CHAPTER – V
SUMMING UP

A study of the campus novels dealt with, in this thesis provides a comprehensive picture of the campus and the academic community as a “microcosm reflecting the great world” (Fiedler 5). It indeed proves that the inhabitants of the academy are ordinary human beings with of course a little knowledge in their specialized fields of study, than the outsiders. They exhibit normal human attitude with their desires, ambitions, lust, power, hypocrisies, selfishness and so on. At the same time, they are also with a little kindness and a few positive traits in them. In short, the academicians aim at achieving the idealistic status of a Guru, which is a divine status but unfortunately the study shows that they are not able to completely fit themselves into such moulds. They are but humans and so they have their own limitations within which they have to serve society in large. The present study attempted at showing the situations where the academicians are struggling to enter the threshold of divine Gurus at the same time refusing to leave their materialistic human tendencies. Ultimately, the study shows that they are dominated by human aspirations rather than intellectual ones, and their show as having reached the intellectual pinnacle is only a mere show.

The first Chapter of the thesis entitled Introduction gives accepted definitions of campus novels. Campus fiction is also variedly known as ‘college novel’, ‘academic fiction’, ‘varsity novel’, ‘School campus fiction’, ‘university novel’, ‘techie-literature’, and so on. Whatever names with, these fiction are called, it only hints at the “extraordinary diversity” (Scott 86) that the campus novels exhibit. Scott in his essay, “It’s a Small World, after All:
Assessing the Contemporary Campus Novel” (2004) comments on the diversity of campus novels. He states:

Whether they [campus novels] are broadly satirical romps, thinly disguised romans a clef, or serious social critiques, these novels traverse the globe, ranging over all parts of the United States, Canada, Mexico, and England to more exotic locales such as Romania, Uruguay, and Nigeria. Though most works have contemporary settings, others travel as far back in time as the Middle Ages. Moreover, campus novels offer readers a vast array of protagonists as we meet straights, gays, and bisexuals; Caucasians, African Americans, and Hispanics; Quakers, Shakers, Catholics, and Jews; scientists, poets, university presidents, adjunct instructors, librarians and cafeteria staff. The settings for such works include Ivy League schools and large state institutions as well as private universities and community colleges. In terms of well-established sub-genres, the academic novel offers an equally diverse range, including among its ranks mysteries and thrillers, romances, historical novels, and even ghost stories (86).

Though what Scott’s statements ring true of the western academic novels, a study of Indian campus novels show that it still has to prove its strength with regard to the diverse range mentioned by Scott. In fact, J. Bottum, in his article, “The End of the Academic Novel” (1997), commenting on the explosion and enormous range of campus novels, asserts, “the flow of academic novels has turned into a torrent” that has “persuaded most of America’s college professors to try their hands at satirical novels” (qtd. in Scott 81).

However, the present research shows that there is no such torrential output of campus novels as claimed by J. Bottum in the Indian scenario. Production of campus novels needs improvement in both Indian English and Tamil campus fiction, and the present work treats
most of the novels having academic or campus settings and characters at a broader perspective, under the banner campus novels. Both teacher-oriented novels and student-centered novels have been considered as academic fiction in the current investigation.

The study concentrating on Indian English and Tamil campus fiction first brings in some characteristic features of campus novels. It hints at how earlier campus novelists were interested in portraying teachers and students and how the contemporary writers picture them. It next makes an overview of campus novels produced in Britain and America bringing in the views of certain pioneer writers of this genre namely David Lodge, Mary McCarthy, John O. Lyons, John E. Kramer and so on. It traces the growth of campus novels starting from Aristophanes to the most famous writers of the contemporary era. Next, it gives a survey of Indian English campus novels starting from R. K. Narayan’s *The Bachelor of Arts* (1937) to *A Sunny Shady Life* (2009) by Sacchin Garg.

Brief biographical sketches of the Indian campus novelists along with their campus novels are given. Also an elaborate study of the novelists like Prema Nandakumar, Rani Dharker, Anuradha Marwah Roy and Rita Joshi who are selected for the present study, along with brief summaries of the novels chosen for study are made. A little discussion is also made about the existence of the other sub-genres or branches of academic novels. It talks about academic murder mysteries and especially discusses *Gaudy Night* (1936) by Dorothy L. Sayers under this category. This little discussion painfully highlights that little has been produced in India on this sub-genre. It also reminds that the production of student-centered campus novels is in abundance in Indian English rather than teacher oriented academic fiction. Stating these, the Chapter moves on to bring about a survey of Indian Tamil Campus novels.
It includes brief biographical sketches of the writers taken for study. Brief summaries of Prabhanjan’s *Kagitha Manidargal* (1995), Panjangam’s *Oru Dalit, Oru Adikari, Oru Maranam* (2005) and *Matthiyillulla Manidargal* (1982), Balakumaran’s *Snehamulla Singam* (1991) and Jaisakthi’s *Kaninda Mana Deepanagalai* (2008) have been attempted at.

Furthermore, the researcher’s intention in making this study is elaborated, and the similarities and contrasts in Indian English and Tamil campus fiction are brought out. A Review of Literature on campus novels is given before making an abstract of the following II, III, IV and V chapters.

The second Chapter with the title *Hypocrisy in Academe* brings out novelists’ focus on the behaviour and idiosyncrasies of the academy through their academic characters. It focuses on the idealistic notions of teachers and at the same time presents the authors’ portrayal of them. This Chapter first defines ‘hypocrisy’ and later embarks upon the authors’ intention in portraying the academicians in their true light with their normal human desires, ambitions, selfishness and hypocrisies. The novelists, Prema Nandakumar, Anuradha Marwah Roy, Rita Joshi, Rani Dharker, Prabhanjan, Panjangam, Balakumaran and Jaisakthi foreground the inmates of their campuses as ordinary human beings with no extraordinary qualities that usually put them in a high pedestal and treat them as demi-gods. These authors selected for study tear off the masks of intellectuality and superiority that the academicians wear and nullify their opinions or views that everything is fine within the academy.

These writers show the follies and foibles, frailties and weaknesses, ignorance and narrow-mindedness of the academicians. They not only bring out the flaws and hypocrisies of the educational institutions but also show the University as behaving in a manner that is opposed to its original intentions and ideals. These writers show the universities as the most
unliterary places in the world, which give least importance to teaching and research, engulfed by its own laziness. They bring out the pretentious steps taken by the Professors and students towards false advancements of knowledge. Their hard work towards knowledge is not for knowledge for knowledge’s sake but for achieving materialistic gains.

These writers have carved a niche for themselves in the youthful genre of Indian campus fiction. Each of them has individual characters in their respective novels that make the readers believe in the verity and likeness. Some characters remind some teachers of themselves or some acquaintances of them. Thus, they make us believe that fiction is after all an extension of reality.

Dr. Vatsa, Professor Yaugandharayana, Sheela Rani, Dr. D.K. Adhyaksha and Dr. Dattatreya of Atom and the Serpent (1982), Professor Azhagesan and Professor Parimelazhagar Perumal of Kagitha Manidargal, the Vice-Chancellor of The Virgin Syndrome (1997), Principal SS of The Awakening: A Novella in Rhyme (1992) are best instances of teachers after materialistic benefits. Most of the characters portrayed in all the academic novels are shown to be highly ambitious and materialistic. Their ambitions and materialistic tendencies play a role in teachers negating their classes and students’ welfare. It is their ambitious natures that make them enter politics or get into the clutches of sex. It is this that makes them commit the sin of plagiarizing in a ‘publish or perish’ environment and practice unethical ways of exploitation.

The authors selected for study are sometimes exaggerative when they deal with the portrayal of the present deterioration in the values of education. However, they tend towards doing it in order to add to the satiric and ironic import of the novels. Professor Yaugandharayana and Sheela Rani for instance are skillfully drawn portraits of Atom and the
Serpent who exhibit the corrupt, mean nature of the teachers and who slyly rely upon students for their luxurious entertainments. Professor Yana’s over-ambitious nature makes him un-guiltily gulp the bounteous funds provided to his department by the UGC. Like him are Professors Azhagesan and Parimelazhagar Perumal of Kagitha Manidargal. They of course even go beyond Yana and Sheela Rani in exploiting their students in all ways, including sexually. Prabhanjan in fact concludes the novel by the good and straightforward Vice-Chancellor resigning his job giving way to lecherous professors like professor Azhagesan, which naturally helps the author in his satire. The conclusion of the novel shows Professor Azhagesan touring over to Malaysia with his research scholar Kalavathy and thus not only brings in the victory of manipulations, corruptions and dishonesty but also highlights educational institutions being blind to the so-called false developments of knowledge.

These authors subject the participation of academicians in intellectual gatherings like Seminars and Conferences to severe criticism through their humorous or satirical portrayals. Through their various academic characters, these writers show how conferences and seminars are conducted as mere ‘rituals’. They show how these developmental activities of the academicians help them to fulfill their wishes of touring over the world with the funds provided by the Government. The academicians use it as a way out to tour over their places of interest and enjoy, as a writer puts it, salaried holidays. They also use the occasion to meet different people and enliven their sexual adventures.

These academic novel writers show how paper presentations are done without any serious import and how participants in seminars and intellectual meets, sleep or allow their minds to waver farther away from paper readings. They are also happy instead of feeling
disappointed if by chance, they are excluded from reading of their papers, but any ways are published.

The professors’ clamour for sabbatical leave, foreign assignments and so on again finds a hit at in the academic novels. These writers propound how the academicians in the process, ignore their real roles as disseminators of knowledge and seekers of wisdom. They show the clever and arty nature of the teachers when it comes to genuflecting people in power. They bring in characters excelling in the art of flattery and obsequiousness and through these achieving their ends.

The second Chapter also includes the academic writers being conscious of the use of Guidebooks in the universities. These writers harshly criticize the existence of guide books in the class rooms because some teachers like the ones in the novel *The Awakening* are too lazy to prepare for the classes and teach the students, that they advise them to use it. The protagonist JR seeing the number of guidebooks exceeding the books in the library finds it disgusting.

This kind of practices of the academicians show them as being inefficient and above all reluctant to do their duty of teaching or lecturing. They are shown as being more interested in other activities like attending Association Meetings, gossiping, scheming, bickering and so on.

This chapter shows that these writers use their satire even to sketch about the teachers’ involvement in various Associations’ Meetings. Panjangam, for instance, humorously states that any Association meeting that relates to issues concerning salary or any benefits to teachers would find a good crowd teeming in. However, if any intellectual discussions or any other matters were to be discussed than the crowd would diminish providing no scope for improvement of intellectuality.
When it comes to the aspect of publishing of books or articles or any research production, the authors are equally scathing in their criticism. The academicians in their competition to publish try to get anything and everything that they write published. Writers Prema Nandakumar and Srividya Natarajan especially say that in their pressure to publish something or the other, the Lecturers or professors bring in a scarcity of papers that would make even rain forests likely to disappear in a few years. This humour finds its extension when the authors comment that the godowns that house the inevitable, unworthy publications of the academicians are full that the administrators or higher authorities would not particularly feel sorry to get rid of such worthless mad rubbish through some accidental fire or some such calamities.

The same aspect is dealt with sarcastic seriousness when it comes to Professors’ plagiarizing, sometimes even their own students’ works, in order to survive in this environment. The authors playfully hint, how all on a sudden many writers teem in due to the compulsion of publications.

The same sarcasm is shown by the academic writers when they write about the conduct of interviews. Interviews are shown to be conducted for formality’s sake and the candidates for teaching profession are either selected based on recommendations or by bribery. Sometimes they are appointed as shown in David Lodge’s *Small World* (1984) on mistaken identity basis.

Such teachers or professors appointed on non-merit basis mainly survive or come up in the hierarchy of the academy through sycophantic means. They are constantly at the back of people in power. Hairy of *The Drunk Tantra* (1994) without any talent for teaching remains a non-teaching lecturer and also becomes an administrator – the Principal of the college by constantly pleasing his Minister Cousin who is a powerful political figure. Such teachers are
unable to be controlled by principals like Mr. Daash and they finally overthrow efficient people like him and attain power. This novel and a few others provide various instances where teachers rise to positions of power through their sycophancy or flattery.

The Chapter also shows how these writers bring in the usage of nicknames in universities and colleges. It also propounds the writers being conscious about the superstitious and narrow-minded nature of teachers. It also concentrates on the various images created of the universities by the campus novelists. Most of the campus novel writers bring in the image of prison or pandemonium and are keener on breaking the traditional image of a temple for a university. This chapter also shows how some of the characters in some of the novels feel teaching job to be a powerless one.

Finally, the Chapter foregrounds the authors’ intentions of showing the inmates of the universities capable of all the seven deadly sins.

Chapter III entitled, Campus Politics is wholly devoted to the various kinds of politics or political practices portrayed in the various academic novels taken for study. After an attempt at defining the term ‘politics’ the Chapter moves on to examine the politics that exists among teachers, between teachers and students, between teaching staff and administrative staff and between the academicians and the outside world’s politicians. Overall, it can broadly be classified as teacher-oriented politics, student-oriented politics and caste politics.

Under the segment teacher-oriented campus politics, enter the political intrigues of the Lecturers and Professors. It highlights the bickering and scheming, combative nature of the academicians and brings out the ugly aspects of the academy wherein the Professors, Readers, Lecturers, Tenured Professors or whatever terms these teaching faculty are called as openly or slyly fight with one another and act in pulling down the other. Their fight is mainly motivated
by their lust for power, personal gains and egotistical notions. They scheme and plot against one another and they sometimes openly quarrel. These politicking of Professors are skillfully portrayed by almost all the authors taken for study.

Prema Nandakumar’s *Atom and the Serpent* and Prabhanjan’s *Kagitha Manidargal* are two novels that skillfully bring out this aspect. The chapter concentrates on making a comparative study of the two Vice-Chancellors, Dr. D.K. Adhyaksha of *Atom and the Serpent* and Subramanian of *Kagitha Manidargal* and shows how these administrative academicians struggle hard to keep their positions intact. The power struggle between the Principal Dr. Dattatreya and the Vice-Chancellor Dr. D.K. Adhyaksha adds to an interesting study of politics. D.K. Adhyaksha in the course of his career has to fight against the powerful and manipulative faction of teachers – Dr. Dattatreya, Sheela Rani, Professor Yaugandharayana and the like. He must also fight against the strong and problematic Employees’ Union under the leadership of Kshema Rao – Dattatreya’s brother-in-law. At the same time, he must keep pleased his academic toadies – his staff supporters – who genuflect to him for favours. In short, Prema Nandakumar calls her Vice-Chancellor who is capable of all this as a wily Chanakya who can handle any awkward situation with ease. The Vice-Chancellor of *Kagitha Manidargal* is like Dr. Adhyaksha a capable administrator but lacks the knack of handling problematic people like Professors Azhagesan, Parimelazhagar Perumal and so on. The study also brings in the Vice-Chancellor of Rani Dharker’s *The Virgin Syndrome* who dies because of this staff’s politicking.

This Chapter foregrounds that any educational institution or university consists of the existence of Groupisms. The power faction among the staff lead them to be divided amongst themselves and there would definitely be more than a group. One group would be supportive of the Vice-Chancellor or the Principal and the others, against them. The study also shows the
existence of a third group which would remain neutral and act according to favourable situations.

The Chapter propounds on how some individuals are affected because of the academicians’ politics. It also makes a comparative study of politics in a few British and American campus novels. It particularly deals with Mary Mc Carthy’s *The Groves of Academy* (1952). This novel shows how its protagonist or to be more precise the anti-hero of the novel Henry Mulcahy mainly thrives because of his politicking nature. He is able to put down even the President of his college because of his cunning politics.

The next kind of politics that is dealt in this Chapter is student-teacher politics. In this segment, the authors bringing out the role of the students in politics is studied. The teachers sometimes seek the help of the students to pull down the other teachers of whom they are jealous or angry. The students help in the staff politickling by carrying rumours, spreading stories, and at times even revolting against a teacher with the instigation of another. For this kind of politics, caste, creed, colour and certain other factors also contribute which is dealt in detail in caste politics segment. For example, Prabhanjan’s *Oru Dalit, Oru Adikari, Oru Maranam* shows how the upper caste teachers including the Principal incite upper caste students to retort and revolt against the lower caste teachers like Balan and thus make them face difficulties. In *No Onions Nor Garlic* (2006) Professor Ram incites Sundar, his student to revolt against the administration to carry on a rally against it expressing their opposition in having installed Ambedkar’s statue in the campus. *No Onions Nor Garlic* shows that the Brahmin teachers associating themselves under the banner of ‘Committee for renewal, Acceptance and Promotion of the Poonal and Society for Hindu Ideology and Thought’.
Student-oriented politics shows students involving themselves in agitation, protest marches and so on. They are also shown as active participants in gheraos and protests. The novels that completely show the involvement of students in politics is Balakumaran’s *Snehamulla Singam*, Meena Alexander’s *Nampally Road* (1992) and Panjagam’s novels *Oru Dalit, Oru Adikari, Oru Maranam* and *Matthiyillulla Manidargal*.

Panjagam’s *Oru Dalit, Oru Adikari, Oru Maranam* shows the students divided amongst themselves and operating in groups when it comes to any issues within the university. The novel particularly focuses on two groups – one under the leadership of Marimuthu and the other under Sarvodhya Arunachalam. The clash between these two groups brings to limelight the problems existing in the hostels reserved for the dalit students. Panjagam’s *Matthiyillulla Manidargal* too shows a glimpse of students’ politics where the students undertake a strike against the authoritative Principal. Here again some teachers are at the back of the strike, some (supporters of the Principal) against it and some waiting for the strike so that they would get added vacation.

Balakumaran’s *Snehamulla Singam* shows the downfall of its protagonist Chittirai Pandian because of his involvement in politics. It shows how Chittirai Pandian is interested in becoming a leader both within the academy as well as in the outside world. Hence, he goes at the back of politicians while pursuing his Under Graduation. He becomes the Secretary of the Tamil Association, which gives him the opportunity to invite a politician. Without obtaining permission from the Principal, he invites the opposition leader and his bringing of politicians to the college not only ruins his studies and career but also his life. A fight develops between the students, against politicians being invited to the college campus and as an outcome of this combat, he murders his fellow student. The leader whom he invites ignores him and does not
rescue him, which later on makes him feel nauseated about politics. Once again, when in college doing M.A., after being released, he abstains himself and his fellow students from practicing politics. This again makes him involved with politics that once again leads him to his imprisonment.

Meena Alexander’s *Nampally Road* (1991) shows the entire university against the autocratic rule of the ruling politician, Limca Gowda. The Vice-Chancellor permits the students and Lecturers to revolt against the government and they actively take part in it and help the public by issuing Notices and Press Releases.

The last kind of politics the Chapter concentrates is on caste politics within the academy as postulated in a few campus novels. A few novels that propound this feature are Panjangam’s *Oru Dalit, Oru Adikari, Oru Maranam* and Srividya Natarajan’s *No Onions Nor Garlic*. These novels make sardonic portrayals of caste politics in educational institutions and they show how these institutions, instead of abolishing caste system like injustices, from the youngsters serving to perpetuate them. These novels bring out the narrow mindedness and superstitious nature of the teachers. The novel *Oru Dalit, Oru Adikari, Oru Maranam* gives a heart rending picture of the *dalits* who in spite of holding higher positions as teachers in the academic hierarchy are ill-treated, even by the upper caste students who belong in the academic hierarchy’s lower strata. Most of the campus novels show the teachers divided among themselves and these two novels especially show groupisms based on caste. There are the teachers belonging to upper caste like Brahmins and the other, *Dalits*.

Chapter IV entitled *Exploitation and Victimization in Academe* attempts at foregrounding the different kinds of exploitations and victimizations that the academicians inflict upon the weaker sections within the academy. Embarking upon a definition of the two
terms ‘exploitation’ and ‘victimization’ the chapter moves on to show how these two traits of the academicians add to their deviation from their idealistic state.

The Chapter identifies different kinds of exploitations and victimizations within the academy and categorizes it into four groups namely monetary or material exploitation, physical exploitation, sexual exploitation and intellectual exploitation.

Under monetary or material exploitation, it shows how the authors satirically portray the teachers keen on exploiting students’ wealth and affluence. This section focuses on them receiving gifts unabashedly from students.

The second segment concentrates on the teachers exploiting students’ physical wealth. Sarcastic portrayals are made about teachers misusing students’ obedience and suppressing them by making them do their personal work like baby-sitting, washing clothes, doing all their household chores and taking complete care of their academic as well as non academic work.

The third segment of this chapter deals with sexual exploitation. This, of course, is a common phenomenon that is found in most campus novels. The Professors use their power status to trouble their students to comply with their sexual desires.

The last division of the chapter focuses on teachers victimizing students in an intellectual way. It shows how they shamelessly involve in plagiarizing and suppressing the questioning tendencies of students. It shows how students are ill treated in classrooms and made to lose their confidence to advance or increase their knowledge. They are also forced to give up attending interviews by Professors for their own selfish gains.

From the study of all the academic novels discussed in this thesis, the first conclusion that is arrived at is that the individuals within the academy – whether it is an Indian or British or American or any other academy – are in no ways different from those outside. Moreover,
teachers wherever they are placed behave in a very human way with very ordinary traits that ordinarily educated or extraordinarily educated possess. This mainly suggests that behind their intellectual pose or behaviour lays a very common human self that is difficult to discard. The masks of intellectuality, or an air of perfection, or knowledge craze that the academicians claim to possess is torn off by the satirists (the academic writers) and the insiders’ real experiences and perceptions are portrayed in verity.

It is interesting to note that Indian writers despite their disparities in languages and sometimes in cultures too have depicted the academy and its inhabitants with similar bent of mind and attitude. Both the Indian English campus writers and Tamil campus writers are acutely conscious of the academics’ follies and foibles. Both the language writers criticize the academicians but the difference lies in the Tamil writers dealing it in a serious manner than the English writers. The Indian English writers do it casually with humour. For instance, Prema Nandakumar’s *Atom and the Serpent* criticizes in a lighthearted manner and presents situations with tolerance. Her Vice-Chancellor is ready for any challenge that his team make him face and does not get rid of his job. Whereas Prabhanjan’s Vice-Chancellor like his creator is angry at the existing system. Even Prema Nandakumar is aware that this current system is a rotten and decadent one but her anger is not as vengeance-some as Prabhanjan’s. Prabhanjan’s Vice-Chancellor, angry with the existing system, without giving any ways for reformation and lacking a tolerant attitude, quits his job.

The same thing happens with the protagonist JR of *The Awakening*. She too thinks of the University as a place deteriorating from its ideals, values and considers it as a place beyond redemption. Hence, she resigns her post as a Lecturer.
The Awakening and The Virgin Syndrome show their respective protagonists resigning their teaching jobs and ending up as artists, which could be deciphered as people possessing artistic sensibilities might find the fraudulent or pretentious atmosphere of the university too much to stomach. These artists are unable to cope up with the selfish, trivial world of the university that is dominated by falsehoods and pretensions.

Some academic novels wholly deal with academic situations and a few novels devote only a few chapters to portray the life in the academy. From the novels studied, Meena Alexander’s Nampally Road, Rani Dharker’s The Virgin Syndrome, Panjangam’s Oru Dalit, Oru Adikari, Oru Maranam Oru Adikari Oru Maranam and Matthiyillulla Manidargal come under the latter category where only a few pages are devoted to the portrayal of academic life.

Meena Alexander’s Nampally Road, Balakumaran’s Snehamulla Singam and Panjangam’s Matthiyillulla Manidargal and Oru Dalit, Oru Adikari, Oru Maranam deal with student-oriented politics. Snehamulla Singam shows how students fail to have a bright future because of their active involvement in politics. The entry of politicians into the educational campuses ruins students’ lives and their career. A similar fight between students and politicians is shown in Nampally Road but the difference lies in the students fighting along with the Vice-Chancellor and staff of the university against the autocratic rule of the ruling government. Oru Dalit, Oru Adikari, Oru Maranam shows the internal political elections. How much ever little these novels portray about academics and its dealings, they show enough to consider them as academic novels.

Indian campus novels, apart from dealing with the situations within the academy are also acutely conscious of women’s problems and about the problems that lead to social
stratifications. Thus, we see that campus novels are highly resourceful and open up to many aspects that could be taken up for further research.

A comparative study of Indian English campus novels could be made with campus novels published in England, America, Canada, Africa and various other countries. The similarities and differences in the attitudes of the writers belonging to different countries with regard to universities and academicians could be a rewarding study. For instance, Mary McCarthy’s *The Groves of Academy* (1952), David Lodge’s *Changing Places* (1975) and *Small World* (1982) can be compared with Prema Nandakumar’s *Atom and the Serpent*, Srividya Natarajan’s *No Onions Nor Garlic* (2008) and Prabhanjan’s *Kagitha Manidargal* (1995).

Similarly, certain Kunstlerroman novels that deal with the growth of the protagonist into an artist with the campus as background can be taken for study. Rani Dharker’s *The Virgin Syndrome* (1992) and Rita Joshi’s *The Awakening: A Novella in Rhyme* (1992) can be compared with some of the Western novels like Thomas Wolfe’s *Of time and the River* (1935).

A triangular study of English, Indian English and Tamil campus fiction can be made. A study of campus novels that highlight the issues of feminism could be a challenging one.

A study of Indian campus fiction based on chronology would contribute to yet another interesting study in this area. Campus novels belonging to different regions of the world dealing with the many injustices of society like racism, class, caste and creed could itself make a study. For this William Connaughey’s *Village Chronicle* (1936), Philip Roth’s *The Human Stain* and the like novels can be compared with Srividya Natarajan’s *No Onions Nor Garlic* and Panjangam’s *Oru Dalit, Oru Adikari, Oru Maranam.*