Chapter-2
PORTRAYAL OF SOCIO-CULTURAL AND PSYCHOLOGICAL ISSUES IN THE SELECTED MODERN INDIAN ENGLISH NOVELS.

2.1 An Introduction to the Modern English Novels.

Modernism in literature is a literary Phenomenon that exhibits a highly complex, aesthetic tendency in the literature of the early twentieth century. It is a general conception, with reference to literature, that modernism refers to sensibility and style, form and critical judgment more than the subject matter, motif and content. Modernism creates the concept of a new consciousness, a new sensibility, and a new man, which leaves a deep imprint on all disciplines. In the words of Dr. Munir, Modernism:

“… is considered to be the most singular and diverse of all multinational breaks with the traditional western culture and western art.”(Munir 28)

The modernist literature is very much receptive to the changes taking place around the world and the corroding troubles. They contribute to the preparation of a new direction to think about human life from quite different angles terming a new literary history. According to Collins Dictionary of Literary Terms, modernism is: “ A development in literature and the arts that began in the late 19th century and, in a variety of evolving forms, dominated the cultural land- Scape until the 1950s …” (Quinn 207)

In the eighteenth century, the thinkers emphasized on logic, reason, progress, and the universal values of science. Hence it is called the Age of Enlightenment or the Age of Reason. The thinkers were quite assured that progress could be achieved through the exercise of the rational and the scientific methods and man can liberate himself from those forces and myths, which keep him away from progress. It was also felt that the entire humanity would eventually free itself from misery, religion, superstition, all irrational behavior and unfounded belief and would thus lead towards a state of freedom, happiness, and progress. These values or belief in the model of science and progress or in Christian religion were the centre and anchor for the
Europeans. But they all were shattered by the new theories, numerous - isms and innovations. Moreover the World War I, at the end of the twentieth century became instrumental to mark a change in sensibility and a change in consciousness. There was a sense of crisis in human existence, in human evolution that they were living at the beginning of a new age. The new age is the scientific urban age, technical age, and cosmopolitan age. Men have learnt to use scientific theories so accurately that they reject irrationality. Consequently, the people were developing new ways of understanding man and society. The accepted view of the physical universe and the art, in general, were rejected by scientist and artist respectively. The writers, too, with their developed refined sensibility were responsive to trends and conflicts - social, moral, intellectual, and- appearing over the horizon. With reference to literature, A. Cuddon defines modernism as:

A comprehensive but vague term for a movement (or tendency) which begins to get under way in the closing years of the 19th century and which has had a wide influence during much of the 20th century's. The term pertains to all creative arts, especially poetry, fiction, drama, painting, music and architecture. (Cuddon 551)

Literature, during this era, sought for the new forms, new languages, and new structures, all radical, innovatory, and experimental. End of the nineteenth century and early of the twentieth century fast development of science, technology, urbanization, industrialization had changed human world. D.H. Lawrence has aptly observed “there was a general lack of direction and alms.” (Quoted in Ford Boris 21)

According to Dr. Bhasker European civilization was shaken because of industrial urbanism and exploration of new theories which ultimately gave way to modernism. He writes:

The miseries of industrial urbanism and the possibilities created by scientific examination of subjects brought changes that would shake a European civilization which had, until then, regarded itself as having a continuous and progressive line of development from the renaissance. (Bhaskar 78)
The radical theories in the natural science, psychology, philosophy, anthropology, and physics occasioned the erosion of belief in the power of humanity to determine its destiny. Among the most influencing of these theorists were Charles Darwin, Karl Marx, Sigmund Freud, Saussure, and Nietzsche. Darwin’s evolutionary theory *The Origin of Species* brushed off any divine influence in the rise of the human species and insisted that nature was a product of chance and survival rather than design. The popular concept of birth of human being is totally challenged. Marx, in three volumes of *Das Kapital*, argued that in modern age existence of man is nothing but a cog wheel in the machine – a total nonentity. Capitalism and its connected elements and miseries of human world are explored by Marx that leave a deep imprint on literature.

Psychologists like Freud and Jung identified the power and significance of the unconscious activities of human mind. In his *Ego and ID*, Freud represents theory of the *id*, the *ego* and the *super ego*. Among them id is the primal force, the ego is a rational faculty caught in the battle of psychic kind. And the superego is a prohibition socialized force. According to Freud, maladjustments among the three are the cause of abnormality in human behavior. And thus Freud established an innovative concept that the traditional psychology of consciousnesses is wholly inadequate for understanding the underlying motives of human behaviors. The unconscious overpowered the conscious. The theory of unconscious produced by Freud influenced the ideas, literature and art of the twentieth century. Deeply affected by such psycho analytical theories, a number of writers like-Virginia Woolf, Henry James, and T.S. Eliot, James Joyce, Ford Madox Ford, D.H Lawrence, Dorothy Richardson- knocked down the traditional methods portraying surface reality of mind, or the external delineation of the character.

Modernism embraced rejecting prevalent traditions and moving beyond surface realism, and disruption in literature and art. Modernism was seen in Europe in the various movements as Dada, Surrealism and also in smaller movements such as the Bloomsbury group. The ideas of national school were rejected and artists, writers adopted the ideas of international movements. Surrealism, cubism, and humanism are all examples of
movements that rapidly found adopters far beyond their original geographic base. According to Bhasker Shukla:

During 1930 modernism was established thoroughly. Although there were certain changes in modernism itself. There was a general reaction in the 1920s against the pre-1918 modernism, which emphasized its continuity with a past while rebelling period which seemed the aspect of that period which seemed excessively mannered, irrational and emotionality. (Shukla )

By 1930 Modernism was involved with popular culture with the increasing urbanization. By 1930s The New Yorker magazine began publishing new and modern ideas through young writers and humorists like Dorothy Parker, Robert Benchley, E.B White. Another strong influence at this time was Marxism. Peter Faulkner mentions the effect of Marxism in the following words:

Marx generates an idea of the necessity for a proletarian revolution in order to bring Social change. And though Marx is known by his economic theory of capitalism, yet his theory cannot be separated from social theories as it affected society at large. (Faulkner 68)

This was also an age of imperialism as Europe was dominating the world economically and politically. With the growing economic independence, no one was ready to accept a completely subordinate role in the more open, flexible, and democratic situation. People were alienated from all community. Virginia Woolf observed:

On or about December 1910 human nature changed… All human relations shifted those between masters and servants, husbands and wives, parents and Children. And when human relations change there is at the same time a change in religion, conduct politics and literature. (Woolf 321)

During the late 1950s and 1960s artists with a wide range of interests began to push the boundaries of contemporary art. The works were characterized by the reductive philosophies of minimalism, and spontaneous improvisation, and expressivity of abstract expressionism. Northrop Frye in his The Modern century opines that:
The Modern movement, Properly speaking, began when Darwin finally shattered the old teleological conception of nature as reflecting an intelligent purpose. (10)

In 1886 Eugene Woolf use the term ‘the modern’. Later on Hermann Bohr in Criticism of the Modern defined that modern literature was a synthesis of naturalism and romanticism. Modernism particularly in English literature is reflected between 1945 and 1980, Most of the literary historians identify 1922 as the marker of “high modernism.” It was in that year that both Joyce's Ulysses and Eliot’s The Waste Land was published. The Oxford Companion to English Literature defines modernism in English literature can be define as:

... a collective term for the remarkable variety of contending groups, movements, and school in literature, art and music throughout Europe over the same period: Symbolism, post Impressionism, Decadence, Fauvism, Cubism, Expressionism, Imagism, Vorticism, Futurism, Dadaism, Surrealism, and so on. (145)

Under the impact of modernism, artists switched on to various-isms, they make bold technical experiments for receptivity and perceptiveness and express what is happening to modern man and to his world. The form of art itself became complex which was the result of a complex sensibility of modern man. The main theme of Modern English Literature is a feeling of loneliness, feeling of alienation including despair, anger, disgust, belief in 'absurdity' and anguished humanism. Incessant jobs, which people belonging to the general mass have to do in an industrialized society, dehumanized people and snatched away their individual identity. Due to industrialization and urbanization, feeling of rootlessness becomes so strong among people. In comparison to urban life, in rural world and agricultural community, there is no strong sense of alienation.

Industrialization and specialization caused alienated man from other human being. Modern psychology is also the other modern powerful force. Human predicament and existential elements are reflected in modern writings. He can no longer fit himself with the same faith into the scheme of the earlier religion-based ethics which postulated him totally responsible for his actions and so thought him capable of earning an entry into heaven or hell. For many
people Psychology has also poisoned the atmosphere in which they live by creating in them suspicions regarding hidden motives, jealousies, and pettiness in their friends, and especially in family members, and also in them, psychology has helped much in burking the heroic in literature and in life. Not only it stifled the heroic in modern life, it has also made suspect any heroism to be found in the past. Modern literature presents existentialism. In existentialism, modern western sensibility finds a noble and fine expression. Extremely sensitive to human sufferings, and acutely aware of the human predicament, the existentialists reveal a depth and mellowness in their tone.

Indian renaissance is the cause of modernity in Indian society. Raja Ram Mohan Roy, Bankim, Tagore, Arbindo, Gandhi and Vivekanand are the examples of them. The modern sensibility reflected in Indian Writing in English and regional languages. Portrayal of realism is a challenge to traditional orthodoxy and image of Modern India remained the central theme of the literary world.

2.2 Modern Indian English Novels

Modern literature first appeared in the west as the consequence of the World War First. The term Modernism in literature connected to the subject, forms, concepts and styles. With the help of English language and learning in India, Modernism entered in Indian English writings. Indian English writings, though different from Western modernism had highlighted modern Indian themes in writing. Social cultural realism and freedom remained the centre of this modern writing. This novelty is neither totally traditional nor modern in traditional sense but in a broad sense modern in Indian context. Present chapter includes the discussion whether the selected seven Indian English novel fall into the category of modern novels or not? Does modernism entered in Indian English novels merely as an imitation or a fashion? Because milieu, socio-economic condition of East and West are varied as a result experiences which chisel the mind of writer are varied so is it correct to label all said novels as the “Modern Novels”? All these issues are serially studied in this chapter.
It is true that as a literary form novel remains always modern. It has always broken the conventional literary methods and differs from traditional forms of literature. Even with certain prejudice for the present form, people gladly accepted and cherished it because of its inherent quality of being “ordinary” yet “extra-ordinary.” A novel talks about routine life of an ordinary man but with invariable insights within it. Revealing the irony of human life by removing the outer surfaces. Indian – English novels as in the beginning, at more or less extent were derivative. They were the result of imitation of western novels. To put into the words of M.K.Paranjape:

“…we are convinced of the fact that it (Indian- English novels) started as a literature of imitation, a true follower, for a pretty longtime, of the British literature…” (93)

According to Krishnamurthy, the novel was not totally a new genre to Indian literature. In one of his scholarly research paper entitled as “The makings of the Indian Novels”, he opines that the novel was not totally an outsider form to Indian literature. He explains his statement by giving illustration of Brahatkatha – a collection of short-story written by Gunadhya around the fourth century. According to Krishnamurthy Brahatkatha contains many of the peculiarity of modern novels. Because incidents woven in the story are truly founded on the basis of social realism. The stories also contain modern narrative technique like flashback. So he argued that novel as a literary genre was not totally new to the Indian literature. Contradictory to the Krishnamurthy’s view, Dr. Alphonso Karakar, in his research article writes that the form novel was totally new for India. He writes:

The novel, whether in Hindi or English or any regional language, as a literary phenomenon is new to India. Epics, lyrics, dramas, short-stories and fables have their own ancestries…Only during a period of century (that) the novel has occurred and taken roots in India. It was basically a result of the western impact on India’s cultural front… (quoted in Ramamurti 37)
Thus, Alphonso Karkala strongly believes that Indian – English novels owe its emergence and development to the west and western literary ideologies in novel. Dr. Karnath also in his scholarly article opines that: “our initial Indian novels in English were influenced by early English novels…works such as epics, puranas, tales and fables could not by their very nature provide the seeds for this particular literary form…” (Karnath 89)

There are the examples which support the argument. The novels which appeared between 1856 and 1920 were poor, mediocre imitations of Victorian novels. For example, The Hindu wife written by Raja Laxmi Debi (1876), a long narrative poem, obviously reminds us of Milton’s Paradise Lost. But on the other hand there are writers who gave individuality to Indian–English novels with their geniuses and sense of belonging to Indian tradition. Raja Rao’s Kanthapura (1938) is an example of creativity with its seminal fusion of myth and history. So the question that arises here is under what circumstances novel writing was initiated in India – only as an imitation or it was an urge of the era?

During colonization Indian society was undergoing a transformation. All the new ideas and new consciousness which were beginning to take hold of the Indian society were the mere manifestation of the rationalistic urge created by the impact of western culture. This was also a period of rationalistic reaction against established traditions. The impact of western learning embarked Indian classical learning and the introduction and study of the European arts and sciences gave rise to an unprecedented awakening in India. This social reformation was an outcome of western education which simultaneously encouraged novel writing. K.S.Ramamurthy regarding the rise of Indian – English novels opines that:

“The rise of the novel in India was not purely a literary phenomenon as much, rather the fulfillment of a social need.” (Ramamurthy, 24)

It’s true that social transformation and “social need” always become a subject of literature. As it has been discussed prevailing Indian literature forms like poetry, epics, dramas were unable to reflect the changing scenario of Indian society. As the very nature of the novel is realistic while mentioned forms are highly moralistic, idealistic and less realistic. Under the influence of
Western education and culture, Indian society overcame from her age old dogmas and shackles of blind superstitions. Implementations of Western educational strategies were resulted in to the social awakening, rise of science and reason. So in a way there are two reasons that can be identify as an instrumental to the novels writing in India: These two reasons are complimentary to each other.

1. Change in the educational strategies.
2. Internal social transformations.

(1) **Change in Educational strategies and further development**:

Social upheaval might not have took place without implementation of reinvented educational strategies western education, in India, gave a way to liberal tradition. Western education brought about a new era of radical transformation that created fruitful soil for the development of novel writing.

Before the approach of invaders and colonization, India had its own, rich and old, education system. Monastic form of education was prevailing in avieiu India. Education was imparted under the supervision of auspicious Guru. The knowledge in these monastic orders was often related to the casts and ultimately the tasks- a section of the society had to perform. The upper class, the priest, the Brahmins were imparted knowledge of religion, Philosophy, and other ancillary branches. While the warrior class, the Kshatriya, were trained in the various aspects of warfare. The business classes, the vaishya, were taught their trade and the lowered class of Shudras was generally deprived of educational advantages. The book of laws, Manusmruti, Atharwaveda were among the influential works of this era which reflect the outlook and understanding of the world at that time. Apart from this monastic orders, institutions of higher learning and universities flourished in India well before the common era and continued to deliver education into the common era secular Buddhist institution copped up along with monasteries practical education. But during the Middle ages, in India, lower cast people the untouchables and female were Kept deprived of getting education. Unlike, Vedic era, women were ceased up to their household duties under the practice of patriarchy, Nalini Natrajan in her scholarly article, included in the text Handbook of twentieth century literature of India, admits that:
While feudalism controlled art and kept it limited to self-serving ritual forms, caste-prohibited literary production because education itself was prohibited to the lower castes. The Brahmins maintained a belief that the untouchables would pollute the sacred language Sanskrit. The gradual breakdown of such structures of oppression opened up the culture and made the rise of the novel possible. (Nalini 190)

It is a noteworthy fact that "opening of a culture" simultaneously gave way to the novel writing and this was possible due to English education. English became the language for all as English education was not being imparted on the basis of class and caste. In older Indian tradition, one had to choose their profession not by his skills or interest, but the profession that his class and caste allows to choose, the only profession which was chosen by his ancestors before the decades! But English education was accessible for all and which gave an individual various options to choose the profession. Even women empowerment and education was also insisted by some of the noble English officials. Such reformations created a vast effect on society and later on they came into novel writing as the basic themes and principal characters.

English Education strategies, in India, which played an important role for the growth of novel writing, can be divided into three steps:

(A) Opening of Schools and Colleges.
(B) Missionary Activities.
(C) Rise of Journalism and printing.

In favor to this argument Alpna Sharma Knippling writes that:

Its Novel's beginning receive their impetus from three sources: The British government's educational reforms, the work of missionaries and the reception of English language and literature by upper class Indians. (Sharma 84)

These three reasons all together set the platform of educational spread which instigated the social reformation in India and ultimately created a background for the growth of the form novel. Mentioned points need deeper look.
Establishment of Colleges and Universities:

Educational strategies manifested by English rulers played a dominant role in encouraging social mobility, eliminating religious superstition and uplifting the status of women.

During the initial stage when English education was introduced to the Indians, only a self centered motif existed which was to acquire well mannered and well trained staff to serve East India Company. When

"Warren Hastings, the first Governor General of the East India Company, en-courage the opening of schools his only objective was to produce trained staff for company's commercial and administrative service.'"(Naik 09)

M.K. Naik notes that even before the close of the eighteenth century, mission schools which taught English besides the vernacular had already been functioning in the south. While in the beginning of the nineteenth century saw the establishment of similar schools in Bengal and Bombay. Further, M. K. Naik Comments on the reason behind of opening of these West educational institutes like this:

"... there was an equally pressing need for Indian clerks, translators and lower officials ... and a knowledge of English was essential for these jobs.'"(09)

But notable thing is that Indian people welcomed western education open heartedly and grab every opportunity leading towards self development. Besides the motives of gaining of well learned and trained employees, some of the English officials implied change in the education all strategies for the sake of social reformation. For an instance Sir William Jones, Charles Grand, William Carey, Alexander Duff strengthens the idea of emancipating English in India to remove widespread ignorance and social degradation. But change was felt when, T.B. Macaulay was appointed and his educational recommendations were accepted. Lord William Bentick, openly accepted the suggestions given by Macaulay and it was resolved :

…the great object of the British government ought to be the promotion of European literature and science among the natives of India, and that all funds appropriated for the
Lord William Bentick's support to the minute proved to be a stepping stone to accumulate Indian people with English literature and in particular the novels. Because English, gradually, became not only the official language but also the language for that class who started taking education in newly opened schools and colleges, professors, lawyers, journalists and many others came in touch with the western philosophy, culture, political thoughts, science and literature. Some of the critics are of the view that with the arrival of the British Raj in India the modern European education came to India but the colonial educational policy was deliberately one of reducing indigenous culture and religion an approach which became known as Macaulayism. Because in his famous note of February 2, 1835, he noted that selective natives must be educated "as interpreters between us and the millions whom we govern; a class of persons Indian in blood and color, but English in tastes and opinion, in morals and intellect." (Kriplani,89) English education was introduced with somewhat malicious plan but it had its positive effect also. After sir Charles wood's Dispatch of 1854, well regulated and modern education system was practically established and as per his recommendations European modeled universities were established in Bombay, Calcutta and Madras in 1857. M. K. Naik in his scholarly work *A History of Indian English Literature* truly comments that:

> These universities soon became the nurseries of the resurgent Indian genius which within hardly a generation thereafter ushered in a renaissance in the political, social, cultural and literary spheres of Indian life.( Naik 13)

These universities inspired Indians with those liberal ideas which were sweeping over England and led to gradual individual enlightenment. English became the medium of instruction in these universities which accelerated the number of people knowing English. More and more Indians switched to the reading of Western literature. They read the novels of Scott, Jane Austen, Defoe, Dickens and a number of pre-Victorian and Victorian novelists. Introduction of English education, English literature and science offered a chance for the growth and expansion of English in India. The expansion of
English at various stages created a favorable environment for the growth and development of Indian novels. C. Paul Varghese opines that English language became the medium of expression which was the result of British education. He writes:

A study of the problems of the Indian writer in English is intimately bound up with the historicity of the development of English as the official language during British rule and as an important common medium of expression among the cultured Indians of the time, and occasionally also, as the vehicle of creative expression for a few Indian writers. (Varghese 2)

Thus, establishment of colleges and universities and imparting education through English language gave a way to the European literature and science. This created an environment for cultural and intellectual upheaval and few Indian writers, with an impact of Victorian novels, started voicing their new sensibility in the form of novel.

(B) Missionary Activities:

Missionary activities, in colonial India, is a second aspect contributing to the genesis of Indian literature in English. Alpna Sharma truly says that: 
"The 1813 charter Act had opened Indian to the missioner activities, but it posed no serious threat to the orient lists, with the passing of the 1835 English education act, orientalism received its most server blow and most satisfyingly to the missionaries, English emerged as the sole bearer of morality and normativeness". (Sharma A. 84-85)

Missionaries came to India with the sole intention of spreading their religion but Indian people hesitated in abandoning their thousands year old religion and tradition. But with an intention to spread Christianity, these missionaries worked over vernacular languages which indirectly gave a hand to the growth of Indian English novels.

Some of the missionaries and scholars of the West functioned zealously to spread western religion and philosophy by doing translations and compiling dictionaries. Soon the western classics, including novels were translated. Particularly noble minded missionaries like William Carey and
Charles Wilkins played a dominant role. Prof. Dinesh Chandra Sen in his *History of Bengali Language and Literature* writes that:

Besides translating the Bible, he (William Carey) compiled, wrote or edited and published the following in Bengali: A Dictionary of the Bengali language in 3 volumes comprising 80,000 words, a Bengali Grammar.....

(Chandrasen 37)

"Even the German missionary Ziegenbaly and his Italian successor Beschi prepared the first modern grammars and dictionaries in Tamil, Telugu and Kannada." (Naik 39)

Above discussed factors proved instrumental in spread of English language and literature among the intellectual class of Indian society. Imparting of English education in various universities gave exposure to English literature, especially novels.

### 2.3 – Portrayal of Socio-Cultural and Psychological Issues in Selected Novels

This chapter aims at describing the socio-cultural and psychological issues in the selected seven novels. In previous part of this chapter, it has been analyzed that chosen novels cannot be called ‘Modern’ as it is there in the Western sense. But they have their own kind of modernism which is an outcome of external struggle—the socio-cultural and exertion within—the psychological. The chief aim of novel, as it is mentioned in the first chapter is to portray society which can be called the aim of all the literary forms. But the reason behind, popularity of novel form is simple that it represents the life, milieu, customs, traditions, dogmas as they are. A novel always represents society, a background in which it is settled, through individual characters. Every age and culture has their own respective issues. The novel in Indian English has always been dominated by the strong desire of Indian writers to utilize the facts of sociological and psychological tension to which representative individuals are subject. Impacts of colonization, partition, industrialization, devastation of villages influenced the general social life at all level. As a result old Indian virtues and values were shaken utterly. Even the
loyalties within a family started proving to be strain which was the most important support for the human existence previously. Because of evolutionary Freudian and Darwinian theories, selfish biological necessities and mean economic gains were discovered behind so called “loyalties” which also left their imprints on Indian society. And these large scale debunking, disturbances and havoc became the subjects of fiction. With reference to western society and novels, N.S. Subramanyam rightly points out:

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......Large scale debunking of ethical and social values directly contributed to the rise of the revolutionary movement in fiction as of course in other departments. Because of the Proliferation of ideas towards the closing stages of the century, the Novel became the vehicle for propagating or at least expressing the personal read of the human situation developed by the writer! (Subramanyam 7)
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This statement is directly applicable to the Indian society and novels in Indian English. At the end of the 18 century Indian English novelist essentially concentrated on society which was at havoc and swiftly altering. The themes in the Indian English Novels evolved out of the changing consciousness of the realities in the complex and transitional society of the late 19th century. In this allusion, Lalit Kumar Barua writes:

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The recognized elements of universality of human emotions placed in the background of nature which brought in a sense of lyrical expansiveness and spontaneity in the very narrative style are replaced by conflicts and tensions of a different kind and different order of the social reality.
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(Barua x)

At the end of the 19th century, psyche of a common man was obsessed with uncertainty, cut off from the traditional roots; trauma of various wars had created sense of irreparable loss. “In India the last hundred years or so have acquired unusual significance. These years saw the friction of a new political and social consciousness, the end of the colonial rule and the challenges of the future.” (George 3) These crucial times stripped off superficialities observed in the beginning of Indian English Novels and were replaced by a deep humanism and transforming Indian society. Novelist started giving voice to
the budding Indian society passing through the multifaceted transitional phase. Their writings got thematically linked to burning issues. IEN thus take a deep inter–penetration of societal reality and truth. Literature and creativity started emerging as a central concern for individuals and societies. Dr. A.N Dwivedi comments that:

Obviously, the most dominant and pervasive theme used by the writers of Indo – English novels has been the focus on the burning problems of contemporary Indian life. No one of the stalwarts is free from this contagious theme as the literature reflects the life of its time. (22)

S.C. Harrex, in his distinguished book, The Fire and the Offering: The English – Language Novel of India, has summarized the themes of Indian English Novels which wires the argument that major novels in Indian English are firmly rooted in social reality and hence forth automatically represents the issues of the entire types. It’s necessary to have a glance over the summarization of major themes as provided by S.C. Harrex:

1. **Protest, Reform and proletarian progressivism:** The exposure and censure of social evils like poverty, the economic and moral iniquities of the caste system and untouchability, dehumanizing, superstition, and the corruption and parasitism of exploiter group.

2. **India’s Modern Destiny:**
   a. the revolutionary – nationalist struggle for independence, Gandhian non- violence and moral force.
   b. the catastrophe of Hindu – Muslim discord and the tragedy of partition.
   c. the emergence of the New India, urban and political life in the post independence era, India’s relations with her territorial neighbors.

3. **Social Change and Cultural Transformation:**
   a. Peripheral and dynamic effects of progress in the village.
   b. The breakdown of the feudal structure and the large joint family, nostalgic reminiscence, the passing of the princes, conflict between ancestral orthodoxy and rebellious individualism, the tenacity of family codes of loyalty end duty, ideals of self-denial opposed to
youthful self-expression, the generation gap in the context of the arranged marriage, romantic love and feminine emancipation.

c. the search for synthesis (fusion of, modern and traditional values), Social experiments in liberal humanism, the industrial revolution;

d. Contemporary alienation and existentialism-the intellectual divided between tradition and modernity, the moral or spiritual incompatibility of personal integrity and social values, introspective despair and existential torment.

4. **Regional and communal Identities:**
   a. The village and the peasantry – the struggle against natural calamity, the agrarian culture traditional mores and folklore, the tyranny and charm of custom;
   b. Racial and regional life patterns, the ethnic divisions in Indian society, comedy of manners, the complexity of inter-regional communication, the sense of place and local deity, and the moral disruption caused by loss of identification.

5. **The East–West Encounter:**
   Culture shocks and contrasts, Hindu metaphysics and Western pragmatism racial tension and colonial conflict, European and Indian expatriation, the ambiguity of identity, the Anglo-Indian dilemma, readjustment problems of the England returned; the quest for inter-cultural understanding, different concepts of freedom and happiness, and the effects of western values on Indian social relations and codes.

6. **Questioning Affirmation of Tradition:**
   The living vitality of religious myth and social symbols, the aesthetic and ascetic approaches to life the operations of dharma, karma and moksha, involvement and renunciation, illusion and reality, the Brahmanic consciousness, the psychology of faith, the progress from asrama to asrama, the ideal of the guru and the pilgrimage to “Ganga and God”.

Analyzing the above mentioned theme it’s comprehensible that IEN definitely projects the issue and problems that are prevailing in the society. It is obvious that there is an intimate connection between the themes of IEN and bitter realities of life. Indian society with its constant transformation provides the raw material to which novelist give an artistic expression. Under the
British rule and under the impact of modernization, a common Indian psyche went through radical changes. Challenging question regarding age old tradition, spirituality, religion started knocking. The Indian – English novelist successfully recognizes man in relation to society and is engrossed in the portrayal of various problematic aspects of social life like poverty, hunger and disease, conflict between tradition and modernity, social evils and tensions, inter-racial relations, changing values of modern civilizations and so on. The selected seven novels awarded prestigious Sahitya Akademi Award. Sahitya Akademi awarded novels are considered for the study.

1. Society and Tradition as Repressive Determinants of Women’s Individuality.

Tradition is our link to the past – we need that link. Yet we don’t want to get bogged down in the past.... because practical living becomes impossible otherwise. (Deshpande, 02)

Tradition is one of the most vital factor that impart identity to humans across the world. According to Shashi Deshpande life and self both are pulled by two contradictory factors regarding tradition–change and non-change. One always remain in flux about accepting or rejecting tradition with changing times. Undoubtedly Indian Society is tradition bounded. It could survive through thousands of decade and remained affirmed even when other cultures try to dissolve into it. As it is explained in the oxford dictionary, tradition is “A long established custom or belief that has been passed on from one generation to another.” It also means “The transmission of customs or beliefs from generation to generation or the fact of being passed on in this way.” (www.oxforddictonaries.com/defination/english/tradition)

Edward Shils provides an explanatory definition of tradition. He averts:

Tradition means many things. In its barest, most elementary sense, it means simply a tradium; it is anything which is transmitted or handed down from the past to present. It
makes no statement about how long it has been handed
down or in what particular combination or whether it is a
physical object or a cultural construction; it says nothing
about how long it has been handed down or in what
manner, whether orally or in written form. (12)

Lata Mani also voices the same opinion regarding the meaning of
tradition: According to her:

Tradition is posited as a timeless and structuring principle
of Indian society enacted in everyday gives of indigenous
people. ‘Tradition; interchangeable for the most part with
‘region’ and ‘culture’, is designated as a sphere distinct
from material life. (116)

Above definitions throws light on the concept of social traditions. It is
transmitted from past to present without leaving any kind of written records or
traces. It mainly constructs customs and beliefs of the people. Religion and
culture are part and parcel of tradition. Tradition is considered as intrinsic
value of the living pattern. In Indian society, tradition is often regarded as the
determinant of every actions, rules and beliefs that is transmitted from
succeeding to antecedents. E. Shils explains the working of the models
provided by tradition. He says: “To act for example, as a

“gentleman” or as a “hero” or as a “man”, might all be
intrinsically valuable patterns of actions but each
succeeding generation receives the model from an
antecedent transmitting generation”(32) Tradition is
descended in every succeeding generation chiefly with
intention to preserve and endure physical and mental health
of the society.

Tradition cannot sustain without society and vice versa. Both can be
called two different sides of a single coin. Tradition helps the society to
survive amongst the sands of time.

Indian society is highly traditional society which has gender based
standards for all. Without any exception Indian culture and tradition are male
dominated one. Here societal norms and traditions act as major determinants
in individual’s life, especially when it is the case of Indian women. “A person
is “good” and can become respectable only by doing what society demands no matter what values the society upholds.” (Mitra, 72) In Indian society the complex and oppressive relationship prevails between women’s subjugation, socio-cultural conditions and political power structures. Especially in Hindu culture feminine principles and traditions are interpreted in the context of each other and become interchangeable as women are looked upon as carriers of traditions. But tradition and society have created an exploitative social organism where women’s position is subjugatory. Sumanta Banerjee has remarked that

“… in various part of Indian upper class women, organized social activities do not develop till the second half of the nineteenth century; till then these women were restricted to pujas, utsavs, religious, festivals, and ritual functions like marriage and other ceremonies.” (11)

In the name of societal norms and tradition they are discriminated ruthlessly for ages. Sociologists have studied that the nature of the social and cultural processes and beliefs determines the working of patriarchies in the daily lives of women. Indian tradition and society is hierarchical one where incurable and indelible gender inequality prevails. Under such patriarchal social system, women’s existence is confined to the four walls. Siddhartha Sharma aptly comments regarding Feminist movement with reference to India. He observes that; feminism as, “.... movement could not make much headway in Indian society steeped in religious belief, superstitions and tradition.” (04) Biased and patriarchal social structure has cultivated dependency and domestic ridden mentality in women. They hardly realized there pitiful condition and are unable to accept reformist ideologies of feminism. Their situation can be compared role to those unsighted fishes that have never seen light and doesn’t know about its subsistence. In addition to this, her upbringing is done in such a way that chief aim of woman’s destiny, superiority, consideration are determined by traditional offered by the society and through her meekness to fulfill that said role. Thus her upbringing is a process of her objectification. She is acknowledged with mythical image of women. She has to dismiss her identity to all slavish dependence, docile mannerism and no utilization of intellectuality. Mary Wollstonecraft has
observed that society is to blame for female oppression and for the general weakness of women. Women are not educated to do or know any better. Society has created women’s foolishness and has then proceeded to blame women for their weakness, indeed has come to regard women’s weakness as natural. (Ruth Robbins, 27) The whole of women’s identity and individuality both are constructed under the great influence of society which is guided by treatise of tradition, religion and mythology. Mythical female characters demonstrate hierarchically subordinated images of women. Society compel woman to tag on to those images rigorously. If she fails to follow those established standards she is criticized bitterly or is excommunicated. Hence her parents brought her up in such a way that right from the childhood she learns to obey and not to order, to answer and not to question, to accept and not to reject.

Another conspicuous feature of Indian society is that it is dualistic and biased. Its basic nature is that of partial and has double standards. On one side it is appreciated for its flexibility and receptiveness while at the other hand these traditions are contentious and indignant. According to Pandita Ramabai Sarswati, a pioneer reformist and is considered as a one of the earliest feminists of India, Indian religion, “has two distinct natures in the Hindu Law; the masculine and the feminine. The masculine religion has its own peculiar duties, Privileges and honors. The feminine religion has its peculiarities.”

This argument can be further extended to understand general biased nature of Indian society and traditions. As it has been discussed previously religion and tradition are inseparable factors of society that helps to build an exploitative system for women. Such hierarchical securitization of roles eliminates female to marginality. It cultivates patriarchal notions in the institutions of society and women remains deprived of access to power, position and recognition. It is only because of such traditional ideologies, she is expected to be extremely submissive and deferent. Mamta Malhotra throws light on the fact that how gender inequality affects identity of an individual. She averts:
The term ‘gender’ is applied to the cultural aspects of male and female roles. In other words, the behavior, personality and other social attributes become the basis of masculine and feminine roles. Sexuality, the different capacities of men and women in the reproductive process are particularly likely to be thought of as giving ‘natural’ reasons for gender divisions in society. (17-18)

As per this view roles provided by the society is based on gender, outside work is assigned to male and domestic work to female. Yet noteworthy thing is that small components of tradition make these roles rigid and unchangeable.

Betty Friedan, in her iconic work, has observed that:

For a woman, as for a man the need for a self-fulfillment autonomy, self realization, independence, individuality, self actualization is as important as the sexual need, with as serious consequences when it is thwarted. Women’s sexual problems are, in this sense, by products of the suppression of her basic need to grow and fulfill her potentialities as a human being, potentialities which the mystique of feminism fulfillment ignores. (282)

As per her research on wives and mothers she realized the futility of the concept “the angel in the house.” She realized that domestic work and lack of execution of outside world suppresses women’s individuality. Women of Havelis in the novel Inside the Haveli comes under the similar framework.

Subjugation of women in social institution is manifestation of patriarchal dominance that is chiefly governed by socio-religious customs and traditions. Purdah, institution of marriage and widowhood are some of the traditions that affect and suppress individual identity of women. Present section aims at studying representation of contentious traditions in selected literary texts, in this context, Rama Mehta’s Inside the Haveli (1977 ), Raja Rao’s The Serpent and the Rope (1960 ) are chosen for scrutiny as they come under the preview of the study. The life of women as portrayed in the novels narrates the influence of tradition and societal pressure on individual. First novel under the study represents various major and minor female characters
caught in a conservative family. Present study is interdisciplinary in nature because it combines sociological research to study weight of traditions on women and feminist readings of socio-familial structures helps to comprehend number of issues that women face in gender biased structures. For centuries Indian women have suffered through the suppressive traditions. Rama Bai aptly observes:

Closely confined to the four walls of their house, deprived throughout their lives of the opportunity to breathe healthy fresh air, or to drink in the wholesome sunshine, they become weaker and weaker from generation, their physical statures dwarfed’ their spirits crushed under the weight of social prejudices and superstitions, and their minds starved from absolute lack of literary food and of opportunity to observe the world. (The High Caste Hindu Woman , 96 )

Purdah or keeping veil was not an ancient Indian custom but was introduced later with an intention to keep women safe. As it is observed by Katherine Mayo; “Purdah, as this system of women’s seclusion is called, having been introduced by the Muslim conquerors and by them observed, soon came to be regarded by high caste Hindu as a hall-mark of social prestige.” (90-91). For the sake of maintaining higher social standard and prestige women were kept in seclusion. It had devastating effect upon their self image and they were customarily deprived of any trivial sources of dignity and self respect. Main motif of such tradition seems to keep women on fringe while men are provided with all resources to struggle for their identity and thus to achieve their manhood in gender conscious society of India Jeanette pinto observes that “the status of the Indian woman, however, deteriorated from the fourth Century B.C. onwards when Alexander the great invaded India.... with changing circumstances and the fear of the lust of invaders and conquerors women were generally kept in seclusion.(30) Gradually seclusion of women becomes a compulsory custom for aristocrat people. “Purdah and total veiling of women were foreign to original Islam, but both were considered as a mark of aristocracy in late Islam.” (Ehrenfells 126) This Islamic tradition was adopted by high caste Hindu as aristocratic women were free from hardship of household or farming. While poor women could not maintain Purdah easily
with their daily ordeal of chorus and thus they were saved from this suppressive tradition. But they were not put on high pedestal by society as they did not adopt the purdah system. J.H. Hutton states that “purdah is alien to Rigveda and is also alien to Dravidian civilization.” (157) while defining purdah, Harlan writes that “parda”, which literally means “curtain”, refers to the seclusion of women within the house hold parda keeps women from being seen by men who are not members of the household. With parda the world of women literally becomes the world of the household.” (Halan, 11)

Even though purdah gives women seclusion that is on physical level only, it has long lasting effects on thought process. Deprived of outside world and resources, women’s world is dismissed to household. Under the name of safety, women are not granted to have education or higher education. This leads to the lower status of women. Limited preview of outside world has crippling influence on their psyche that these women becomes unreceptive to the changes and any kind of modifications. Single motif of senior ladies in household becomes to suppress other inferior female members of the family. Dr. N.N. Parekh also opines:

Ignorance and the purdah system have brought the women of India to the level of animals. They are unable to look after themselves, nor have they any will of their own. They are slaves to their masculine owners. (Quoted in Moyanagh and Forstell, 95)

Hence the study becomes remarkable as the custom of purdah was derived with an intention to save women’s chastity but with changing socio-cultural scenario it proved to be exploitative of her individuality. As it is noted: “That view of women which makes them the proper loot of war was probably the origin of the custom of purdah ...(it) is called having been introduced by the Muslim conquerors and by them observed, soon came to be regarded by higher caste Hindu as a hallmark of social prestige. (Mayo, 90-91)

But it is regardless to say that tradition of purdah reduced the status of Indian woman to a household object valued for decoration only. The effect of such a contentious tradition is very well described by A.K. Tiwari As he puts
it “Purdah is an accommodation to and a means of perpetuating the perceived differences between the sexes: the male being self reliant and aggressive, the female weak, irresponsible, and in need of protection.” (27) Elizabeth white too comments in a same emotion that:

The purdah is an instrument of masculine effort to keep independence in women.... The conformance to the norms of the purdah restricts and limits the role of women, keeping them within the confines of the jenana apartments and keeps their status low.” (34)

Elizabeth white too comments in a same emotion that: women are not oppressed into a “geographical ghetto” (Robbins 58) so their oppression is not recognized easily on the contrary it remains hidden and it takes ages to realize individual or collective loss. Tradition and society plays a dominant role in women’s oppression, women are unable to recognize their suppression and marginalization because:

Women lack concrete means for organizing themselves into a unit which can stand face to face with correlative unit. They have no past, no history, no religion of their own; and they have no such solidarity of work and interest as that of the proletariat... they live dispersed among the males, attached through residence, housework, economic condition and social standing to certain men – fathers or husbands more firmly than they are to other women. (Beauvoir, 19)

Beauvoir is very much right when she asserts that history remains regardless to women as she is kept deprived of identity. Her identity and individuality is neglected with such an ease that women functions as serotypes only. Alka Saxena notes that,

" right from the earliest times to the present, women have been struggling to find a respectable place for themselves. On the one hand, it is said that the lot of women all over the world is the same. Only the degree of their suppression varies from place to place and time to time... women have been exploited by men in all ages. From Hardy to
Hemingway, the desirable woman portrayed is one who is passive and subservient" (19)

Parda system has not ended in India even today. Rural and urban India this tradition is followed by so called traditional.

Rama Mehta's *Inside the Haveli* narrates the wind of changes, a smooth conflicting yet strong and swift change from tradition to modernity. The novel elaborates vivid description of a life, especially women's life living behind the four walls of Haveli. Traditions, customs, etiquettes are cleverly crafted in the narrative design of the novel that prevails in a Rajput family, once having a glorious history of feudalism. Through the character of Geeta, the protagonist of the novel, Rama Mehta has triumphantly exemplified that one cannot survive without traditions in India. Even though a close study of female characters and their way of living, thinking in the novel indicates that sometime age old tradition can be hurdle to individuality, to progress, and to emancipation specially at the part of women. This study also focuses on the life of minor female characters which help to note that how society and tradition suppresses individuality of women. Present novel also raises some question like one (especially woman) can't remain happy without following the traditions? Does the customs like purdah should be sustain by the society?

Geeta, a Bombay bred and highly educated girl has to marry Ajay Singh of Udaipur who himself is a professor and yet rooted deeply in the tradition of Haveli. "She has to struggle much to crave out her own identity in the male dominated Indian society." (Mishra, 53) As a daughter-in-law of haveli she has to meekly compromise with suppressive traditions that exploit female individuality. Noteworthy thing is that here female herself becomes instrumental to her subjugation without being conscious of it. Another reality, the novel, points out is that here male domination is not imposed by male but the female of previous generation pushes next generation of female towards blindfolded acceptance and practice of age old traditions.

At her very first arrival at Haveli, Geeta comprehends the fact that "the haveli represents tradition, narrowness, servitude of women and shackles of freedom" (Mishra, 53) From here her conflicting journey initiates as being sophisticated modernized girl her rational cannot accept traditions told to be followed by her in-laws. The very first tradition she encountered was of
keeping veil, "Purdah" in front of either ladies or men. At the railway platform, after marriage, in a welcome ceremony, Geeta was rebuked with following words: "Where do you come from that you show your face to the world? (IH, 17) Soon she was informed that in Udaipur women keep purdah. Even after spending many years at Haveli, Geeta never felt comfortable with tradition of keeping purdah. She was brought up in a very different atmosphere. Her college education had taught her to express her notions and wills freely and so was encouraged by her parents. At Haveli, a total contradictory condition knocked her psyche. Certain Indian critics like sarla Barnabas finds tradition of keep in purdah as feminine modes of conduct. She establishes that the various restriction imposed by social system was not only for women but for men also. Wearing turbans and churidars in public were called etiquette for man while women had to cover themselves in veils. She adds that across India, the sanctity of purdah was equally respected by men, as by women. (275) But keeping purdah in daily routine and being only a spectator is a different thing. Only a victim can know how suffocating it is to keep purdah! As it is noted by Purdah "has been viewed as another ingenious device akin to feet binding (China) and chastity belts (Europe) to keep women not only spiritually but physically immobile. (12) It has also been noted by Patel that, "The system of Purdah is designed so cleverly that women are deprived of enjoying even free elements of nature such as fresh air and Sunshine" (69) Violating any such feminine code of modesty leads to a catastrophp on woman along with social exclusion and separatism. Geeta, being modern girl questions the tradition of purdah yet does not have enough mental strength to oppose it. Once Geeta enters by chance to the apartments of men where she observes "the finely chiseled faces framed in neatly groomed beards seemed to be looking down as guardians of the haveli…. their hands with long tapering finers wore rings, the wrists, bracelets; from the neck fell heavy enameled necklaces studded with precious stones." (20) The forefathers of her husband. Here simple question arises that if women are supposed to keep purdah even in front of other women than how their such a grand portraits can be available in haveli? What if the succeeding generations wants to see his/her grandmother or great grandmother or great great grandmother? Women are said to be the keepers of culture and tradition. Aren't they worthy
of recognition of their succeeding generations? The whole custom of purdah has very long lasting effects on identity of victim. Woman gradually looses the sense of individuality.

In the haveli men are considered as masters and women, their shadows. Women are not allowed to talk freely to men; not to even their husbands. Geeta, in the depressing atmosphere of four walls of haveli, longs for the company of Ajay. He realizes Geeta's need and occasionally visits women's apartment. But she had to get embarrassed as maids laughed at the new couple. A.G. Khan observes, the "authority taboo" enjoins on the married couple not to demonstrate concern or affection. Even parents should not make a show of their filial love by kissing a child or caressing them. This affects consequent kinship in which verbal as well as non verbal behavior are restricted." (169) Geeta was warned repeatedly not to show concern for her own daughter, Vijay. Daughter-in-laws are not supposed to express their views openly. Geeta was rebuked by her mother-in-law for voicing her thoughts in front of others: "Do not talk too much to your young cousins-in-law, it's not becoming. You know, the women are critical because you are still clumsy." (IH, 30) Geeta could not stand such meaningless customs. She observes sharply that "the form and courtesy which the young maintained with the old lacked spontaneity." (IH, 32) It was difficult to for her earn skill of reticence. In the two years she lost most of her exuberance. Even when her father-in-law showed genuine care for his educated daughter-in-law, she longed to express her feelings of appreciation and respect. But the etiquette prevented her and she thought "even after seven years I am a stranger to those that are mine, and I will always remain a stranger..." (HI 103) All the women in haveli suppress and confine themselves to the traditional role assigned to them without bringing any change. They blindly cling to the age old traditions and customs.

Centuries of traditions have made women most scarifying, unselfish and self-denying, ultimately losing their individuality. They are so much absorbed in following blind folded tradition, which are patriarchal mainly, that without realization they become vehicle of exploitation of other women especially the younger generation. Geeta found these haveli women domesticated, superstitious, family oriented, religious, uneducated and
victimized. Rama Mehta has realistically presented psychological condition of tradition bound women:

They seemed like little canaries in a cage who sang and twittered but seemed to know no passion. Their large eyes full of yearning and longing looked dreamily on the world beyond from behind their veils. Though young, some unknown fear seemed to have eaten away their natural exuberance. They followed the traditions of their families at the bidding of their elders, but they lacked the same faith or commitment to it. It seemed to Geeta that they were waiting for the day when they would be freed from their confinement. (IH, 87)

Indian woman, being tradition bound readily lose her individuality for the well-being of the family by sacrificing her happiness and desires. She is particularly conditionally perseve by the conventions and under the pressure of family prestige she wouldn’t dare not to free herself from predominant role in family. Geeta also longed for her previously enjoyed freedom in contrast to her present traditional role. Geeta makes comparison between simple village women shopping at market and wealthy women at haveli. She find village women more happy and contemtpted. These simple women were not greedy as haveli women. Haveli women are never satisfied because they always had some competitor from other Havelis. "Geeta envied the village women who walked proudly away from the shops...."(HI,109) Notable thing is that us customs and traditions are implemented to higher class women only. Even though these women rode in a car which is a luxury they have to hide their faces behind purdah. While the village women walked freely on street with their faces uncovered:

Even those women who are more fortunate in so far as class, race, wealth, education and opportunity are concerned, cannot come to the terms with the idea of a male dominated society while those women who are less fortunate are contented when their survival needs are met:

Yet behind to mask they are victims of loneliness and isolation. In both the cases women remain the weaker sex.
struggling to grapple with the conflicting situations. They fall in most cases to assert their individuality, to overcome the sense of loss in rebellion, and to resolve the identity crisis. (09)

The higher class of women never developed the sense of rebellion in the novel. Geeta, though educated and highly disapproving of certain traditions of haveli, was suppressed by other women. While maids belong to lower class so survival is their burning question yet rigidity of custom suppresses them. "Women behind- thick walls had none of the exuberance of the women in the streets. They were like dressed up dolls kept in a glass case for a marionette show". (IH, 110) Truly said these "dolls" are controlled by the strings of tradition and society.

Even though men are blamed for patriarchy in general, women are also to be accused as they without rebelling dominates the weaker and younger women of the family. Thus indirectly they not only, supports but sustains patriarchy in a household. It is observed that in Inside the Haveli male members are not much concerned with little matters but it is mistress and senior maids that rule the younger generation of women. This woman is as Uma Parmeshwaer observes:

Inculcated with the ideas of martyrdom, of pride in patience, of the need to accept a lower status through the mythical models of sita, savitri, Gandhari etc…. Following these models, she is taught to be shy, gentle and dignified as a person, pure and faithful as a wife, and selfless loving and thoughtful as a mother. (2)

Women play to be the soul of household where an extensive and complex web of kinship develops. With all the syndromes of Sita and Savitri woman learn to compromise. The burden of such expectations consequences into a form of oppression. Geeta is accepted and respected thoroughly by males of the family Ajay and her father-in-law. While female of the family, including maids remain indifferent and critical of Geeta’s ways of living, behaving and thinking. It became a challenging task for Geeta to be approved and appreciated by females. Among these women, Geeta often felt herself as
"an outsider". According to Geeta, haveli women are calculative and cunning. Dhapu, one of the chief maids at haveli exclaims:

Never get into argument with the women in the haveli" we are all mean. The men are generous and understanding.

They look beyond our little world.

Women of the haveli have chosen imprisonment of four walls deliberately where they can't "look beyond little world". Neither they want to free nor they are letting other free from this imprisonment.

Geeta due to her city upbringing and education fails to understand the ways haveli women behaves. According to Geeta the women of the Haweli are hippocratic. As a result she follows instruction silently but on a mental state kept distance from them. She has to often face sarcasm for being educated and having different tastes than other females. Pari comments with sarcasm that "Binniji is different…. she is educated, she has other things to occupy her. Gossip is for those like us who cannot read or write" (IH, 88) Geeta is criticized for her lacking elegance in carrying purdah, maintaining proper etiquette. Even her fondness of reading and purchasing books were aimed as meaningless expenditure of time and money. Hence it becomes very difficult for a woman to assert her individuality in tradition bound society. Geeta's in-laws allows her some liberty of imparting education, deciding about her daughter's engagement and providing Sita school education, but she had to fight enough for these liberties.

Thus, traditions and customs like purdah, certain etiquettes, reticence exploits individuality of woman. Unlike Geeta, most of the women are unaware of their individual identity. Their condition is that of caged birds who have become accustomed with bars forgetting their wings, forgetting their own power of flying. Haveli women represent the scenario of women in India, most of them illiterate, superstitious, proud, in sacrificing self-neglected and above all suppressed by age old traditions and customs. Their status is that of Geeta's when she feels:

…she accepted the discipline of the haveli without protest.

But there were many times when she felt the crushing weight of the walls that shut off the outside world. The chatter of the maids, the gossip that floated into the
court, were amusing distractions, but not sufficient to be really satisfying. (IH, 88)

Enforced widowhood is another social issue that haunted life of Indian Woman. Even a Muslim woman is not forced to lead a life of seclusion after husband’s death as it is done in the Hindu religion. Husband’s death generally brings poverty and powerlessness to his widow as a result to save herself from widowhood, Indian woman will suffer every torture. It has been studied by the sociologist that rituals of keeping fast and other religious deeds, even though causing physical troubles, were followed enthusiastically by Indian women to save herself from a cursed widowhood. The life of the Indian widow is horrendous. Besides leading a chaste life other social restrictions are imposed upon her. Hence ascetic ideals of life comes to an abrupt end with death of a husband. Regarding the status of widows in society, Jeanette Pinto in A journey from Centre to Peri Phery – Wifehood to widowhood, notes that:

After the death of the husband, a transformation takes place in women’s life from wifehood to widowhood, taking her from the central position of the household to the periphery. Social norms restrict their mobility, remarriage, employment and land ownership. Hence dependency is imposed on them. (121)

Unlike Indian man, woman is denied of remarriage hence she has to depend either on the family of in-laws as an inauspicious stigma told to kill her own husband or on the parental family as unproductive and burdensome member of the family. Vulnerable condition of widows is seen at the Varanasi and Vrindavan Ashrams where they are pushed to inhuman activity of selling their chastity. This is just a recent scenario of pitiful condition of widows. As far as from this example we can imagine their status during colonial era. Denial of economical independency makes widowhood unbearable, as person has to depend on other to fulfill her smallesst need.

In Rigveda, widows are advised to live life with fulfillment and enjoyment. It is said:

Rise, O’ woman, come towards the world of the living; thou list by the side of this one whose life is gone. Be the
Thus, ancient scripture encouraged remarriage of widows so that they should cease herself to the guilt and gloom. On the contrary Manu has denied any kind of pleasure for widow woman. He has written:

“Nor is a second husband anywhere prescribed for virtuous women.” (Manu V, 162)

“Until death let her be patient of hardships, self-controlled, chest, and strive to fulfill that most excellent duty which is prescribed for wives who have one husband only”

(Manu V, 157,158)

Rigvedic hymn encourages widow women to come back to life while Hindu law giver, Manu, denies of remarriage of these women. Here patriarchal structure of society is seen to be manipulate feminine role with socio-religious restrictions.

Moreover victim herself accepts widowhood as her only fate. Keshub Chander Sen rightly averts: “The victims not only suffer, but they suffer often times with great patience and forbearance, and with willing hearts. When a widow is doomed not to remarry, She thinks it is the will of Heaven that she must be assigned to perpetual widowhood. (57) Such attitude of victim is very well represented in the novel Inside the Haveli. Tradition of remarriage in Indian Society, even if his wife is alive, exists for men. On the other hand widow woman is subject to all bitter words, satire and blemish which is highly unfortunate.

Wearing White, grey or black only leads her mental construction to despair and doom. Widows, if childless, are rejected with disgust and neglected by all. Sumit Sarkar has rightly observed the plight of widows. He observes:

Irrevocably, eternally married as a mere child, the death of the husband she had perhaps never known left the wife a widow, an inauspicious being whose sins in a previous life had deprived her of her husband, and her parents-in-law of their son, in this one. Doomed to a life of prayer, fasting, and drudgery, unwelcome at the celebrations and
auspicious occasions that are so much a part of Hindu family and community life, her lot was scarcely to be envied. (79)

In Inside the Haveli by Rama Mehta plightful condition of widows are portrayed through the conscience of Geeta. At Udaipur, Geeta, for the first time comes to know that how a life of a woman can be vulnerable when she is widow. Once again here in the name of social traditions women are exploited in a various ways. Pari the chief maid, Kanta – Geeta’s cousin in law, Manji – Geeta’s aunt-in-law are the three minor female characters living a life a widow. Yet noteworthy thing regarding their status is that they are not conscious of their plightful situation. Rama Mehta has portrayed these female characters just in a way we find in reality. Lack of education makes these women to accept their misery as a fate. Manji Bua sa – a cousin of Bhagwat Singhji gives a brief encounter of her life story but at the same time she does not blame society or tradition for her condition she dwells: “It was my fate to be a widow in this life. I had to learn to accept that. All of us have to pay for our past actions. Who knows what sins I must have committed to have lost my husband? (IH, 117) Fatalism makes this woman to suffer every pain as a part of her destiny.

Geeta’s cousin-in-law Kanta, gives a similar reaction for her condition. She confesses: “It was my fate. No one is to blame.” (IH 133) As per the Indian tradition widow woman are not allowed to wear colorful clothes or adorned themselves jewellery and flowers. This was done with an intention that widow woman should not attract any. Such thing can put a question on her character. Anyhow widow should lead a life without taking interest in ascetic side of life. Even a married girl child is also forced to maintain widowhood. We have instances of Pari and Manji given in the novel. Pari embraced widowhood when she was child only. Manji was widow at the age of fourteen. With a sigh, she averts:

“As a young girl I could not understand why I was forbidden to wear jewelry and colored saris like the other women.” (IH 116)

The chief maid of the Jeevan Nivas also gives similar account:
......Once I became a widow, She would not let me put on colored saris or bangles like the other girls... in Udaipur we can only wear grey or black. (IH, 23)

Pari also admits that it is not considered proper for a widow to be gay and carefree. Widows are kept busy with house hold routine as not to get into any mischief. As per the Indian tradition widow is not allowed to remarry, “Once a widow, the Hindu woman is not only forced to remain so, but has to pass through endless mortifications, and penances of the most painful character. Her condition is really pitable, and excites the commiseration of every feeling heart. (57, Keshub Chandersen, Speech to the Victoria Discussion Society). Since her childhood women are brought up in a manner that her mental construction is abide with jewellery, colorful clothes. Ramabai observes:

The manner in which they are brought up and treated from their earliest childhood compels them to be slaves to their own petty little interests, to be passionate lovers of ornaments and of self adornment, but no sooner does the husband die than they are deprived of every gold and silver ornament, of the bright coloured garments, and of all the things they love to have about or on their persons. (HCHW 82)

Women are often blamed for their infatuation towards jewellery and adornment but its root cause is their upbringing. She has been taught to look at her best. She has been instructed that for female, appearance is most important and gradually a girl turns to self adornment and could not accept other woman who is more beautiful. Being widow, Pari was deprived of all womanly adornments. She crave for such pleasures without understanding the reason behind such restriction as her age was too young to know worldly customs. She was compelled to remain submissive and resistant. She recalls:

After all I was young and loved talking with the servants. I was not allowed to play like other girls of my age. It was not considered proper for a widow to be gay and carefree (IH 24)
Widows were/are deprived of even trivial pleasures that life offers in small matters. They are denied to laugh, to have chatter, to show vigor. On a whole, widows have to follow virtue of reticence by sacrificing their individuality.

Reticence is considered as one of the most important characteristics of a widow lady. Her life, without husband, should not be hay and happy. Widow Lady becomes a burden to herself and whole society. Her existence becomes her life then, destitute as it is of the literary knowledge. “Void of all hope, empty of every pleasure and social advantage becomes intolerable, a curse to herself and to society at large.” (85)

Little Mother, a female character in *The Serpent and The Rope* by Raja Rao is also portrayed in a manner that calls for analysis.

She is highly appreciated by her step-son, Rama almost of her age for her maturity and reticence. Her reticence and traditional thought process is recognized as her “Samskara”. But a close scrutiny of her past life and current scenario speaks out the truth. She is compelled by no one but her own self to follow traditional ideologies as she does not have support of anyone. She was the fifth children of a court clerk. Her father highly dissatisfied with his income was never happy or concerned for children. Little Mother, recalls her childhood days in front of Rama. She tells: “Life to me, Rama, was like that municipal tap at the door, purring the whole night through. But at least, when women came in early in the morning, the tap heard someone sing, whereas I – I knew kicks and tears.....” (SR, 290) Her existence at parental house did not allow her much freedom. Rama praises her meekness, submissiveness and traditionalism. There are certain descriptions in the novel where Rama has appreciated meekness and reticence of Indian female. He describes Little Mother in following way:

Little Mother was a shy and silent person...... She spoke to me sometimes with long silences, in simple sentences that she could not formulate for her education was meager. But her voice was infinite in accent and tone, as though it were some primitive musical instrument that made some noise,
which having been used from age to age had learnt the
meaning of sound. And sound is born of silence. (SR, 36)

Here the little mother has been appreciated for her silence. Her silence is almost equal to that of spoken words. The grace of her silence is quite apprehensive that it is compared to primitive musical instrument. In brief for Raja Rao, Little Mother’s silence is representative of her strength. While in reality, it is representative of her helplessness. With no parental background and after a death of her husband, herself to religious activities as in Indian and specially in Hindu tradition, religious activities is the only option left behind. They are not free to have exotic dishes, enjoy festivals or ceremonies as they are considered inauspicious. Their glance only can ruin good luck and fortune. In both selected novels one can observe that life of women, especially if widow is confined to the backyard of the house hold. Their existence is reduced to domestic drudgery and obligations. Burden of Chastity is laid upon them as a part of patriarchal culture and society. One of the reasons for keeping them occupied in house hold activity is to keep her away from any kind of mischief.

One of the major issues with these women is that they are hardly aware of their derogatory status. They feel so much obliged that they cannot give a thought to the society’s manipulative attitude towards them. Victim’s unconsciousness to gender discrimination and suppressive tradition gives air to such system. These kind of suppressive traditions are part of gender discrimination and a clear sign of patriarchal notions of society.

Traditionally Indian women is called “shakti” and thus is capable for everything. Indian women have to pertain this burden in practical life too. She cannot afford to displease anyone.

Marriage, in Indian society, is considered essential not only for female but for male also. Marriage is one of the step that helps man for the realization of the absolute truth. Indian culture and society is based on four pillars that is Kama artha, Moksha and Dharma. Thus Marriage plays dominant role in Indian culture. But in patriarchal structure of a society woman are burdened for marriage. Most of the times, groom is selected without the consent of girl. An unmarried girl of marriageable age is looked upon with suspicion and law respect. Marriage is often an inescapable destiny
for an Indian woman traditional or modern, educated or illiterate. Simon de beauver in The second sex averts that:

"A woman alone, in America even more than in France, is a socially incomplete being even if she earns her living; she needs a ring on her finger to achieve the total dignity of a person and her full rights." (S.S.858)

In western countries, where culture or traditional ideologies are not as clutching as Indian milieu, an unmarried woman is unapproved by society. In Indian society unmarried man also has to face social pressure. He remains unworthy, untrustable and neglected till he gets married. Usha Sharma averts: "An unmarried man is looked upon as having no social status and as being an almost useless member of society. He is not consulted on any important subject, and no work of any consequence may be given to him. (13) Being gender biased society, in India, woman has to face this social pressure right from her childhood. She is taught to rely on her spouse for everything she wants to do. Her individuality is denied under the pressure of marriage. In Indian society, marriage can be compared with process of "uprooting" and "rerooting." In a hierarchical society like this various micro-cultures works out at various levels. Even though the bride and groom has similar castes, The atmosphere of both families can be different due to their mannerisms, thought process, liking and disliking. A bride has to embrace all these variations willingly. This makes her anxious and overburdened with expectations. She hardly gets positive response from in-laws that is the result of patriarchal structure of society. Thus, at social level marriage is most important but it also becomes sight of exploitation of women. Beauvoir rightly observes:

"It is men's society that allows each of its members to accomplish himself as husband and father; woman, integrated as slave or vassal into the family group dominated by fathers and brothers, has always been given in marriage to males by other males". (850)

Marriage with its patriarchal structures become pervasive. In this reference tow novels are selected for scrutiny. They are The Serpent and the Rope by Raja Rod and Rama Mehta's Inside the Haveli. Both novel represents marriage as a final destiny of Indian woman pathetically; these females are
compelled to get marry without their own consent. Geeta, Saroja and Savithri are highly educated women yet not allowed to choose any other option except getting married. These female face and passes through the social pressure.

In the novel Inside the Haveli Sita is compelled to get marry as child bride of thirteen years. She is a daughter of maid servant Lakshmi. Ironically, as a child bride she cannot comprehend the value, meaning and sincerity of sevens steps taken by her around the fire. Child marriage is one of the most stigmatic tradition of India. It becomes a direct source of exploitation. MulkRaj Anand writes:

Our faiths have become rituals. The men were masters, the women were masters, the women were slaves and the children were considered as savages to be tamed…. marriages were arranged-dowry and all by fond peasants and the young seldom grew up to be adult human beings.

(quoted in Sharma A. 46)

Anand remarks exploitation involved in marriages, specially child marriages. Before receiving mental or physical maturity children are tied in a knot. Here again the child bride has to enter in a suffocative atmosphere where her all previous liberty is ceased with list of restriction. And groom is set free with no major changes in his life. He gets additional social attention.

Sita, a motherless child, is thought to be lucky to have proposal from bridegroom. The boy is just in the tenth standard. Haveli accepts the marriage proposal willingly as groom do not expected any kind of dowry. Dowry system and levish spending at marriage by the parents of girl, makes her birth burdensome to an average Indian parents. While Lakshmi was born, her birth was no matter of rejoice. Sita was selected for marriage only on the basis of her education. Bhagwat Singhjis wife confesses:

"Marriage is the only security for women. It is you who have made it possible for her to be married into a family, with a well, a brick house." (IH 188)

This wealth and economical status are the criteria to marry off a girl. But most astonishing fact is that groom party wants Sita to leave education after marriage. "They don't want Sita to continue going to school" (IH 188) Sita, who's fond of attending school and gaining knowledge has to stop taking
education after marriage. A family does not allow their daughter-in-law to take education or to earn money. Pari muses: ".... it would be an intolerable disgrace to have daughter-in-law earning a wage… it is keeping to family customs that matters most" (IH 188) The whole incident portrayed in the novel throws light on the issue of child marriages. It shows attitude of society towards this tradition. Even if Geeta, Protagonist of the novel, tries hard to prevent the marriage fails utterly. Encounter Rama Mehta has not given of plight of child bride. Instead Mehta neutrally portrays the reality.

2. Tragedy of Partition and Aftermath.

Partition of India and Pakistan, is perhaps the most painful event in the history of India, showed brutality hidden within humans, revealed that man still has the primitive instincts of the beast. Even in present times the wounds created by partition are not healed. More than fifty years have passed till the tragedy took place yet the horrible event keeps haunting mind of an average Indian. As Denning comments: “History is not the past; it is a consciousness of the past used for present purposes.” (Denning, 170) Present is formed from the fabric of past and the blood stained past of India is recreated by Indian English novelists.“The events surrounding Indian independence have had a profound effect on modern Indian writers and Indian Society as a whole.” (Reilly, 22) Sharad Rajimwale voices similar pain regarding partition in these words:

From the killings, rapes, kidnappings, looting and banditry, the South Asian populace continues to suffer from psychological wounds etched by partition. Arguably before the Indian partition, the twentieth-century had not excruciating migration of people.(Rajimwale 197)

Tragedy of partition did not stopped at mass killing ,riots and sexual violence but it had larger, never diminishing influence at psychological level. Most cherished dream of independence was ruined:

So many of those who lived through the trauma of partition were unable to comprehend how a nation, built around certain common symbols and shared ideals was so easily
fragmented. So many more could scarcely understand why their dream of a united and secular India was destroyed by religious fanaticism” (P. Rao 01)

Millions of Punjabis and Bengalis were affected with the news of partition. Uprooted from their ancestral homes and pushed for massive migration, these people were the most miserable one. One can never have realistic static of how many people were brutally murdered during migration or how many helpless women were abducted from convoys.

Manohar Malgonkar A Bend in the Ganges (1962), Chaman Nahal’s Azadi (1975), Khuswant Singh’s Train to Pakistan (1956) Bhisham Sahani’s Tamas (1988) are the novels which recreates the trauma of partition. Noteworthy thing is that even though these novels have similar themes, their exposure, context and events are varied. While Train to Pakistan deals with Indian Scenario, Nahal’s Azadi deals with the condition that was created in Pakistan with news of partition. Nahal has woven many crucial aspects of freedom within a single thread. The novel reflects the massacre, migration, sexual-violence and condition of refugees after reaching India. Nahal has confessed the autobiographical nature of the novel in following words: “….. a hymn to one’s land of birth, rather than a realistic novel of the partition.” (Nahal 10) Born in Sialkot, Chaman Nahal was forced to migrate to India after partition. Nahal has elaborated private experiences into collective with this novel. The novel:

is not simply a recreation of a historical event but an imaginative re-visioning of a historical epoch; it chooses the issue of the past not nostalgically but critically; it contains a deliberate contamination of the historical with didactic and situational elements; and, above all, in this novel private experiences are elevated very skillfully to public consciousness. (Tak 114)

The novel opens with dual representation of scenario that is peaceful present and upcoming stormy future. There is anxiety about announcement of India’s independence and partition going to be done by Lord Mountbatten. Grain merchant, Lala Kanshi Ram is a mouthpiece of the author and also represents the shock felt by the people on the declaration of partition. Hindus
feel betrayed by Nehru; so feel the Shikhs by the Akalis. The tenants of Bibi Amarvati could not believe their ears when they heard the news of partition on the radio. They wondered with fear:

What nonsense was this of no panic, no violence, full protection from the government, peace the main object!

Had he gone mad? Didn’t he know his people? Didn’t he know the Muslims? And why the partition in the first place? What of your promises to us, you Pandit Nehru?

(A. 65)

At the beginning of the novel, Nahal has deliberately portrayed the peaceful life of Sialkot, harmony and unity between the two communities and above all highly established life of Lalakashi Ram. A detailed description of his fixed routine, minute and beautiful portrayal of household is given which reflects the life before partition and enhances torments created by it. Nahal writes:

Lala Kanshi Ram looked through the door to the far end,… the peace of the house came to him with something of pain… for about three decades had he been living there, and what he saw today had all been put together by him and Prabha Rani bit by bit through their own efforts. How loaded with goodness it was everything! (A. 34)

News of partition swept away all peace. Here Lala Kanshi Ram is a symbol of millions of people who were uprooted from their homes and homelands. Nahal gives similar views regarding partition. As he avers, while writing this novel he was; “largely concerned with showing how the partition of India in 1947 destroyed an existing harmony which had prevailed for centuries.” (Nahal xii) Before the news of partition broke out, Hindus, Shiks and Muslims have been living together without realizing the religious difference among them. Nahal has presented exemplary relationship of Barkat Ali and Lala Kanshi Ram and their sons Munir and Arun. Nahal portrays their friendship in following words:

Chaudhari Barkat Ali turned towards Lala Kanshi Ram and said seriously: You’re my brother from today. Lala Kanshi
Ram ….. had always regarded… (Him) as a brother, he did not need a Gandhi to make him aware of that. (A. 107)

Even though a pious Muslim, Chaudhari Barkat Ali was very much impressed by ideologies of a Hindu leader, Mahatma Gandhi and with full commitment he wore khadi “the home-spun cotton.” In similar way Munir and Arun never failed in extending help to each other as good friends. Their friendship begins with minor games and got mature with time and turned into a strong bonding that can’t be broken with communalism. In games, during their childhood, “Arun protected Munir when they were on the run and someone else was chasing them. And when it was Munir’s turn, Arun shouted encouraging directions to him.(89)

Another description of friendly atmosphere is given with an account of celebration of Dussehra Festival. “It was a Hindu festival but the effigies were made by Muslim workmen; the crackers and the fireworks too were supplied by the Muslims. (94) To run a good economy both community is required. Even in remote areas many Munirs and Aruns can be found who are unaffected by fanatics. Without any prejudice Lala Kanshi Ram was taught Urdu by his Hindu teachers. Urdu, which was the first language he had learned to read and write. And when it came to writing, whether the entries in his shop ledger or a note to the vendor down the road, he wrote in Urdu; “Who said it was the language of Muslims?” He had learned it from his father and from the primary teacher in his village a few miles out of Sialkot, neither of the two was a Muslim.” (Azadi, 14) Thus, with news of partition long cherished harmony between Hindu-Muslim was interrupted. Hindu, Shikh and Muslims suddenly became conscious about their religious-ethnic identity. Lala Kanshi Ram is highly critical of Jinnah. He regrets that before the revealing the news of partition, Jinnah and Nehru; “Should at least keep their mouths shut and not misled the poor, credulous people.” (Azadi 210) Attitude of Lala Kanshi Ram towards the failure of British Government in curbing the partition reflects sentiments of many Indians of the time. His condition has been described with following words:

What in the end broke Lala Kanshi Ram's heart was the inability of the Boundary Force under General Rees to maintain peace in the province. An Englishman unable to
keep law and order!.... It was like the sun rising in the west.

(Azadi, 211)

Nahal has portrayed atrocities, savagery and tragedy at two levels - at individual level and at collective level. But often individual sufferers in the novel are symbolic representations of mass. With a Muslim celebration on the declaration of individual Pakistan, mean side full of communalism is revealed:

“It was late in the night that the procession came. The mob was in a transport, which exceeded panic or hysteria… They had passed other Mohallas on their way….. They did not want to harm the Hindus at least not today… But they had to make the meaning of that acceptance apparent enough for these banyas, the traders who had long dominated the business affairs of the city” (73)

But when the procession was not allowed to demonstrate in a Hindu Mohalla, whole of the mob was caught into frenzy. "We're telling you, open the gate!" And a huge cry of 'Allah-o-Akbar' rose from the head of the procession… soon the sky was filled with many echoes of 'Allah-o-Akbar, Allah-o-Akbar, Allah-o-Akbar … Allah-o…" (74) Further the scene goes on with more frantic description that aroused fear in Hindu community:

"And another cry arose from the procession, louder and more menacing than the daga-dug of drums and which could be heard clearly above which said, 'Torh do! Torh do!' 'Break it open! Break it Open!' They also shouted, 'Pakistan, Zindabad!' (77)

This whole episode takes an ironical turn when city inspector Inayat-Ullah Khan appears at the scene. Instead of carrying on with his duty, he supports the mob on communal reasons. He actually wanted the mob to spread chaos in Hindu locality. He desired that mob should set fire to their homes and loot their property. The scene has increasing chaos. He tries to humiliate Hindu and Shikh by ordering Shikh constables and Havaldars to break open the gate with a beam. But at the end entire circumstances was taken in control by The Deputy Commissioner.

Above scene is important in the course of the events that took place in the novel as it reveals the sudden bitterness between different communities.
Nahal has critically given account of asserted fanatism and orthodoxy into Muslim working class by political leaders. Abdul Ghani is a representative of poor Muslim masses who easily carried away by the Muslim communalists. Rao Prasad has aptly remark:

The leaguers successfully made him 'aware of the threat in a free India'. It was with little difficulty that they made forays into his thought because unlettered as he was he could not act on his own land, and he was very gullible like many of the poor belonging to the Muslim masses easily carried away by the oratory of their leaders. (Rao, 47)

Partition, at individual level, affects various relationships. At first place comes the innocent romance of Arun and Nur who fell prey at communalism with the news of partition their identity, was restricted to 'a Hindu' and 'a Muslim'. Their college mates had known about their affair but now "the Muslim boys in the college stood watching them menacingly" (73) Before partition, Arun was ready to embrace Islam. Jha mohan has remarked that; "the communal holocaust suddenly makes 'a man' of him and he chooses to share the joys and sorrows of life with his parents." (Jha, 40). R. K. Dhawan has also the same comments:

....the pure and profound Arun Nur love-relationship ceases to be a private, personal affair, and inspite of them it comes to acquire communal or political overtones. (Dhawan, 72)

Another relationship that was affected by partition is of Madhubala and Lala Kanshi Ram's Family. Chaman Nahal had lost his sister, Kartar Devi, during partition whom he has dedicated the novel. He recalls: "My sister had been assassinated near Wazirabad - another psychological reason for us to get away from the neighborhood as quickly as possible" (Across Border ,5). In the novel, Arun's sister and her husband Rajiv have been killed brutally on the way to Sialkot. Arun couldn't found at least her dead body for cremation. For long Lala Kanshi Ram and Prabharani could not accept Madhu's death. Even though Lala Kanshi Ram enjoyed having conversation with people, "..... after Madhu's death, he withdrew himself into a shell. Even to members of his own group he spoke in monosyllables". (212) Like Arun's family, there were other
families too who had lost property, or some member was lost, killed, abducted or raped. Another moving scene in the novel is Lala's family and other tenants of Bibi Amravati Shifting to the refugee camp. Leaving a house for Kanshi Ram was like "Stripping his flesh from his body. The bone was showing - whichever way he turned." (144) While other tenants also vacant the house, and moved to the camp. The description of vacant building is heart rendering:

A few hours before the buildings had hummed with activity, with the laughter of children and the passion of men and women. Now the quiet of the grave seemed to have settled on them, was only wasted away. They were not very attractive houses…. yet every single person in those two trucks was yearning to run back in to them and fill them up. (Azadi 160)

At the end of the August, Boundary commission’s award was announced and to people newly existing borders of India and Pakistan became clear. None of the community was satisfied with their portion of land. The Sikhs had missed their fertile lands. Muslims were "aggrieved over the award of sections of Gurdaspur district to India, Which gave India as contiguous border with Kashmir State". (214) Two governments failed to make proper arrangements to transport the minorities from both countries. People were left to move either by trains or by convoys. Both the mediums of transport were bitterly targeted by the communalist. Mass- migration often turned into mass-killing as innocent people were helpless to protect themselves. Kanshi Ram feels frustrated: "The two new governments were parties to the fratricidal war, and how could unarm men and women with and or agonized slaughter?" (183-84) Lala and his family choose the direct route from Sialkot to Amritsar. Leonard gives picture of those brutal riots and Killing:

In the nine months between August 1946 and the spring of the following year, between fourteen and sixteen million Hindus, Sikhs and Muslims were forced to leave their homes and flee to safety from blood-crazed mobs. In that same period over 6,00,000 of them were killed. .... If they were children, they were picked up by their feet and their feet and their heads smashed against the walls. If they were
female children, they were raped and then their breasts were chopped off. And if they were pregnant, they were disemboweled. (Mosley, 9)

Wherever the convoy moved, there were heart-fainting scenes of killing. Foot convoys were attacked deliberately with the help of Pakistani army. Young women were raped and abducted. Women and children are easy targets as they are physically weak and unable for self protection. Smark swain remarks: "If you look closely at communalism, ethnic conflicts, caste conflicts and fundamentalism, you will know that whatever be the reason for same, the victims are mostly women, and children." (Swain, 12) Nahal has given realistic yet appreciatively limited picture of abducted women and their pitiful plight. He, however, maintains a very thin line between indelicacy and delicacy. Women were abducted and were used as a private property:

A number of abducted Hindu and Sikh women were in their custody… A lone Muslim dragged a woman away, and kept her for his own exclusive use. The rest were subjected to mass rape… the rape was followed by other atrocities… The survivors were retained for repeated rapes and humiliations, until they were parceled out to decrepit wrecks. (Azadi, 293)

Communal ire gives birth to such Barbary and female became the first and easy target to such savagery. No one tried to stop such parading. The local authorities, the police and the military, did not interfere in such parades. Abducted women remained faithless and they were not welcomed by the family. Family members feel it embracing to have such a woman with them who was dishonored. These unfortunate women were left with no other options. Many of them died as future does not have anything to offer them. During riots and war rate of rape increases. Brownmiller points out about the injustice committed on Women:

Once we accept as basic truth that rape is not a crime of irrational, impulsive, uncontrollable lust, but is a deliberate, hostile, violent act of degradation and possession and the part of a would be conqueror, designed to intimidate and inspire fear… (Brownmiller, 324)
Hence, this become clear that woman became a tool to the conquerors to assert their masculinity and power.

The foot convoy moved slowly and only half the number of people were able to reach India safely. During journey people die of exhaustion, starvation and illness, they are cremated on the roadside field or left. As the refugee camp reached at Narowal more horrible things occurred. First of all Chandni is abducted by Muslims and for Arun it becomes unbearable blow. For days and nights without food and rest he keeps on searching for her. Suraj Prakash and others are stabbed ruthlessly. Sunanda is raped by captain Rahmat Ullakhan. They safely moved to Dera Baba Nanak but after kidnapping of Chandni, Arun grows sick and frenzy. Whole of his existence is disturbed with disappearance of his beloved:

Arun was seized by a strange frenzy on this march, an unhealthy, sickly, demented frenzy. …. Restlessly he ran back and forth, a storm raging within his young frame. To and fro he went in his fury, not knowing what to do. …. He was cursing himself. (322-23)

On the Journey from Dera Baba Nanak to Amritsar to Delhi, Chamn Nahal has pointed that atrocities were not done to Hindus only. Whatever happened in Pakistan with Hindus, same was happening with Muslims in India. Like Narowall, in India also women were abducted and taken to a procession in the bazzar. Thousands of Muslims were slaughtered:

A train with hundreds of slaughtered Muslims had pulled in … It was a train carrying Muslim refugees to Pakistan; it had been stopped at the signals outside of Amritsar, when the Muslims were massacred... The platform was recently washed, but patches of blood were on its floor everywhere. (327-28)

Nahal has given an real portrayal of the issues that were created due to partition. Either Hindus or Muslims men, women or children everyone had pay a heavy price in the name of freedom.

After reaching Delhi, migrants are forced to face other miseries. And these issues are portrayed in the experiences of Lala Kanshi Ram and Arun. Refugees from Pakistan were not welcomed but seen with suspicion and
disgust. These people had reach to India after harsh Journey of months, loosing everything behind. Yet they were treated worstly by Indian officials. The Rehabilitation officers, at the Delhi station, misbehaved with Lala KanshiRam and asked him:

'Why to Delhi? The officer was harsh and overbearing.'
'I hope to settle here'
'Why not in East Punjab? why do you Punjabis lift your faces and march on to Delhi?' (341)

Instead of feeling sympathy and compassion, refugees were treated as beggars. Note worthy thing is that one can see spread of corruption in newly independent country. To get a resident, a job or a shop it was necessary to bribe respective officers. Here Nahal has given heart melting picture of refugees in India. These refugees remained unwelcomed by relatives. There is no hope of survival is left to them. Even politicians failed to provide organized help to the refugees:

There was a huge crowd outside Nehru's residence. The police would allow no one in. He waited for hours… It was no organized demonstration; each man stood only for himself… 'Don't you read the newspaper? Panditji has gone to Bombay on tour,' said one police official. (345)

Arun and Lalakanshi Ram searched out every area in Delhi where they can stay on rent but failed. 'Lala Kanshi Ram was feeling scandalized only because the bribe demanded was beyond his means:

'They do,' said the clerk with a dull smile. 'for a thousand rupees you get a refugee flat…,'
'And a Shop?'
'May be another thousand,' said the clerk nonchalantly"
(348)

Whole class of middle class people was driven away from his native soil without any fault of theirs and now future was totally bleak. Utter rootlessness is portrayed by Nahal. Lala has lost his dignity and he ceased to wear the turban. He starts a small grocery shop, under the pressure of a cut-throat competition, at his brick hutment in the Kingsway camp. Sunanda, who
had lived up a life of luxury and dignity, was left with no option but making livelihood with tailoring work.

Their dislocation and rootlessness had pushed them towards unending silence. Lala Kanshi Ram and his family have lost causal way of conversation. They keep awake whole night yet could not share pain with each other.

He wanted to talk about it to Prabha Rani or to Arun. That was another ruin Azadi had caused. He had lost the ability to communicate with his family. He couldn't establish a contact either with his wife or with his son. The affection was there. The concern was there. Their respect for him was there, too. Yet the contact was broken. Something had driven them apart. No, he couldn't reach them. (370)

A vast gulf is left between the family members in reference to sharing of emotions. Arun too joined college and other activities but he could not forget traumas of partition. He chooses to remain alone, hardly he mix-up with anybody else. Basavaraj Naikhar aptly remarked:

All of them suffer from a sort of existential loneliness… displacement, loss of land, home, roots, friends and relatives, death of his daughter and soon have awakened in him the deep seated Hindu Philosophical feeling of vairagya or detachment… (He) experiences the essential spiritual loneliness… (Naikar, 59).

Thus, Nahal has artistically reflected the psychological impact of partition. Freedom not only brought with it massacre, violence, brutality but also isolation, alienation and rootlessness. It has been portrayed at the end of the novel that how painful it is to start a life without anything when one has already spend whole life in gathering and settling the things.

Yet, as many critics have noted, the novel had affirmative note at the end. O.P. Mathur comments:

Azadi is also a work of deep human significance. Its pre dominant colors - the red and the black- and the dizzy whirr of events are but foils to the white flame of the eternal human values of love and sympathy steadily burning
through the novel and the necessity and fruitfulness of 
individual action with which it ends. (Mathur, 90)

Undoubtedly, Nahal has inclined to the Indian Philosophy of 'Karma'. 
Man's deed leads him/her to Ultimate salvation. Whirling of Sunanda's 
Machine can be read as a symbol of this philosophy. However big the trauma 
can be, wheel of life keeps on moving ahead.

3. Conflicting Relationships in Family:

Childhood, as an early stage of life, plays a vital role throughout the 
person's life. Parental warmth and security should be nourished with physical 
growth otherwise a child can grow into scornful manner. Parental harmony is 
necessary for the good development of child. Agonies and strained 
relationship of parents can create bitterness and disillusionment in a child. As 
Rees puts it, insecurity and frustration in the early age give the child.

Wrong ideas of itself and its relation to society, which 
make for difficulty in adjustments as it grows up. Its ideas 
of itself will be in conflict with the hard facts of reality. 
(Rees, 100)

For a child, familial problems become disruptions to his social bonding 
as in his early childhood familial conflicts lead him towards conflicting 
identity and archetypal situation of frustration. In Fire on the Mountain (1977) 
Anita Desai sheds light on the issue of familial conflict, in respect to parents 
and consequent predicament of children in such atmosphere. Anita has 
explored these modern Indian issue, unfolded various aspects of sensitivity 
of a child.

In the novel, Raka, a little girl, a great grandchild of Nanda Kaul, is 
introduced as an intruder and a mosquito who will bring anxieties and 
burdensome responsibilities on the part of Nanda. For Nanda Kaul, "The 
sound of Raka is the sound of disorder". (Chaudhari, 78) Meaning of her name 
is moon that stands for beauty, enchantment, peace and love. But contrary to 
er name Raka is isolated and uncared child. Her behavior is so strange and 
aloof that Nanda Kaul starts craving for her company. Raka's whole
personality does not have any of the innocence, fear, stubbornness that children have in general. Anita's portrayal of Raka's is full of psychological depth and wins over reader's sympathy. Present section aims to study conflicting relationship of parents and its influence on the personality of child. In part II of the novel, Raka's arrival at Nanda kaul’s place has been described with following words:

Raka- what an utter misnomer…

(it) meant the moon, but this
child was not round-faced, calm
or radiant. (FOM, 39)

Neglected by her parents, Raka is neglected by her great grandmother, Nanda Kaul who welcomes her only with formality and not with sentiments:
"Then it was not possible to postpone the meeting any longer and both moved a step closer to each other and embraced because they felt they must." (FOM 40) Following the same manner of Nanda, Raka chooses to live in her shell. She is disdainful towards social life and avoids getting involved with anyone or anything. Raka, from the very beginning understand the value of Carignano and does not disturb its isolation. Even as a child she is able to listen to the wind that blows into the pines and shrilling cicadas.

Through Asha's letter, Anita has revealed conflicting relationship of Raka's parents- quarrel between mother and father- and thus Raka is forced to live with Nanda Kaul. It can be observed that in the letter Asha blames her daughter Tara for not adjusting herself with a diplomat husband. Here past of Nanda Kaul repeats itself again in the form of Tara. In her past, Nanda kaul too was a glamorous appurtenance to elevate the social status of the vice-chancellor husband. He always wanted Nanda in a silk. So she does the same even if it was tiresome task. Her granddaughter Tara, Raka's mother is also facing the same problem from her diplomat husband, Rakesh. Yet he is not considered bad. Asha writes in the letter:

"…. he's not really so bad as Tara might make you believe, she simply doesn't understand him, doesn't understand men, and she really is the wrong type of wife for a man like him so I can't blame him entirely although it is true that he does drink…" (FOM, 15)
Tara too is a victim of patriarchal injustice where husband is justified for misdeeds of the spouse. With such a complicated background, Raka has grown like Nanda. She likes to be left alone and if Nanda is a 'rechise out of vengeance' Raka is a 'recluse by nature'. Nanda Kaul discovers that Raka, "had a gift for disappearing- suddenly, silently". Raka explored secret life amongst the rocks and pines of Kasauli. She disappears from the house and suddenly emerges back without letting anyone know, her knees and legs scratched and the pockets of her dress stained with raspberry juice. While Nanda Kaul was worried about taking care of Raka and neglects her, Raka too neglects her great grandmother with ease. Raka ignored her so calmly and naturally, without any visible effort which leaves Nanda breathe less. Nanda wonders:

Raka was not like any other child she had known, not like any of her own children or grandchildren. Amongst them, she appeared a freak by virtue of never making a demand. She appeared to have no needs. (FOM, 48)

Behavior of Raka leaves Nanda to astonishment. Unlike other children of her age, Raka demands nothing except to be left alone. Nanda arrived at this condition by lifelong rejection and lack of individuality. But Raka was born to it and one of the reasons behind it is her troubled childhood. Ever since she has observed her mother to be ill. When Nanda Kaul informed about Tara's illness, Raka did not respond at all. “She had known her mother ill for most of her life, mysteriously ill, mostly in bed, under a loose pink blankets that smelled of damp, about like the lilies.” (FOM, 89) On listening her mother's illness, Raka's face turns pale yet she just take her illness indifferently as there is nothing new or shocking in it. Otherwise like normal children she also craves for her mother’s company. She asked about her mother's childhood with concern. She too inquires about possible correspondence from her mother. Anita Desai's rare psychological insight to children's behavior and motives provide an opportunity to study suffering and distortion in family relations.

Raka avoids being visible in public. While moving upward and downward in a hilly area, she would choose such a way that she can avoid glance of everyone. As Chaudhari remarks:
"The ball-room caricature and the ugly costumes make Raka think of the mad pursuit of the lunatic civilization, the degrading standards of enjoyment, of her father, a diplomat, 'home from a party' lost in alcohol, crashing and beating her mother." (Chaudhari, 80)

Raka harshly disapproves of such uncivilized parties as she recalls her father beating her mother. Due to such misbehavior, she has stopped being "socialized". She cannot tolerate get-together or clubbing. Her father used to "take her to tea at a restaurant and insisting, in Madrid, that her mother invite children to tea on her birthday. These had been painful occasions - as painful for Raka as for her broken, twittering mother." (FOM, 64) The trauma of childhood makes Raka introvert and she is scared to have communication with others.

Raka's relationship with her great-grandmother, Nanda and vice-versa is subject to scrutiny. Raka naturally avoids Nanda but strangely enough Nanda grows apprehensive of Raka. She compares Raka with her children and grandchildren but none of them were isolated or ready to disappear as Raka does. According to Nanda: "She was the only child Nanda Kaul had ever known who preferred to stand apart and go off and disappear to being loved, cared for and made the centre of attention." (79) This quality fascinates Nanda towards Raka. She plans for a walk with her, tries to have conversation with her but Raka ignored all her efforts. Raka is free of every emotional enslavement and stubbornly remains alone. Nanda Kaul wonders that Raka never make demand for food even. She will gulp everything provided. It is not that Raka is non-emotional or careless as while Ramlal was aiming stones at a langur with a baby, Raka begged for not to do so. "…Raka holding onto his arm with all her might, swinging from it like an anxious monkey herself; 'Leave her, leave her,' she begged." (78) She communicates with Ramlal easily and Nanda Kaul feels jealous of it. Just like an infant, Nanda craves to grab Raka's attention and fails utterly. As Sandhyarani Dash observes:

Nanda Kaul lives a kind of life which does not involve her "self". It is full on the surface but empty at the core. The trauma of childhood, on the other hand, had blunted the native thrust of Raka's soul. (Dash, 66)
Raka disapproves of her great grandmother when she tries to get friendly with her. To keep hold over Raka, Nanda fabricates all kind of fake stories - from her childhood days at Kashmir to the wild animals they kept at home. But none of the story could get attention of Raka. Instead she hates the images of caged animals. She wonders about the reason for keeping animals behind the bars. Nanda observed that each subject seemed exhausted and Raka will prepare to leave. Raka could not understand "This new talkativeness" of her great-grandmother who had uptil now preferred silence and isolation. Instead of lively objects, Raka feels fascinated towards dust, stone, bones, and abandoned sights. She likes the burnt house: "There was something about it illegitimate, uncompromising and lawless those made her tingle. The scene of devastation and failure somehow drew her, inspired her." (90)

The character of Raka represents the devastating effect of emotional deprivation on the personality and interactional pattern of a child underdevelopment. Raka is unable to establish positive, reciprocal relationship with surroundings and family members.

R.K. Narayan's *The Guide* is another novel chosen for the study of husband wife relationship. R. K. Narayan's contribution is considered to be excellent in the presentation of human relationship. He cleverly portrays individual's identity in the society and its influence on his/her social relationships. Meenakshi Mukherjee observes:

> Since the novelist's subject is man-in-society, his subject matter must also be the texture of manners and conventions by which social man defines his own identity. (Mukherjee, 209-10)

Husband wife relationship in Narayan’s creative notions is highly traditional. Even though he believes in liberalism, individuality and social reforms, he is very much against infidelity. He highly disapproves infidelity in marriage either committed by man or woman. Narayan does not approve of mix marriages also. His representation of female characters like, Daisy (*The painter of signs*) and Rosie (*The Guide*) convey his traditional concept regarding matrimony.

*The Guide* is one of the most popular works of Narayan. In the novel he represents a clear view about sacredness of matrimonial cords and that it
can be fulfilled by sacrifice and not with desire of worldly pleasures.

Relationship of Rosie and Marco cannot be viewed in isolation as Raju is the most important person that brought changes into lives of husband and wife. Marco, Rosie and Raju are dimensions of various evils and weaknesses. Virendra K. Roy observes:

Marco suffers from excessive passion for intellectual pursuit which parches his essential humanity and he becomes a symbol of acquisitiveness; Rosie is a symbol of carnal pleasures, and Raju is an incarnation of vulgar sensuality. (Roy, 185)

Marco is often alleged for not taking interest in his wife Rosie. M. K. Naik has even justified Rosie's infidelity while blaming Marco. He avers:

Her husband, Marco, too is so much a slave to his self-chosen professional role as a scholar that he is incapable of playing his other-human and social role as a good husband, with serious repercussions on the lives of both his wife and Raju. (Naik, 59)

Marco does not believe in caste system. His Western education has influenced his perceptions and readily accepts Rosie as wife. Ironically, their marriage could not work out and brings in their life only despair and dissatisfaction. For the failure of their relationship, contradiction of their temperament is responsible. Marco is highly practical, dedicated to art and rationalist while Rosie is full of life, sensuous and imaginative. K. K. Sharma observes:

Rosie, a romantic girl with an inborn passion for dancing craves for a passionate gay and thrilling life; her husband, a connoisseur of painting and art aspiries to a secluded and reserved life which might help him in carrying on his studies and researches undisturbed by the din and clatter of the world around him. (Sharma, 101)

Even though with contradictory disposition they might have carry on with each other. But Rosie and Marco both were dedicated to their respective passions and hardly paid any attention to conjugal life. Rosie seeks for small worldly pleasures. She likes "to loaf in the market, eat in a crowded hotel,
wander about, see a cinema" (*The Guide*, 88) Raju avails all these pleasures for Rosie and she is "placed in Raju's debt." (88) Passionately attracted towards Rosie, Raju exploits every opportunity to be alone with her. He gains silent support from Rosie and it becomes easy for him to pursue Rosie, on the other hand Rosie reveals her past and shows great confidence in him. When Rosie admits that she is a Devadasi - a public woman, sensation runs through Raju. Rosie with lowered eyes, adds: "He is interested in painting and old art and things like that."(86) Here onwards love affair of Raju and Rosie blooms without any interference. Narayan avoids description of Physical intimacy between his characters. He successfully maintains the hidden beauty of such relations. Narayan admits:

> Perhaps I am old fashioned, but I don't think all this coarseness serves any artistic purpose. It is a pity that even good writers seem to exploit the pornographic opportunity in their writing… fiction will soon start going back to the original lofty notions of romance, to the dignity of man-woman relationship. (Krishnan, 42)

Here Narayan clearly represents the consequence of adultery. With any excuse adultery is not acceptable. Either adulterous husband or wife, whoever it may be, destroys the base of the marriage. After indulging in affair with Raju, suddenly her conscience starts biting her and becomes worried about Marco. Her excessive consideration for her husband annoyed Raju. It has been clarified that physical pleasures could not last long. It looses the charm as soon as it become a routine. Rosie is blameworthy for provoking Raju, as she could have prohibited his entry to her room. On the contrary her body language clearly invited Raju: "She opened the door, passed in, and hesitated, leaving the door half open she stood looking at me for a moment, as on the first day." (96, 89) On the other hand, marco considers Rosie inferior to him, at mental level. He harsly ignores Rosies plans. At one point he values Joseph more than his own wife. When Rosie asks for his consent to dance: "I think I'd be very happy if I could do that. I have so many ideas. I'd like to try, just as you are trying to". Marco insults her: "Oh! you want to rival me, is that it?". One of the reason behind Marco's ego is that he knows about his sexual impotence. Roy Virendra comments:
"Marco is a symbol of lopsided development of personality. His too much intellectuality has dried up the fountain of his normal male potentiality... Marco is conscious of his sexual impotence and therefore he rationalizes it by making a generalized comment on man seeking peace of mind" (Roy, 186-87)

However Marco leaves Rosie when he came to know about her involvement with Raju. Rosie tries her best to convince Marco and to forgive her. But she has to return to Raju, as Marco deserts her. Rosie and Raju starts living like a married couple and Raju paved way for Rosie's dancing career. Here also one cannot see dedication or trust in their relationship. Amur observes:

In retrospect Raju sees clearly how Rosie's entry into his life had launched him on a sensual journey in pursuit of sexual pleasure and money and alienated him from family, friends and community. Unlike the sugar tin can which had constantly eluded him in his boyhood, Rosie proves to be within Raju's reach. (Amur, 51)

Rosie proves to be a medium that gratifies Raju's lust for luxuries and sensuality. But from other perspectives, Raju stood by Rosie firmly when her husband abandoned her. Even when Raju's mother and maternal uncle insults Rosie, Raju tells them to leave home. While Ram Dial observes:

Naturally, there is no love in the relationship between Marco and Rosie right from the beginning when you marry a person purely on the basis of objective reasons, the question of free will and love does not arise. (134)

While William Walsh too opines the same:

Raju and Rosie are two of a kind and they fall in love at once. Not that there is anything heady or tumultuous about their affair, which strikes one as being as much a crisis of nerves as of passion. Their relationship, both at the beginning and later when she breaks off with Marco, and comes to live with Raju, appears to be much more one of
feeling than sensuality, a temperamental rather than a passionate union. (Walsh, 176)

Raju and Rosie starts living together like a married couple. Rosie cooks for him, practices dance whole day. And Raju encourages her for dance, make love to her constantly but he soon realizes that Rosie is unable to enjoy such kind of domestic life. Rosie's notion is equal to that of Daisy. (The Painter of Sings) Just like Rosie, she cannot devote herself to married life only. For Rosie, like Daisy "... the cult of Independence and individuality is the supreme value in life." (Walsh, 161) R. K. Narayan points out that as soon as Rosie's sensuality is satisfied, she turns desperate for her dance. To quote Ram Dial again:

Since Rosie did not have the vital experience of confronting masculinity either in the shape of father or a strong husband, her animus component remains substantially unrealized and unactualized. Thus, Rosie, before her confrontation with Raju, has had a weak rapport with her animus. She finds the dynamism in Raju which is essential for the realization of her animus lacking in her husband. (Dial, 59)

Rosie once again with Raju, like with Marco, starts feeling suffocative. Her free spirit and nature is discouraged as she becomes very famous and talk of the town. Raju grows very possessive for her and he could not see her enjoying in other people's company. He confesses: "I liked to keep her in a citadel". (G, 193) Due to Raju's overpowering attitude Rosie, once again feels like a caged bird. Due to constant performances, she feels:"One of those parrots in a cage taken around village fairs, or a performing monkey... (G, 203)

Another imagery that Rosie, now Nalini uses for herself is of bullock. While protesting for her constant dance engagements by Raju, she says:

I don't think it's going to be possible until I fall sick or break my thigh bone... Do you know the bulls yoked to an oil-crusher they keep going round and round, in a circle, without a beginning or an end? (G, 202)
Her situation has no beginning and end. Previously she was under the dominance of Marco and later she is under the dominance of Raju. Marco married her, to fulfill his social need, to have someone who can maintain daily chorus from which he tries to escape at any cost. While Raju takes her as a source of his income. Even though at initial stage he has some kind of infatuation for Rosie, later he turns selfish and possessive. Chakravorty very rightly averts:

In the beginning, we find Rosie shattered in the shackles of a loveless marriage. When this shackle is shattered once for all, she finds herself under the tautelege of another male-chauvinist, Raju. (Chakravorty, 117)

Most noteworthy thing in the whole novel is that Rosie is not materialistic. She wants to lead a simple life without caring status. A twist in a story comes when Rosie happens to see Marco’s Photo in the Illustrated Weekly of Bombay and quarrels with Raju. She admits: "But anything happening to him is bound to interest me. I am pleased he has made a name now." (201) Here Narayan clearly indicates that Rosie is unable to abundant the role of wife. He wants to suggest that there is no peace and redemption in breaking matrimonial cords. As K. K. Singh remarks:

There is great importance of the husband wife relationship in the modern time. The joint family system is fastly disappearing and a large number of the cases of divorce are occurring day by day. In this context, the mutual devotion to each other, submission to each other, and dedication to each other are necessary to maintain a healthy relationship between the husband and the wife after marriage. (Singh, 109)

Thus, R. K. Narayan portrays fissures in a husband wife relationship where individuality is given more importance. Whatever weakness there can be in a husband or a wife, be it physical or mental, distance is overcome with dedication. In present novel, Marco, lacks worldly pursuits and desires while Rosie was full of it. None of them tried to console the differences. Moreover infidelity also can't bring solutions on the contrary it will shatter remnants of the marital cords.
The *last labyrinth* (1981) by Arun Joshi also portrays disharmonious marital relationship of Som Bhaskar and Geeta. Even though very less has been discussed about this relationship by the critic, the novel represents the issue of husband wife relationship where wife is isolated due to husband's infidelity. In the novel, Geeta, Som Bhaskar's wife is pushed to the margins of isolation due to her husband's infidelity. Even though Som's spiritual hunger is responsible for his infidel disposition, he cannot be forgiven. Throughout the novel Geeta Bhaskar remains a shadowy character. Arun Joshi has not directly portrayed Geeta's plight due to Som's fornication. But one can clearly observe, Som being cut off from his wife and family due to Anuradha. Mostly in the novel Geeta and her condition is portrayed through the point of view Som Bhaskar.

It has been suggested from the very beginning that Som is suffering with certain, yet unknown kind of void feelings. He is a millionaire, established industrialist, has a beautiful and devoted wife and is a father of two children. So practically he has every worldly possession and yet his inner self keeps repeating: "I want, I want, I want…” (47) His social disillusionment leads him toward several extra marital affairs and every time he receives pain only. For him everything is futile. This voidness within him disappoints him:

> It is the voids of the world, more than its objects, that bother me. The voids and empty spaces, within and without. (L. L. 47)

Som's condition is similar to that of Saul Bellow's *Handerson*. His spiritual search takes him to the world of wild Africa and tribes while Som is tempted towards the mystic world of Benares and Anuradha. His longing for Anuradha is highly subtle that he risks his life and business for her. Forgetting his ten years of marriage, he finds himself fascinated towards Anuradha, who was: "Tall, handsome, ruined… she did not look clever. She wore costumes of twenty years ago brocade sari, large gold borders, sleeves upto elbow antique jewellery." (12) He feels passionately attracted towards her. As it is said by Naikar:

> Som Bhaskar seems to hear only the language of sex and in each of the women he seeks he finds a different quality to meet a different need. In his wife, Geeta, he finds a trust that is reassuring, and in Leela, Sabnis, a
Philosophy professor; a fusion of his urge for freedom and his father's scientific quest for the first cause in everything. (Naikar, 127)

He is very much aware of his fornications. He admits that his marriage life with Geeta was really good. He reflects:

It is a happy marriage from what anyone, including myself, can make out. I couldn't imagine life without Geeta. But, then and here is the big question why these little fornications? Even if I can never go to the same woman twice. (LL, 73)

Som believes that he has been unjust to Geeta while she was still loving and marvelous person. Som took Geeta to Europe and America just to forget Anuradha. He confesses that "It had been years since she had been out with me like this" (73)


Morning Face (1970) by Mulk Raj Anand is one of the novel that traces growth of a child from infancy to adolescence and highly acclaimed as a bildungsroman. Through this novel Anand has criticized contemporary education system. Throughout the novel, Krishan, child protagonist of the novel is presented as a victim of education system, teachers and society. Anand himself being victim of this education system, condemns vehemently:

If education is the transmission of life from the living, through the living, to the living, then we do not know how to describe the system of teaching that prevails here. It is carrying death from the dead, through the dead, to the dead. (Anand, 13.)

Being a sensitive writer, Anand is very much concerned with highly disappointing educational system of India. George remarked on Indian education system: “The ‘bastard type’ of early education at schools and the ‘false and stupid’ type of education that he had at college provoked him to think of the system of education our country needs.” (George, 23) His autobiographical novels: The Seven Summers, The Morning Face, Confessions of a Lover and Lament on the Death of a Master of Arts reflect the same theme that is futility of Indian education system which fails to provide multitudinous
development of children with reasonable practicality. *The Morning Face* can be read as an articulation of those evils that a child, specially a middle class child with learned parent who values education, has to face every day. Mulk Raj Anand, advent of social realism, projects two categories of characters in his novel - one who is exploited and the other who is exploiter.

"He made his novels a war against all those were symbols of man's inhumanity to man-but they are not mere propaganda: his characters are human beings to the extent fictional characters may be." (Shukla, 03)

Anand is sensitive to the evils that prevail in our society. Human sufferings appeal him most and that he has reflected in his novels as a major theme. His protagonists are very much human made of blood and bone who are victims of social injustice. Among various themes of Anand education system as disappointing and evil aspect of the society has been portrayed. Premila Paul aptly comments:

Anand is unhappy that education, expected to be a powerful instrument of social reconstruction, has not served its purpose. The prevalent educational system is an imitative one and so unrelated to the life of the Indians. The acquisition of sapless bookish knowledge does not offer much help and as recruitment to jobs is made on the basis of recommendations rather than on merit the country faces the twin problems of unemployment and under employment. (Premila Paul, 6)

Education system of imparting knowledge has been handled as an issue that affects growth of children. Attending school and particularly classes of certain teachers becomes a horrendous nightmare for the protagonist and his fellow classmates.

"Anand's attack on them (teachers) is vehement as he does not tolerate the sanctity of the profession being sullied. Anand himself has passed through purgatorial school days and the autobiographical touches make his descriptions authentic." (Premila Paul, 93)
Anand criticizes bitterly education system and masters who impart education. Krishna is beaten by Master Bishan Singh on the very first day. The master calls him "Choohia" which is an insult to Krishan only because his physic was weaker than other students. He knew the the boys would make a nickname of this appellation. Master Bhishan Singh strikes the cane on Krishan's hand:

As I was too frightened of the cane to bring out either hand, he bent over me from his towering height and, dragging my right hand, held it before him, and struck a stinging stoke on it….’ (He) dragged out my left hand and dealt another stroke. (MF, 62)

Krishan, being aware of his insult, opposes the master. Ganes his elder brother also tries to save his brother but he gets stroke on his neck. All these terror was spread by the master as he wanted higher ratio of the students to seek his private tuitions. His tuitions are marketed in following words:

English is not a language that comes natural to the sons of donkey!... For the sake of making students proficient in English I sacrifice my rest, after school hours, and teach at home. (MF, 63)

Fees for the whole month cost twenty rupees. Master Bishan Singh will spare those students from tyranny who takes tuitions from him but those unfortunate one who cannot afford fees has to suffer torture in the classroom. Krishan Chander becomes worried and agreed to pay the fees amidst maintaining household expenditure. It is admitted by, his neighbor, uncle Dev Dutt:

…as the town teacher is after money, and more money, he beats, even as Bishan Singh beats you, because his pay is meager and he wants to coerce you into taking private tuition from him!.... And there is no reason why you should be equally good in all subjects. (MF, 71)

Here Anand insists on imbibing wisdom in one's own way through making Dev Dutt his mouthpiece. He has portrayed the issue of qualitative education which is not imparted by the masters. Anand has described the bitter reality that how teachers are after earning money. Master Bishan Singh,
enraged with complaint done against him, beat pupils black and blue. As soon as more students from, the class begin to protest against master's beating, he lost his temper. Using his cane he starts beating the students of the class. At this occasion, Kishan Chander would never be able to learn anything because of the hatred he would bring if he was reprimanded. Somehow, I imagined that I could learn everything if there was a romance attached to it, not barren teaching with the cane but with stories lovingly told." (75)

Here apprehensive method of teaching has been pointed out by Anand. According to him barren teaching with canes cannot do anything good to the students rather teaching mixed with affection and livelier examples can interest the students.

Another issue portrayed in the novel is prevalent exam system. As Jayapalan observes:

The aim of our education has become only to pass examinations. Mostly, only one examination is held in a year with the result, the students are not able to acquire proper and real knowledge. (Jayapalan, 35)

Futility of examination system has been depicted when Mr. Marsden, Inspector of schools came to the school for inspection. The exam was given for the promotion to the fifth primary class. Here also Mr. Mardsen beat and kick the boys like animals. One of the boy, Mohkam Chand was declared fail as he lagged behind and could not take his seat quickly enough. The students are instructed with shout that: "Chup! Don't behave like a Punjabi bullock! Be like the boys of English schools! (MF, 110) While examining the students, their caliber and knowledge are not taken in consideration but the manners are judged as primary one. While giving the test of maths, boys were allowed to peep in to each other's note book:

The sum was quite easy, and, more over the boys whispered the solution to each other, the supervisor's convincing on this malpractice, because their own increment of pay depended on all the students passing. (MF, 111)
With such malpractices whatever the result may be becomes meaningless as weak students can't be recognized and without basic knowledge of the subject, moves to the higher class. While giving the test of reading in English with intention to examine pronunciation, only those students who were good at reading were selected. Only Kishan Chander and Gyan Chand were selected for the recitation of the poem. Mulkraj Anand reflects on the education system in India:

What is the education…. we do want for our children? The answer is that we want the kind of education which releases their potential creative energies, which does not impose anything on them that they do not want but which liberates them instead, which demands little from them but gives them much… such an education does not consist of adult moralizing and the exercise of an authority which is mostly the rationalization of our self complacement belief in our own importance and from the point of view of which we think children good or bad as long as they fulfill our adult standards of respectable behavior. Suppression and repression and cane driven sense are not education at all. (Anand, 122)

Even at Ludhiana, same education system is prevalent. Anand is very much against those teachers who cannot maintain dignity of the profession. At Ludhiana, Krishan and Ganesh were harrassed by Master Budh Singh who often demands various gifts as a bribe from the students:

Now, I am saying to all of you, remember, tomorrow you are to bring any gifts you can. From you, and your greedy father, Batalia, I expected nothing very much, but from little "Choohia": and Ganesh his elder brother, the jailor, I expect a pair of jail blankets which I need badly…. And you Naeemand your brother, Aslam, are the sons of a doctor, so get me some quinine and tincture iodine if you cannot supply me a whole medicine chest. And Jani, you must bring me some otto of roses from your sister's box. (MF, 211)
Master Budh Singh, like previous masters, to gain advantages from students, beats them as much as possible. Master Budh Singh is a C.I.D. man of Britishers so no one could take any step against him and he could be violent without any limit. He has been described as "a monster" and "a tyrant." In the class

"... he could not see who was whispering, the demon ran round with a maddened fury, and struck out, right and left, the boys crumpling and falling or weeping in anticipation of the blow... he threw him on the floor with such violence that Naeem's forehead struck the leg of the master's table and blood began to flow." (MF, 215)

Such a merciless violence cannot be the medium to impart knowledge or to teach discipline. In the name of education students are either targeted for sadism or exploited for personal selfish means:

"The teachers in Anand's novels are terrorizing tyrants who take a sadistic delight in punishing the pupils. By their 'cautionary don'ts and ruthless behavior they either twist the child's innate genius out of shape or smother the child's gifts and talents, where as actually they are expected to nourish and nurture them. (MF, 92)

Another Shocking issue revealed by Anand is that some of the masters are even involved in sexual abuse of small boys which is most sinful thing across the whole world. As it is noted by Ambuj Kumar Sharma:

Worst of all, the school masters indulge in sodemy with their pupils. They compel the children to come to their houses and indulge in such immoral activities. (Sharma, 55)

Kirishan Sen was invited at home by master Budh Singh with an excuse of learning missed lessons. But his intention was to exploit Krishan to gratify his lust. At his home Krishan could not understand reason behind his modesty. He tells Krishan to sit nearby and:

... as I advanced, he took me between his legs... 'can't you feel', he said, his breath blowing like the hot breeze of summer on my neck... he pushed me down in his lap... I was not so frightened now as I was disgusted. I wished I
had never come here. But I also knew that if I hadn't, I would have got the cane the next day. (MF, 275)

Aslam, one of the boy from the school has been victim of such sexual exploitation by Master Budh Singh. As soon as all students start gossiping about his character and misdeeds, Budh Singh canes students and threatens them. For Krishan, being hyper-sensitive amongst all, was affected most and he keeps thinking of killing himself. In contrary to this, educational atmosphere of Jhelum was quite positive and that helps to the growth of Krishan's inner self. At Amritsar and Ludhiana life of Krishna becomes dreadful and full of struggle. Till clearing exam he spends most of his time in thinking about horrible punishment he could achieve. Anand has revealed two major issues relevant to education first is school corporal punishment and sexual abuse done by the teachers. The whole portrayal of our education system is depressive and meaningless.

Krishan is such a boy that cannot be fit into traditional ideologies. He has his own ideologies and the education system in which he is indulged is destroying his inner personality. The corporal punishments given by the teachers, bribe taking and molesting teachers could not appeal his hungry spirit.

5 Portrayal of Oedipal Phase

Mulk Raj Anand has portrayed the psychological conflicts that child faces at the time of development through the character of Krishna Chander in the novel *Morning Face*. Portrayal of the character of Krishna allows to have glimpses at inner labyrinths of child's psyche. From the very beginning, Krishna is attracted towards worldly pleasures. He is very much attracted to all motherly figures around him. He is attracted to Devki his paternal aunt who is almost his second mother. He is attracted towards Shakuntla, his sister-in-law, who also is equal to mother as per Indian culture.

Freud's concept of Oedipus complex can give insights to understand the character of Krishna and also what kind of psychological conflict is felt by him can be apprehend. Sigmund Freud's psychoanalytic theory on Oedipus complex is one of the most influential and controversial theories: “Freud coined the term Oedipus complex to refer to a stage in the development of
young boys wish to have all their mother's love, thus, jealousy causes them to resent and even unconsciously wish for the death of their fathers”. (http://en.wikipedia.org/wiki/oedipus_complex) However many critics questions the basis of the theory as it is derived from Greek literature, Sophocles King Oedipus. As per the Collins Dictionary of literary terms:

"The theory advanced by Sigmund Freud that very young children experience an intense love for the parent of the opposite sex and a consequent hatred and fear of the other parent, whom they view as a rival." (Quinn, 238) Freud himself averts: "It has justly been said that the Oedipus complex is the nuclear of the neuroses, and constitutes the essential part of their content. It represents the peak of infantile sexuality, which, through it’s after- effects, exercises a decisive influence of the sexuality of adults. Every new arrival on this planet is faced with the task of mastering the Oedipus complex; anyone who fails to do so falls a victim to neurosis. With the progress of Psychoanalytic studies the importance of the Oedipus complex has become more and more clearly evident; its recognition has become the shibboleth that distinguishes the adherents of Psychoanalysis from its opponents." (Freud, Footnote, 1914)

"In Freudian theory, the psychological complex in which the young boy or girl develops incestuous feelings towards the parent of the opposite gender and perceives the parent of the same gender as a rival". (Nevid, 388)

As defined in psychology Dictionary Oedipus complex "with regard to psychoanalytic theory, the erotic emotions of the son directed at the mother, joined by rivalry and violence or resentment toward the father, during the phallic stage of growth. (Psychodictionary.org/ oedipal-stage. Oedipus complex/ 4/07/2014/6.50 PM)

Above definitions leads to a conclusion that during Oedipus stage (involving Oedipus complex) "mother fixation" is found in a child. Freud introduced the concept in his Interpretation of Dreams in 1899. As Freud puts
it there are five stages of personality development. "In Freud's view, boys normally resolve the conflict by forsaking their incestuous wishes for their mother. Identification with the parent of the same sex leads to the development of gender based behaviors. Boys develop aggressive and independent traits associated with masculinity… Another by product of the Oedipus complex is the development of the superego the internalization of parental values in the form of a moral conscience." (Nevid, 388)

In this sense the Oedipus complex is undoubtedly a product of family influence. If the institution of the family were to change, the pattern of the Oedipus complex would necessarily change also. It has been shown that societies with family configurations different from our own actually have different Oedipus complexes." (Fenichel, 97)

If we try to analyses the psychosexual state of Krishna, he lacks many of the features to begin with his strong sensual fascination towards Devki who is his second mother in the novel. As he admits:

"The beloved of my fantasies was, obviously, my aunt Devaki, but as she was like a second mother to me." (MF, 81)

Even though Krishan loves dearly her biological mother, Sundari, he also dislikes her for her superstitious and quarrelsome nature. Above all presence of beautiful Devki allows him to loose himself in a world of imagination: "I subsisted in the secret world of my ambivalent love, almost as an ecile from the world of duties to which my mother called me…" (MF, 81) Basically, Krishan's fun loving nature and wild fantasies are nurtured by loving nature of Devaki. His Biological parents are strict about education, spending money and other social values. Krishan's free spirit is unable to justify such inadequate values. For an instance, in the part I of the novel "City of Dreadful Nights" his encounter with a sweeper boy, Gughi, is highly rebuked by his mother. She thrashes Krishna for playing Cricket with a sweeperboy and rebukes in these words: "… Dead one, why do you play with untouchables, anyhow!..... To be sure, your stars are inauspicious!" (MF, 78) Krishan could not take smacks on his face delivered by the mother. On the same occasion, his aunt Devki- his second mother console him: "Devaki lifted me and took me to sleep with her and said she would make me her son…
I fell asleep, wondering, again, how mother, who could be so tender, could also be so cruel and ununderstanding...." (MF, 78) Krishan always keeps trying to run away from worldly quarrels. He does not like his parents debating for the share of family money. On the other hand couple of Devaki and Pratap matches his ideologies. This discussion proves that he gets all motherly love and care from his aunt- second mother Devaki. At this stage his mind is caught between conflicts. He thinks:

I had become a free, even wild, boy, who wanted to taste all the forebidden fruits, from some inner compulsion of exhuberant rhythm in my being, and also because they were forebidden. (MF,80)

Anand has reflected over the psyche of children who are moving towards adolescence. Here there is a conflict between conscious and unconscious. It is highly psychological phenomenon that children at this particular stage, are very much attracted towards all forbidden things as their moral sense is still to develop.

In the part-III of the novel namely "The Regiment" Krishan's sensual fascination for Devaki is noticeable. Krishan is sent to Devaki at Kano- wan Village with one of the native sepoy Bir Singh as Devaki was staying there to have the well dug at the Kanowan Shrine. From very beginning Krishan is enthusiastic to have company of Devaki. Devaki fed him the first few morsels with her own hands and Krishan feels so much satisfied with this motherly love. He compares himself with little birds: "...the bliss I felt was that which little birds feel when they are fed from mother's beaks". (381) Krishan, at this stage is stuck between two different roles. At one hand he calls himself "a grown up man", his longing is that of child like care. In Devaki, he sees combination of his mother and beloved both:

" I realized, ....as I lay by her on the cool floor, that it was both. For, apart from the comfort of her embrace, there was, in my consciousness, numbed by sleep, the striving of an animal, wild and incomprehensible, neither pure nor impure, because it was still undaunted by the inhibitions of maturity". (MF 381)
Here "wild" and "incomprehensible" clearly emphasize on the sensual instincts of Krishna which he himself could not understand. As it has been hinted, the sole reason behind this strange feelings is lack of "inhibitions of maturity". As per the theory of the Oedipus conflict, this period is of sexual awakening. Eventhough Krishan's age does not matches with the age hinted by Freud during the stage of Oedipus complex. Yet one can easily notice hints of conscious libido As Oedipus complex "in psychoanalytic theory, a subconscious sexual desire in a child, especially a male child, for the parent of the opposite sex…” (dictionary.reference.com/ browse / Oedipus + complex / 20/2/2015/12.11 P.M.) Taking the advantage of his father's absence, Krishan reads the Mysteries of the court of London by George. W. M. Reynolds for Krishan this world is strange and unknown as characters described in that book belongs to different socio-cultural reality and does not exhibit Indian code of conducts. They, men and women, kisses each other freely, hugs each other without any hesitation. Such description provides Krishna stimuli for the growing sensual pleasures. One of the two heroines, called Sophia became a medium to gratify his longings for physical closeness. Unconsciously the image of Sophia makes him to think of aunt Devaki. Anand describes Krishna's sexual Psychological conflict in following words:

I lingered for hours on the descriptions of their rosy cheeks and their eyelashes, and I hugged their slim waists, and walked arm in arm with Sophia, because she was the younger of the two sisters… I wanted at least to touch one lovely woman like Sophia; … And my being was in complete disorder, fantasies and dreams occupying my whole being for days and nights. And in this inner discord, the image of the body of my aunt Devaki as I had seen her once when she was having her ablutions…” (MF, 373)

Krishan confesses that from his early childhood due to various insecurity and weakness he longed for affection and warmth. Getting affection and love is his defense mechanism that strengthen his inner personality and helps to get rid from isolation. It is noteworthy that at the phallic stage his childish affection is replaced by sensual desires that are unfathomable. He is suffering with endless, unknown desires and dreams. Krishan likes to listen
the story of he parrot and she parrot from Devaki. Regarding stories, Berger has pointed out that:

One of the ways in which young children deal with their Oedipal anxieties is through exposure to fairy tales. In The uses of Enchantment (1977), Bruno Bettechcim devotes a chapter to Oedipal conflicts and resolutions in which he argues that fairy tales can help children to resolve these problems. Children identify with the heroes and heroines of such stories and learn important things about life as well." (Berger, 82)

The story told by Devaki, eventhough content of the story is not manifested, Krishan is very much fond of listening the story of "he parrot and she parrot" particularly with the sweetness of Devki's voice. Krishan, while staying with Devaki, Longs intensly for his physical presence. He wonders about his psychological state in the following words:

I caressed in my imagination the gracious bend of her (Devaki's) neck. And I tried, after closing my eyes, to recollect the glow of her ivory face touched by the warmth of a rich pink, and I wished to be one with her. But, as I was still seprate after I had gone and rested my cheek next to her, I was tense and impatient with a longing that ached for expression. The frustration of being near her, and yet being far from her, insofar as I could not wrap myself around her permanently, and squeeze her in my arms, filled me with strange and in expressible longings. (MF, 398)

Krishna longs to name his desperate desires which are in expressible. In above lines, Anand has beautifully expressed the conflict felt by Krishna. He tries hard to divert his mind but fails: "I tried to think of beauty apart from my lovely aunt. But I felt miserably and felt bored with my thoughts, only warming my speculations when I associated the word love with my feelings of longing to embrace Devaki. " (MF, 398-99)

Later, Krishan's passion is turned towards literary creativity. As it is indicated by Jeffrey Nevid:
Another by product of the Oedipus complex is the development of the superego the internalization of parental values in the form of a moral conscience. (388)

As per the Freud's psychoanalytic theory of personality, human personality is composed of three different elements: The id, the ego, and the superego. Among these three, the superego that is developed during Oedipus stage, is the aspect of human personality that holds internalized moral standards and ideals that one acquires from parents, family and society. It is the centre of our sense of right and wrong. Another point noted by Freud is that development of superego during Oedipus stage stimulates creativity in the subject. "Freud believed that another source for the stimulation of an individual's creativity was rooted in the Oedipus complex". (Seyidov, 43)

In the novel, after experiencing sensual craving and fascination for Devaki, Krishna tries to express his emotions into poetic diction. He writes few lines by choosing a proper language that will suit his emotions. He writes:

> Ohe, how beautiful is this woman, one how pale and languid, And how much I love her. For she is tall and graceful as a cypress, Till its very breath becomes a song…

(398)

Krishna admits further that such creative expression gives him certain, soothing relief. After recreating his emotions on paper, he feels that the distance between him and Devaki has been transcended and they both are connected in a permanent manner. He admits that:

> I secretly nourished the ambition to learn to put my thoughts and feelings on paper in the worship of the twin ideals of love and beauty… as though possessed by a demonic energy, an access of power such as I had never felt before. (MF, 399)

It is very clear that there is a transformation in Krishan's character especially with reference to psychological conflict. At beginning he craves for very childish attention and love, then he longs for sensual pleasures and later he puts his soul towards literary creation and generates very mature thought process.
Krishna's urges for freedom of action and desire to cling to Devaki is denied due to social norms and conducts. "The denial of the satisfaction of his urges demanded" leads him towards "transforming his fantasies into a new form of reality by virtue of his talents." (Freud) Krishna's Oedipal conflict and development of superego has a positive effect on his creativity. As Freud indicates artist's

"Sexual instincts which possessed an inexhaustible power, were directed not towards the satisfaction of purely physical desires, but were embodied in his creativity. (Seyidov, 43)

However, theory of Oedipus complex gives new insight to understand psycho sexual conflicts that child faces at some particular stage of his life. It is important to note that the particular age when Oedipus complex occurs can be vary as per the cultural milieu, family atmosphere and social surroundings. Hostility towards same sex parent or desire to "Kill him" does not actually imply killing. On the contrary, this hints that the child can become rebellious at this stage and he is able to insert his own ideologies and judgements. Krishan, at Jehlum, participates in a demonstration against British Government. Eventhough his father and teachers were very much against participating in such relly, he acts as per his will. He bravely faces punishment and also goes for a hunger strike. Oedipus complex is also a biological phenomenon.

"The human infant is biologically more helpless than other mammalian children. He needs care and love. Therefore, he will always ask for love from the nursing and protecting adults around him, and develop hate and jealousy of persons who take this love away from him. If this is called Oedipus complex, the Oedipus complex is biologically founded." (Fenichel, 97)

It is also indicated by Freauhd that if previous relationships with parents are good and non-traumatic and they are not excessively stimulating or prohibitive, this conflicting stage can pass harmoniously. After facing the Oedipus conflicts Krishna turns his energy towards creation. This psychological phenomenon is easily understood in the novel. MulkRaj Anand may not have created character of Krishan with an intention to display
Oedipus conflicts but he might have felt such conflicts during his boyhood, during his psychological journey from a child to adolescence as this novel has semi-auto biographical elements. Anyhow Anand has successfully portrayed the process of creativity that a human mind phases arising out of conflicts and extraordinary energy of Oedipus stage.

"...the Oedipus complex the desire to get rid of the father and the desire to obey him completely and the superego constantly require making the impossible possible, accomplishing great feat, and creating. In other words, they act as a determinant of human creativity. (Freud & Bullitt, 41-42)

Thus Indian English Novelists selected for study in this chapter portray issues regarding contemporary society. Female issues are portrayed with realistic approach. Psychological trauma of children are also portrayed.
Works Cited


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