the field of Indian English fiction.

The chapter I is about the difference between the Hindu and Muslim traditions in India. The distinguishing characteristics of Indian Muslim cultural history are highlighted upon. The socio-political, historical and communal factors that inspired the creative minds of the
century are considered briefly. These ideas pave way to study Indian Muslim novelists in a right perspective. It is rather a survey of the field.

Chapter II traces contemporary socio-political incidents covering a brief history of the pre-independence Muslim novelists with a particular focus on Ahmed Ali. All the vital factors and incidents that are related to Ahmed Ali, as a novelist, are discussed. As we know Ahmed Ali's father Sayed Suja Uddin and his mother Ahmed Kaniz Begum's role in shaping Ahmed Ali's childhood, his days in Aligar, his education under the guidance of Eric C. Dickinson, his days in Lucknow University, his close friendship with Raja Rao and the like are discussed in considerable detail. Ahmed Ali was a great social activist and literary organizer. So his association with progressive movement in the 1940s and his active part in Indian Peoples' Theater Movement, his difference of opinions with K. A. Abbas, Mohammaduzzafar, Sajjad Jaheer etc are focused upon. Ahmed Ali was a multi-faceted personality. Details about his career as a professor, writer, businessman, director of foreign publicity, Govt. of Pakistan and editor of *Pakistan Pen* are mentioned.

Ahmed Ali was an important novelist. He was a trendsetter paying a way for the next generation Muslim writers like K. A. Abbas, Aamir Ali, Humayun Kabir, Attia Hosain and Iqbalunnisa Hussain. Secondly his novel *Twilight in Delhi* published in 1940 is considered a
historical document holding a mirror to Muslim customs, socio-religious programmes and a series of historical events like Home Rule, Non-cooperation Movement, Congress meetings, Sepoy Mutiny and George V's Coronation.

This chapter covers two other novels of Ahmed Ali Ocean Of Night and Rats and Diplomats, which are about contemporary national and international developments respectively. His second novel Ocean Of Night was published after twenty-five years of his first novel. It depicts a rigid and inhuman feudal society of India. It is about Nawabs. His third novel Rats and Diplomats narrates the contemporary international diplomatic developments. Different political ideologies and leaders of various nations and their vulgarity are exposed there.

This chapter is an elaborate study of Ahmed Ali's contribution to Indian writing in English. A healthy contrast and comparison is made wherever necessary.

Chapter III highlights the creative life and progressive elements in K. A. Abbas's fiction. Comparatively, Abbas's career as a novelist is very vast and varied. K. A. Abbas's novels deal with contemporary issues like harmful imperialism, Gandhian movement, social awareness, industrialization and its adverse impact. What interests us is that Abbas condemns social taboos, which hinder man's progress. Abbas's understanding of socio-economical problems like caste system and
rural-urban polarity are discussed. An effort is made to focus on his journalistic career.

The chapter contains Abbas's biographical details, his family background, his indebtedness to his revolutionary ancestors like Hali, his grandfather, an epoch making poet, Gulam Us Sibtain, his father, a propagator of simple life and religion, Masroor Khatoon, his mother, ideologically the most modern woman determined to stay in India during Partition. The chapter includes details about Bhagath Singh, Sufism, Gandhism, Indian and Western humanist writers that shaped Abbas's progressive credo and the important incidents of his life which turned him into a non-violent Gandhian idealist, fired by a missionary zeal of serving mankind through his writing and so on.

Most of K. A. Abbas's novels, as discussed here, are an analysis of his humanistic concern. They deal with the themes of social change, poverty and unemployment. Even historical incidents like Partition are documented. Woman's upliftment, Gandhism, Marxism and humanism of Indian Sufi philosophy combined with co-existence philosophy of Pandit Nehru are interpreted. They make Abbas a distinguished novelist in the realm of Indian writing in English. It is noted that Abbas's realistic and straightforward representation of society established him a representative writer of Mulk Raj Anand's stature. Each one of his novels holds a mirror to contemporary political
upheaval, cultural commotion and a particular social evil, which is both meaningless and unhygienic. Imperialism, fascism, racism and fanaticism at the national and international level are the social evils, which Abbas attacks. That is to say Abbas's novels are thoroughgoing in their social documentation of contemporary happenings, which, in fact, shows his primary interest in man.

The chapter IV is on Aamir Ali who is the youngest novelist among all the pre-independence Indian English Muslim novelists. Aamir Ali has written three good novels, which are entirely different in their themes and techniques. Aamir Ali was a born Indian, but his parents were from two different countries - India and Japan. He studied in an internationally known educational institute and enjoyed a high position in Indian military. So the chapter is quite interesting.

Aamir Ali's three novels Conflict, Via Geneva and Assignment in Kashmir are studied carefully. As for his first novel Conflict, it reads like Raja Rao's Kantapura and K. A. Abbas's Inquilab, which are the two important documents on the political picture of the pre-independence India. Many national leaders are the major characters in the novel. The hero of the novel Shankar resembles many of the characters even in Mulk Raj Anand's fiction. G. P. Sarma has considered this novel as one of the novels, which has added a new dimension to the theme of Indian nationalism in Indo-Anglian fiction. It is a rare novel showing Muslim
participation in India's freedom struggle. His second novel, *Via Geneva* is partly a travelogue and partly a novel. It reads like an autobiography too. Abbas's *The World Is My Village* is compared with Attia Hosain's *Sunlight On A Broken Column*.

While the other Muslim novelists of the period constantly emphasize on traditions, cultures, festivals, rituals, manners and agonies of Muslim community, Aamir Ali concentrates on international problems. Even though he is a Muslim novelist, he deals with many secular themes. His novel is a mock epic on international delegates from Brazil, Russia, Philippines, Rome, America, England, China, India and Pakistan. Apart from that the novel includes a big list of characters.

Aamir Ali’s third novel *Assignment in Kashmir* is about the problem of Kashmir which is considered a valley of death. The chapter explains how the novelist has dealt with the most conspicuous matter of Indian history. Though the novel is about the post-independence Indian scenario, it focuses upon the theme of Partition. It throws ample light on the issue of Kashmir. Cap. Ranjeeth, the hero emerges as a force against the widespread disease of terrorism. The socio-political developments, poverty, Kashmiries' miserable life, conflict between India and Pakistan are discussed upon from different angles. The novel is full of adventure and heroism. Maybe for this reason, it is considered a kind of detective
novel, which portrays a romantic relationship between a young boy and a girl.

The chapter V is about Humayun Kabir, who was an active politician, popular poet and a minor Indian English novelist. He was a multi-lingual and multi-dimensional personality like Prof. Ahmed Ali and K. A. Abbas. Humayun Kabir was an organizer, an active leader of Krisika Praja Party and a member of Bengal’s legislative council. He widely traveled in countries like the U.S.S.R. and the U.S.A. and he was a delegate for the general conference of UNESCO. He served even as a lecturer in Andra University, Calcutta University, Oxford University and so on. These things speak of his high credentials. Apart from his novel *Men and Rivers*, he has written two collections of poems - *Mahatma and Other Poems* and *Monads and Society*.

The chapter discusses Humayun Kabir as a novelist. His *Men and Rivers* is one of the beautiful novels, which narrates the story of both India and Pakistan. The contemporary critics have adored the novel as a remarkable work wherein the author has invested a simple story with a deep significance of human values. An effort is made to understand the limitations of a community. The two villages Dhaldi and Byanchar beside the river Padma are symbolic representations of India and Pakistan. Actually the story reads like a folk tale, evidencing every major and minor incidents of the two villages. The chapter reveals the
ethos, beliefs and practices of Indian (folk) society. Both the male and female characters are treated with equal importance. Nazumia, Asgharmia, Ammajan, river Padma, Ayesha and Chacha are the unforgettable characters. As for his characterization, Humayun Kabir is nowhere inferior to Mulk Raj Anand and R. K. Narayan.

The chapter VI is divided into two parts concentrating on the life and works of two Indian English Muslim women novelists Attia Hosain and Iqbalunnisa Hussain. This is one of the important chapters of the thesis for the reason it documents very rare biographical details of these neglected novelists.

The first part of the chapter is about Attia Hosain's life and works. Compared to Iqbalunnisa Hussain, Attia Hosain's family background is more traditional and conservative. Attia Hosain hailed from Lucknow in U.P., which was under the control of feudalistic rule in India for long. An effort is made to understand the difficulty of upper strata Muslim woman in getting her dreams of education realized. This helps us to understand the traditional practices of Muslim community that had kept women behind purdah. Still it is an adventurous story, because though a woman, Attia Hosain has emerged as an everlasting character due to her continuous struggle with the odds of time. The chapter enlists those personalities who were considered as progressive and modernist. Persons like D. P. Mukharjee, Abdul Aleem, Prof.
Hussain, Sajjad Jaheer, Rasheed Jahan and Mohammuduzaffar encouraged Attia Hosain in her effort to get education. Even Humayun Kabir, K. A. Abbas, Khushwantha Sing and Mulk Raj Anand are highlighted as Attia Hosain's well-wishers.

The novel, Sunlight on a Broken Column is Attia Hosain's lifetime achievement. It is an interesting study of partition. The chapter points out that Attia Hosain is the only Indian English Muslim novelist, who has straightforwardly discussed the crucial issues of Indian Muslims during Partition. Even though she has written a number of works she is mainly known for her magnum opus, Sunlight on a Broken Column. It gives an account of communal differences and simultaneously it documents the religious sentiments of both the Hindus and Muslims. The identity crisis is a major question managed in a balanced manner.

Sunlight on a Broken Column is considered as an autobiographical work, because many of the details of the heroine are reflective of the novelist's life itself. The crucial problems of the time are given importance. Hence, the novel is considered both a social document and a family saga.

The second part of the chapter is about another important Indian English Muslim woman novelist Iqbalunnisa Hussain. Iqbalunnisa Hussain is considered the Taslima Nasreen of India, for she revolted against fundamentalists, fanatics and cruel bureaucrats of pre-
independence India. Iqbalunnisa Hussain is one of the neglected writers of the period, who is not properly studied by the academics. So an attempt is made to compensate this blunder of literary history.

Iqbalunnisa Hussain was from Karnataka and her life was completely dedicated to educational achievements and social service. However she suffered traditional fangs of Muslim community in every step of her life, she emerged a model of revolt. She did inherit progressive thoughts from her father and a modest way of life from her mother. She got an encouragement from her husband and from her elder son. Finally she completed her degrees from national and international universities and dedicated herself to the causes of women’s upliftment in the then Mysore State. This chapter is not only about Iqbalunnisa Hussain’s literary achievements but also about her social services.

Iqbalunnisa Hussain, like Attia Hosain, has written a major novel *Purdah and Polygamy*, which belongs to the pre-independence period. The novel delves upon purdah and polygamy, the two evil practices of Muslim society. In fact, it is a revolt against the inhuman treatment of woman in Islam. No doubt, Iqbalunnisa Hussain’s questioning attitude is considered anti-Islamic, – an act that goes against the established family norms of the period. When Iqbalunnisa Hussain started a revolt against such practices, Indian Muslim community was not prepared to
digest it. So Iqbalunnisa Hussain played the role of a sociologist in this way. Indeed, many critics have considered her as the last serious social novelist of the time.

_Purdah and Polygamy_ is the story of three generations of a Muslim business family. It deals with orthodoxy. The protagonist marries three times and his wives suffer more because of his inhuman life style. Compared to Attia Hosain, the commitment to feminism in Iqbalunnisa Hussain’s writings is clearer. Thematically, of course the novel is not so varied as _Sunlight on a Broken Column_, still it emerges as a clear montage of different temperaments.

A serious attempt is made in the thesis to discuss about the Muslim novelists of the pre-independence period. It may not be a comprehensive study of Muslim cultural panorama of the period, because after a long period of fifty years of India’s independence, it is very difficult to collect primary and secondary authentic sources regarding this area. Even our so-called literary historians have not made a proper study of Muslim novelists. Still it cannot be denied that each writer of the thesis is unique in many respects. The Muslim writers were progressive thinkers and humanists who tried to uplift Muslim society as much as Indian society as a whole.