CHAPTER 4

POST-INDEPENDENCE INDIAN ENGLISH LITERATURE

The novelists of the past epoch constituted a cosmopolitan group speaking to different regions, communities, interests and views. They had a place with practically every community in India, the Hindu, the Muslim, the Sikh, the Christian and the Parsi, and spoke to each shade of supposition—orthodox, liberal, progressive, Gandhian, communistic and socialistic. The Indian English novelists of the present time acquired the cosmopolitan character and pervaded another sensibility in their works which mirror the expectations and goals of an independent nation which had endured long under callous foreign rule. There is likewise a note of bitterness and despairing, of dissatisfaction and alienation which came about when the general population saw their expectations and yearnings in free India disposed of and ignored. K. R. S. Iyengar comments.

After the appearance of autonomy, the more genuine author has demonstrated how the delight of freedom has been more than neutralized by disaster of ‘partition’, how inspite of the freedom there is proceeding (or notwithstanding running) corruption, inefficiency, poverty and cumulative misery; how, after all the insignificant substitution of the white sahib can't impact a radical cure for the plaguing sins of India. At the point when freedom came, the genuine author it might be said discovered his occupation gone, for the customary antagonist of the piece — foreign rule — was no more in the photo. Making another begin in a manner of speaking, the writer moved his lamp this side and that, made his tests, and discovered little to fulfill him. The old limited loyalties supposedly waxed as eloquent as ever. Communal, linguistic, casteist passions supposedly came beyond any confining influence with quickened recurrence. While discuss emotional integration' filled the air, the terra firma just saw the horrifying spectacle of a divided house with a beguiling floor and an unsafe roof. The writer has a troublesome assignment to fulfill in such unstable circumstances. He needs to display a genuine picture of society with all its corruption and disasters with a view to transforming and renewing it. Indian English novelists have fantastically played out this undertaking.

Indian English author draws his sustenance from his heritage. He looks through his roots in his cultural matrix. Writing can never be separated from society and nationality. Nationality is will undoubtedly be available in an essayist's work; even the mentalities he has the subjects he picks are, to a vast degree, the consequence of his experience of society. National personality is inevitable in writing. Ralph Fox writes in this association. —The author,
therefore, has an extraordinary duty both to the present and the past of his nation. What he acquires from the past is vital on the grounds that it demonstrates what are the sections of his nation's cultural heritage which have meaning today. What he says of the present is essential, since he is thought to express what is most imperative in the soul of his chance, it might be protested that the author isn't worried about other individuals' demeanor to his war. What he acquires, what he communicates, is entirely his own affair.

Dorothy Spencer appropriately sees the Indian English fiction as a noteworthy hotspot for a precise investigation of cultural change, with Indian world view as the concentration which can build the Western readers — Knowledge of acculturation process. Love and reverence for our antiquated heritage is a repetitive note in fiction, the respect for the past is the rotate of Indian culture. Our way of life, our past, our traditions are profoundly instilled in our blood and keep on enveloping our whole awareness whether we Like it or not. In spite of the fact that advancement and convention come into conflict in numerous Indian English books of this period, the estimation of rediscovery of a significant past has been certified more than once. In Bhabani Bhattacharya's Music For Mohini, Jaydev's mother asks How would we be able to lay without past? Time is our earth, the earth which nourishes our roots. Raja Rao appropriately brings up in The Serpent and the Rope, India is a novel nation where the past and the present are forever sew into one entire experience.1 Some of the old practices and traditions which have minimal levelheaded criticalness are vital in Indian cultural matrix. Such traditions have symbolical significance in the changing cultural and social setting. They give us a sentiment congruity, of the past streaming into the present. In Bhabani Bhattacharya's such a large number of Hungers — the holy Tulsi plant in the yard, the picture of God in a niche of the wall and breath of ancestors in the air emblematically stand for the progression of the best of Indian cultural traditions. Raja Rao in Kanthapura, The Cat and Shakespeare, R. K. Narayan in The Guide and The Vendor of Sweets, Anita Desai in Cry the Peacock and Sudhin Ghose in The Flame of the Forest uncover the progression of India's cultural heritage.

This private connection with the nation', ancient cultural heritage confers a touch of reality and philosophical resignation to a portion of the books. Therefore the perfect of renunciation which is the core of our way of life and which has been celebrated in the Bhagvad Gita has turned into an essential theme in current English novel. Raja Rao more than once manages separation and renunciation as a perfect in several novels. Moorthy, the protagonist in Kanthapura is portrayed as endeavoring to realize detachment and renunciation. He is
attracted towards Ratna, a youthful widow, yet he overcomes his desire for her works with her in the Satyagrah Movement in a calm and detached manner. He has not yet completely conquered his passion. He feels revulsion on entering an untouchable's house. At such movements he is swayed by his emotions and prejudices. He is still in the process of conquering his senses. Govindan Nair in The Cat and Shakespeare has attained this ideal and has realized the state of Jivan mukta or shhita-prajna. Ramaswamy in The Serpent and the Rope is in an emotional crisis when he realizes: —There must be something that exalts and explains why we are here, and what is it we seek. He leaves Paris and returns to his origin to find a more profound meaning of life, an explanation of —Why we are here, what is it we seek.

In fact, past has been delineated as our identity in novel. Individuals, especially Indian expatriates and those who have lost their cultural moorings and are totally under the sway of materialistic Western ideals, overlook and discard their cultural identity. The Indian English novelist reveals the anguish and despair, feeling of rootlessness and loss of identity in such characters. Alienation and rootlessness is a recurring theme in present day novel. The duality of culture, known as East-West experience, generates its own tensions which have been artistically dealt with in novel. Characters torn between the traditional values they have acquired and absorbed from childhood and the new values bestowed upon them by their education and their changing cultural milieu are pathetic figures however some of them surmount over their tensions and conflicts through a definite act of will.

Ramaswamy in Raja Rao's The Serpent and The Rope is ultimately disenchanted with the West and finds peace and consolation in his roots. R.K.Narayan's novels are based on the search for identity through knowledge of self. Almost all his novels represent conflict between tradition and morality. The youthful quarrel with the old, leave Malgudi for England or America, eat beef and marry foreigners and sometimes come back to vex the peaceful hearth.

Present day Indian English novel is, thus, distracted with the inner life and individual problems of men and ladies passing through revolutionary changes. The novel in the previous era was mainly concerned with the external aspects of society and little with the exteriorization of the inner landscape of the human psyche. It has turned out to be more subtle, philosophical and psychological. This change in the content of the novel has necessitated the use of new technical devices. Anand deftly uses the device of the stream of consciousness in his first novel Untouchable. Myth too has been used as a technique to
illustrate the novelist's vision or point of view. Almost all the novelists of this period have interpreted myth in their own particular manner so that it may contribute to the expression of their point of view. [120]

It does not suggest that advanced novel is only inward in character. The momentous events which have changed the course of life in India. Cross-currents of new ideas, scientific and technological revolution all have left indelible influence on the advancement of the novel. The inwardness of the individual and conflict between tradition and modernity which we have discussed in the foregoing paragraphs are the natural result of the epoch making changes in national life. The year 1947 was the year of great joy and equally great sorrow in Indian history. Independence became an established fact and it stirred new hopes of progress and prosperity for all sections of society. Be that as it may, along with freedom and vibrant hopes came the ghastly tragedy of the partition of the country. Bloodshed, unheard of in the history of the world cooled the joy of recently won freedom. The transfer of population was a smudge on the conscience of civilized humanity. These glory events profoundly stirred the consciousness of the nation and many a writer attempted to interpret those momentous and soul-stirring events. Indian English novelists investigated the dramatic and fictional potential in the theme of partition. Novels on the partition theme may be classified into two groups the novels written by Sikh writers and those written by non-Sikhs (Hindus and Muslims). Some of the famous Sikh novels are Raj Gill's The Rape, H.S.Gill's Ashes and Petals, Kartar Singh Duggal's Twice Born, Twice Dead and Khushwant Singh's Train to Pakistan. Saros Cowasjee sees —a persistent pattern running through the novels by Sikhs. First, the principal characters in the novels are all Sikhs, and each novelist shows a romance between a Sikh kid and Muslim young lady. Secondly, most of the Sikh writers strive for historical accuracy and load their fiction with documentary evidence gleaned from newspapers, government reports and G.D.Khosla's Stern Reckoning: A Survey of Events Leading up to and Following the Partition of India. Thirdly, the Sikh writers admit to Sikh atrocities against the Muslims, however argue that it was in retaliation for what the Muslims did to them! the three major works which fall in Non-Sikh gathering are Attia Hosain's Sunlight on A Broken Column, Manohar Malgaonkar's A Bend in the Ganges and Chaman Nahal's Azadi. [121]

Current Indian English fiction is conspicuous for realism. The novelists with observant eyes and understanding hearts have pried further and more profound into the varied and multitudinous social life of India. Both the urban and rural areas have been completely investigated. The image of India as represented by Anglo-Indian novelists—Meadows Taylor,
Rudyard Kipling, John Masters and E.M.Forster — is far from realistic. They have — presented India is in an area of darkness steeped in ignorance, superstition, occultism, yoga a country of bejeweled Maharajas, Sadhus, thugs, serpents, tigers, elephants-a country of grinding poverty and fabulous wealth, slums marring the glory and grandeur of princely states, of malaria and other fatal diseases of Taj Mahal and other historical monuments. The Anglo-Indians have missed the soul of India, the more profound currents of Indian politics and the passionate yearnings of her kin. The Indian English novelists — Anand, Narayan, Raja Rao, Bhabani Bhattacharya, Chaman Nahal, Manohar Malgonkar, Khushwant Singh, Kamala Markandaya, Nayantara Sahgal, Ruth P. Jhabvala and Anita Desai have touched various facets of Indian social life realistically and have exposed the horrid evils which have been eating into the vital of social and national life with a view to reforming the existing request. Some novelists like Anand have a suggested purpose and even propaganda of their convictions and committed ideologies however what distinguishes the whole corpus of present day novel is the prominent note of humanism. An important offshoot of realism is the novelists concern with the theme of human suffering which has been the most commonplace theme of all literature. In Indian English fiction suffering has been broadly dealt with. Kamala Markandaya depicts human misery in A Handful of Rice in terms of India-recurrent droughts, its barren landscape and its overpopulated cities. Mulk Raj Anand describes human suffering in Untouchable” and Coolie” in terms of social injustice and class inequality. Khushwant Sing in Train to Pakistan” highlights tension arising from communal disturbances. Commenting on the theme of suffering in Indian English novel Ron Shepherd writes: —Writers like Rao and Narayan find a place for human suffering within a larger philosophical context; suffering is shown to be not just a negative experience, yet rather an experience which can lead to personal and social improvement. Anand and Khushwant Singh, on the other hand, tend to regard suffering as a negative condition which is the consequence of failure; suffering is not allied to ones Dharma, but rather is allied to meaninglessness and despair.

Present day Indian English novel is realistic in a comprehensive term the novelist explores and examines the relationship of man with his kindred men, Vis-a-Vis the social forces at work around him in all their puzzling unpredictability. Thus, it realistically covers the whole gamut of human experience. The novelist minutely analyses the significant and far-reaching changes in individual passing through a time of overall transition. His observant and penetrating eye watches the development of new values and new morality. The politicians and social reformers don’t feel the subtle changes in man's individuality and his natural
inclination for assimilating new values and new morality. The creative artist alone is interested in these basic changes. Henceforth in these novels the basic changes in the individuality of man and the development of new values and new morality is integral to the theme, action and characterization. All the novelists of this period from Anand to Salman Rushdie have sincerely and realistically recorded these revolutionary changes in human viewpoint and, thus, they have envisioned another social order. [122]

The post-independence novel has shown signs of maturity from the perspective of technique, style and language. American and European models began to exercise their impact on novel, K. R. S. Iyengar remarks: —Before 1947, the English models were the major outside impact on the Indian novel. After independence, be that as it may, novelists in India have shown themselves susceptible to the impact of American and European (especially Russian models, and also models from oriental countries.

The advance in fictional technique is a landmark in the history of Indian English novel. The novel has developed as —a living and evolving genre, and is attempting in the hands of its practitioners, a fusion of form, substance and expression is recognizably Indian, yet also bearing the marks of universality. [123]

The relationship between an author and the public, however a peculiar and complicated one, is a vital factor which determines the development of technique. The public is composed of —all kinds of men and ladies of different classes, varying interests, passions and degrees of intelligence. The public is swayed (for all its apparent indifference, even supineness) by tremendous conflicts of class, by national and racial prejudices, by the inheritance of history working out its inevitable course in the life of humanity. From the public the author takes his characters as well as finds his readers there. Here he discovers the two his raw material and his critics. In the greatest novels there is a sort of living unity between creator characters and readers. Where that unity is wanting, where the author is aloof from the public, ignores it or is spiritually ignorant of it, there is probably going to result in anemia, a lack of some important element in the chemistry of imagination, which impoverishes the author's thought or cripples his power.‖ The Indian English novelist has not ignored this vital factor and has created an artistic and imaginative rapport with the public. The character of the public discourage mines the technique. Schorer defines technique as —any selection, elimination or distortion, any form of rhythm imposed upon the world of action by means of which our apprehension of the world of action is advanced or renewed. It implies that technique is administered by the novelist's decision of perspective. Edgar Allan Poe, the celebrated American critic, artist and
short story author, recognizes the importance of perspective in fictional literature. What he writes about the short story is also applicable to the novel: A skilful artist has constructed a tale. On the off chance that wise, he has not fashioned his thoughts to accommodate his incidents; but rather having imagined with deliberate care, a single or interesting impact to be created out, he thus invents such incidents—he then combines such events as may best aid him in establishing this biased impact. In the event that his extremely initial sentenced not to the childhood of this impact, then he has failed in the first step. In the entire composition there should be no word composed, of which the tendency, direct or indirect, is not to the one established design. And by such means, with such care and skill, a picture is finally painted which leaves as a primary concern of him who contemplates it with the kindred art, a sense of lie fullest satisfaction. The idea of the Tale has been presented unblemished, because undisturbed, and this is an end unattainable by the novel.

The perspective or the biased impact is essential to any novel. It determines the technique. Character, plot, narration and style are significant just as means to an end. The great masters of Indian English novel — Anand, Narayan, Raja Rao, Bhabani Bhattacharya, Kamla Markandaya, Anita Desai, Arun Joshi and Salman Rushdie have artistically presented their perspective through technique which varies from essayist to author and even from novel to novel. We shall discuss the endless variety of technique in novel while assessing the commitment of major novelist. [124]

Universality of appeal has been accepted by all critics as a touch stone of greatness in literature. All the novels that have moved toward becoming classics possess this quality. However, that does not at all suggest that contemporary events in life should have no place in literature. The case is just the reverse.

The notable critic Walter Allien has aptly put, —In the literature of an age its conflict, tendencies, obsessions are revealed and made manifest to a degree which is continually astonishing; good writers are, so to speak, mediumistic to the more profound stirring; of life of their opportunity while they are still obscure to, or at any rate unsuspected by the public, politicians and current got supposition. The classic novels make the past familiar to us that are one reason one can read them. In any case, since we are embracing current circumstances, immersed in it, it is exceedingly likely that one can not perceive its real nature, any more than one can see himself aside from in a mirror. Contemporary novel are the mirror of the age, however an exceptionally special sort of mirror, a mirrors that reflects not just the external
features of the age but rather also its inner face, its nervous system, coursing of its blood and the unconscious promptings and conflicts which sway it.

Thus the great movements social, political or moral are sure to be mirrored in the literature of the nation. For example "A Tale of Two Cities" was inspired by the French Revolution. "All Quiet in the Western Front" by Eric Maria Remarque was inspired by the first World War. So was Hemingway's "A Farewell to Arms". The Second World War also has delivered a harvest of novels, as "The Caine-Mutiny" (Herman Wouk), "The Cruel Sea", "A Time to Love and a Time to Die" (Eric-Maria Remarque), "Young Lions" (Irwin Shaw), some of which are technically weak, however have powerful appeal because of their stark realistic contents.

It is pointless to trust that this development, this of struggle, which had caught the imagination of the whole nation, should fail to inspire Indo-Anglian writers.

The Indo-Anglian Writers were and are individuals who have been educated on Western lines. Some of them had the advantage of education in England as well. Among the significant works inspired by this struggle are the novels like, "Inqilab" by Khwaja Ahamad Abbas, "Waiting for the Mahatama" by R. K. Narayan, "Kanthapura" by Raja Rao, "Motherland" by C. N. Zutshi and novels of social justice like "Untouchable" by Mulk Raj Anand "Into the Sun" by Frieda H. Das, "We Never Die" by D. F. Karaka and so forth.

Nationalism, patriotism and a desire to change the very society heralded the start of another era in Indian history. It was an era of national struggle battled at social and political levels under the inspiration of many Indian leaders, especially Mahatma Gandhi. The fierce struggle of 1857 (reacted in Malgonkar's The Devil"s Wind) was replaced by the peaceful struggle—Satyagraha - under the leadership of Gandhiji. [125]

Almost all the Indo-Anglian novels have one or more of the accompanying nuclear ideas, predominant in them .The Evil of Partition the Cult of _Quit India'_ and the Gandhian Myth It is a noteworthy certainty that the Image of Gandhi is present in all the three sorts of novels, however the points of interest and accentuation may vary.

Political events and issues of over a hundred year time span are reflected in different ways, both direct and indirect in literature.

Krishna Kripalani in his book Modern Indian Literature has wonderfully summed up the effect of Gandhiji on Indo-Anglian fiction. _Gandhi’is effect on Indian writers was direct and
far reaching. Aside from its political repercussions, it was both moral and scholarly and without a moment's delay inhibitive and liberating. Gandhi stripped urban life and elegance' of their claims and stressed that religion without compassion and culture without still, small voice were worthless. He transfigured the image of India and turned national idealism from its futile adulation of the past to confront the truth of India as she was poor, starving and helpless, yet with an undiscovered potential of boundless possibilities.

Gandhiji in this manner turned Indian writers from romanticism to realism; the over the top literary style was no more. —His possess work of a straightforward and direct style, compact and incisive, shorn of all superfluities, both in English and his mother tongue Gujarati, sway exceptionally healthy corrective to the natural tendency to flamboyance in Indian writing.

So much is the effect of Mahatma Gandhi that various novelists are impacted by him. —No exchange of Indo-Anglian fiction managing the Independence movement would be finished without an assessment of the function of Mahatma Gandhi in these novels. The most potent force behind the entire movement, the Mahatma is a repeating nearness in these novels, and he is utilized as a part of various approaches to suit the design of every essayist. He has been dealt with differently as a thought, a myth, a symbol, a substantial reality, and a kind human being. In a couple of novels he shows up face to face, in many others he is an imperceptible presence. [126]

This pattern of patriotism in Indo-Anglian fiction has delivered a portion of the finest novels in India.

The category branded as Indian literature virtually envelops the entire of India and its single angle, both symbolically and additionally realistically. And this surely isn't a cover statement or hyperbole, as writers starting the prehistoric age have attempted to mirror their society, their circumstances everywhere, a work to which they have likewise been successful. In reality, the idea in Indian literature comprehensively hold inside itself a glorious yet clandestine vision, if see in an open angle. To state more exactly, it is generally observed that writers are of the propensity to leave their bit of work with an open closure, i.e. leaving his/her perusers to judge the conclusion according to their own desire and understanding. And this where lays that much hidden success' of essayist, who is forever bound under societal norms when he/she is composing for the present generation. Before starting with a novel,poetry,short story or playa essayist dependable needs to endure as a primary concern the past occurring in his community and consequences that may happen after the work is
distributed. Thus, the author never in that capacity can move out from his society and distribute a wild creation; if such phenomenon ever appears, the essayist, and no doubt is to be branded a ‘social outcaste’ or made ‘incommunicado’. In this way, themes in Indian literature dependably must be made remembering the continuous Indian society or the general population related with it. [127]

Presently when elaborated further on this extremely subject, i.e., Indian literature and its prevailing themes, it can be discovered that an essayist, be it of any capacity can’t move out form the since quite a while ago settled themes of humanity, similar to romance, society, tragedy, comedy, adventure, war, or the ancient ones like mythological or epical. Since the ancient Indus Valley Civilization, it has been archived in historical chronicles that man had favored to convey what needs be by speech or letter in the essential abrogating cognizant feelings expressed simply above. Accordingly, the ancient Hindu society in India had constantly favored and gotten a kick out of the chance to construct their writing in light of mythology and umpteen other legends and folklore, which maybe was taken to a similarity by women and refined men both from the mass and the class. Accordingly, mythological themes in Indian literature was the first to catch and captivate Indian peruses, managing kings, queens, palaces, demons, gorgons, vision of heaven or hell, the Almighty, battles and ultimate winning, likewise including themes like ‘never never land’ and each sort of non-living thing being animated into a living being. Without a doubt, these mythological stories had so extremely requested and dazzled Indian minds, that none of the succeeding generations has ever possessed the capacity to leave this everlasting ‘hypnotic’ impact.

Another imperative altered version of mythological theme in Indian literature was the rather sophisticated development of epics in Sanskrit literature that was introduced the Vedic Age. Epic themes in Indian literature started its excursion with the two legendary magnum creations Ramayana and Mahabharata, impacts and citations of which are as yet utilized by contemporary Indian writers. Thinking regarding such colossal dimensions called for expert Hindu Sanskrit scholars like sages Valmiki and Vyasa, who were the worshiped writers of Ramayana and Mahabharata separately. In societies that were yet to see modern light of day, these luminaries were skilled to take India and Indians towards that modernistic section. That present pundits allude to as much in front of times. In fact, most extreme of later Sanskrit classical literature depended on these two epics, taking themes in Indian literature towards a type independent from anyone else. [128]
Romantic themes in Indian literature was soon to take after the ancient Hindu society, hopping from staunch Hinduism and its priests and borrowing to some degree from west, accurately from its European partner. Romance as is known in strict terms in present Indian scenario was a long way from what was find in those circumstances. Romance fundamentally involved virtually every part of life managing war, battles, crusades, chivalry, gallantry, associations with heroic adventure and its knights wooing the princess and so forth and not just a relationship between a male and a female. Writers were successful to represent each sort of background and connection it with romanticism, which similarly not surprisingly, is upheld by modern Indian local or English writings. To be sure, contemporary Indian literature has determined out a sophisticated version of romantic theme in Indian literature, managing again with convoluted versions of social backgrounds and yet falling set up with a flawless balance. In all these assortment of literary genres, it can be seen that authorship is mysteriously and beneficially in accordance with societal norms, for all time portraying either sort of societal variation that has changed with age. Themes in Indian literature amid Vedic Age. Themes in Indian literature amid Classical Age, themes in Indian literature amid Medieval Age contrasts horribly with themes in Indian literature for the contemporary age. Thusly, social themes in Indian literature, be it in any sort of literal category, entirely falls set up with the structure organization that humanity dwells in. [129]

The Indian novel, we may state, has raised not just as an unadulterated the literary exercise, but rather as an artistic response to the socio-political situation existing in the tally. For, the factors that formed and shaped the growth of the Indian novel, since the mid-nineteenth on century, emerged as much from the political and social problems of a colonized country as from indigenous narrative traditions of ancient culture. This is flawlessly exemplified in the Bengali novels of Ramesh Chandra Dutt, Bankim Chandra Chatterji, and Rabindranath Tagore in which —the socio-political situation existing in the country is reliably mirrored ideal from the early period of reformist exuberance to the growth of revolutionary consciousness among the regular masses of India.\(^{12}\) If R.C. Dutt conveyed realism and reform to the Indian novel (Sansar), if B.C. Chatterji invested the Indian novel with a feeling of patriotism and revolution (Anandmath), Tagore had breathed into the Indian novel social relevance and psychological depth (Gora and The Wreck).

The struggle for Independence in India was not only a political one but rather an all pervasive experience that became a part of the life of almost all the touchy and edified Indians. Parallel to this struggle for political freedom was a social struggle a battle against superstition,
casteism, poverty, illiteracy, and many other social evils that were eating into the vitals of Indian society. The socio-political movement that had caught the imagination of the whole nation also inspired the Indian novelists in English who properly realized that novel too had a vital role to play in it. [130]

Small wonder, therefore, if the Indian novelists in English, appropriate from the finish of the 1920s, started turning away from the romantic phase focusing their attention on contemporary problems. Motivated by the political and social questions arising from the charted historical situation they began to think about the relationship of man and his surroundings in another and realistic manner. Despite the fact that they didn't totally break away from the central concern of man's journey for self-realization, they changed it never again emphasizing just its spiritual nature.

As Dieter Riemenschneider properly puts it, the question arising from the new direction in the Indo-English novel is, at that point, to ask how the writers reacted to this challenge and what they achieved in their efforts to portray, creatively and a realistic manner, the impacts these changes had on India.

Over that, the formation of the All India Progressive Writers Association in the 1930s made the creative writers portray the Indian peasantry and the toiling masses with the expectation that social transformation could be feasible just through mobilizing the opinion of the underprivileged classes the economically misused, the politically subjugated, and the socially mistreated Indian populace. Naturally, the Indian English novelist realized that his salvation lay not in reproducing the imitative voices of his colonial masters. Be that as it may, in seeking the quality and ripeness of his own cultural sensibility and socio-cultural experience. This realization with respect to the Indian English novelists brought about the creation of a socially purposeful literature remarkable for its intellectual maturity, technical sophistication and artistic vision — all melded into an organic whole. [131]

The Second World War, communalism and the partition of the nation were the other historical forces that gave an Impetus and a momentum to the Indian novel with a social purpose. There was sufficient material in the society torn by political manoeuvrings, social disparities, communal frenzy and corruption in bureaucracy for the thematic treatment by the Indian novelist to blend the imagination of the general population to another awakening. This made the Indian English novelist realize that — so long as the imagination of individuals isn't
mixed; the seeds of reform will continue lying on the road to be trodden upon by the unwary traveler.

Accordingly, inspired by the exigencies of socio-political history of the nation. The Indian novelists took upon themselves the obligation of giving artistic articulation to the problems that assail the everyday citizens and their delights and sorrows, the crusade against tile tyranny of poverty, illiteracy, suffering, superstition. Caste and sex. Resulting, in various novels the protagonist is a farmer, a laborer, a factory worker, a patient or a virtuous woman set against a zamindar, a landlord, a factory owner, or a ruthless, callous hard—hearted man. We may say that, on the whole, Indian English novelists have prevailing in their efforts to portray creatively in a realistic manner the rural as well as the urban India. They not just present the various problems social, political, economic and cultural of the contemporary society yet additionally offer solutions as far as fictional art. They also mirror the challenges postured by the influx of Western ideas and ideas of the individual, the family, society and the relationship of Indian culture to different cultures.

The status and predicament of women in Indian society has been yet another motivating force for the Indian novelist with a social purpose. Notwithstanding the fact that Woman can add to social regeneration as much as to the cause of family welfare, she became a casualty of social prejudices and male chauvinism. Be that as it may, Gandhi's clarion call to the Indian women to participate actively in the freedom movement made them aware of the genuinely necessary liberation and equality of opportunity in personal, social and political life. Recognizing the potential women to join their counterparts in their struggle against ignorance, superstition and backwardness, Indian English novelists in general, and women novelists in particular, began to treat women as legitimate subjects for their purposeful social novels. Their endeavor was to the relevant, to their culture by presenting characters and situations established in Indian ethos. This is made clear by what Nayantara Sahgal proclaims —To be relevant to his culture, an author's imagination has to have the capacity to create the men and women and situations of the Indian environment and the Indian reality. On the off chance that an essayist can do this, make individuals feel with him, stimulate thinking, and inspire action because of what he composes, at that point he is fulfilling his function[132]

The Post-Independence Indian English women novelists like Kamala Markandaya, Anita Desai and Shashi Deshpande introduce women in their heroic struggle to break through the pattern of sexuality and sensuality and to find themselves as human beings capable of playing a positive role in the development of society.
In its constant growth and development, the Indian novel composed with a social purpose can be distinguished through two subgroups. To start with, there are novels depicting the political, economic and social oppression of individuals with their authors taking a humanitarian stance. Including in this gathering K.S. Venkataramani’S Kandan the Patriot (1937), Mulk Raj Anand's works in general and his Untouchable (1935), Coolie (1936), Two Leaves and a Bud (1937), in particular, Raja Rao's Kanthapura (1938), Bhabani Bhattacharya's So Many Hungers (1947) and Music for Mohini (1952), Kamala Markandaya's Nectar in a Sieve (1954) and A Handful of Rice (1967), Nayantara Sahgal’s Storm in Chandigarh (1969) and A Situation in Delhi (1977), Salman Rushdie's Midnight s Children (1981), Amitav Ghosh' s Circle of Reason (1986), Upamanyu Chatterjee's English August (1988), Shashi Tharoor's The Great Indian Novel (1990), and Chaman Nahal's The Salt of Life (1991) to refer to yet a couple of instances. In the majority of these novels the defiant protagonist is integrated into society. Novelists like Anand and Bhabani Bhattacharya, be that as it may, insist on man's capacity and self-determination to work out. His destiny for himself, in this way overcoming his contention with society. The second gathering fixates on an individual's search for way of life as in Anand's Trilogy — „The Village (1939), Across the Black Water (1941). And The Sword and the Sickle (1942). B. Rajan's „The Dark Dancer (1959) and Too Long in the West (1961), Bhattacharya's He Who Rides a Tiger (1954), Markandaya's Some Inner Fury, Khushwant Singh's I Shall Not Hear the Nightingale. A. Hossain's Sunlight on a Broken Column, Ranga Rao's Fowl Filcher (1987), and Shashi Deshpande's That Long Silence (1989). In these novels an individual character is appeared as either unable or unwilling to accept the social role that the traditional society forces upon him or her. The dramatic clash usually arises out of the contradictions between Western thoughts of the autonomy of the individual and Hindu or Muslim ideas of supra-individual society.

The Indian English novel with a social purpose can be said to have stuck deep roots in the Indian soil, by imaginatively treating the contemporary problems and artistically exploring and interpreting India in all its variegated aspects. All the same, a few critics contend that the Indian novel with a social purpose neglects the fate of the individual in a particular human situation in that it doesn't deal with a personal and private predicament. But, what we have to remember is that, dealing as they do with a social milieu, these novels are more worried about presenting the entire picture of society than with the individual's personal history. Also, we have to realize that in the works of a genuine artist there is no conflict between the individual and the social. The dialectics of their interrelation, as propounded by Hegel, is strong to the point that —the increasingly the individuality of the artist stands out, the all the more actively
he communicates the mind-set of his contemporaries—in short, the more partisan his approach. For those who are not disturbed by paradoxes, one might say that the more individual the artist, the less he has a place with himself, for the more individual he is, the more individuals require him. [133]

Critics may also argue that since the Indian English novel with a social purpose is mainly worried about the contemporary problems and topical events in life, it may cease to have a universal appeal. But it must be recollected that the Indian novelist with a social purpose, similar to any good creative writer, writes with a social consciousness conceived of the phenomenon enacted around him. He is essentially a creative artist and realist who moves around the society and experiences the crises and tensions of the struggling classes, thereby arousing his deep creative impulse. We have to realize with Hippolyte-Adolphe Taine that a literary work is—a transcript of contemporary manners—and, from such—monuments of literature—we might recoup—a knowledge of the manner in which men thought and felt. It is also to be noted that,—contemporary novels are the mirror of an age, but an exceptionally special kind of mirror, a mirror that reflects not simply the external features of the age, but also its inner face, its nervous system, coursing of its blood the unconscious promptings and conflicts which sway it.

A serious charge generally leveled against the novels written with a social purpose is that of tendentiousness and didacticism. A portion of the committed novelists like Mulk Raj Anand and Bhabani Bhattacharya have been even accused to indulging in social and political propaganda. Presumably, the novelists who write deliberately with a feeling of commitment have their messages, to implicitly pass on in the depiction of socio-political conditions, while relating the inner consciousness of mind and feelings of heart to the outer landscape of the social milieu. All creative artists reveal some truth, and all the more so the novelists who are in direct involvement with socio-political situations. This is exquisitely determined home to us when Joan Rockwell, in her seminal work, Fact in Fiction: The Use of Literature in the Systematic Study of Society”, points out,—Fiction isn’t just a representation of social reality, but also a necessary functional part of social control, and also, paradoxically, an important element in social change. It plays a large part in the conduct of politics and, in general, gives symbols and modes of life in those less easily defined, but basic areas, for example, norm values, and personal and interpersonal behaviour. [134]

It is, therefore, not right to argue that the main task of an artist is with his craft rather than with social reform in as much as it smacks of didacticism. What we have to bear in mind
here is that the creative artist not at all likes the philosopher, the sociologist or the journalist
does it not in —cold statements of dogma, but just in terms of life rendered artistically
through various fictional devices and techniques. Therefore, as Asnani observes, —the
novelist has no reason to fear the intrusion of didactic values lest it ought to contaminate the
pure spirit of his creative endeavour. What the novelist has to fear isn't the didactic or ethical
values themselves, but the wrong modes of their projection. This is laid bare when Bhabani
Bhattacharya, a novelist of affirmation of life, asserts: —Art must teach, but unobtrusively by
its vivid interpretation of life. Art must preach but just by virtue e of its being a vehicle of
truth. On the off chance that that is propaganda there is no compelling reason to eschew the
word."

In this way, novel, as an art shape, can certainly look to pass on a message unobtrusively in
so far it is _a vivid interpretation of life_ and _a vehicle of truth._ ‘Recent novelists like
Roman Basu and Chaman Nahal go a step further and maintain that unless fiction concerns
itself with social reality and has particular humanism, it cannot be viewed as a significant
work of art. Romen Basu watches: Fiction is a human document. For me, unless it has some
hearing on real life it cannot be taken as a work of creation. [135]

Chapman Nasal is of the firm view that a novel must have _synchronic relevance,_ and it must
worry about —a particular community, a particular class, a particular society. He
says,—The main point is that an artist ought to have the capacity to associate himself with an
identifiable community, or what Raymond Williams has called a knowable community.

Above all, if the novelist is convinced that he is primarily an artist, and achieves a
harmonious fusion of his social concerns and artistic norms by raising the themes above the
didactic content, he will have propagandist. Resenting the charge of overt didacticism and
propaganda leveled against him, Mulk Raj Anand, a spokesman of the downtrodden and a
lyricist of their delights and distresses, feels frustrated about his adverse critics who are not
alive to the artistic presentation of his socially purposeful novels.

He says —My adverse critics have at times observed the symbolism, the attitudes and the
rugged poetry beneath the composition. Therefore, if the attempt to find the meaning of life in
my human environment is propaganda, then I am a propagandist, otherwise, it is
expressionism, which I define as an enactment of the body-soul drama of human beings
through the imagination.
From this it is clear that in the best of the works of committed novelists like Mulk Raj Anand, Bhabani Bhattacharya and Kamala Markandaya, the social purpose and the artistic magnificence are melded together. Thus, it isn't the social message, but the artistic presentation that carries the novel, and makes the social purpose vivid and poignant. [136]

Raja Rao is a dedicated writer and he was a high feeling of the dignity of his vocation as a writer. Raja Rao has brought novelty and distinction to Indian English Novel. Raja Rao has an enormous reputation as a novelist. Winner of the Sahitya Akademi Award for the Serpent and the Rope, Raja Rao is among eleven recipients named in 1988 for the $25,000., Neustadt International Prize for literature.

To compare the small with the great (in terms of quality, that is, not of quantity) if Kanthapura is Raja Rao’s Ramayana, then The Serpent and the Rope is his Mahabharata. On the off chance that Kanthapura has a recognizable epic quality, The Serpent and the Rope is more than in its extension. The story-teller in Kanthapura is a Brahmin dowager, largely a creature of memory and tradition, and herself a character in the action, though a strictly minor one her intellectual range is limited, though she can agreeably react to new ideas and situations.

The story-teller in the Serpent and the Rope is Rama (Ramaswamy) who is also the central character in the story he is trying to tell; he is at once sensitive and subtle, sensual and spiritual; he is a South Indian Brahmin, a Smartha, the eldest son of a Professor of Mathematics at Hyderabad; and he can gladly trace his lineage back to Madhwacharya (Vidyaranya) and for back indeed to sage Yajnavalkya of the Upanishadic age.

The Serpent and the Rope has two structures: physical and psychological. We have examined over the physical action. The Psychological action happens in —The theater of Rama's mind, heart and spirit. The central theme of the novel is simply the learning of the one accomplishes by splitting endlessly the subjugation of the wonderful world, the serpent. It is hard to break the worldly ties and discover a definitive truth, the rope. It is with the assistance of the illuminated Guru that one understands a definitive reality. The protagonist-storyteller, who is an adaptable researcher and scholar, is intrigued less in the occasions of his life as occasions, yet as far as the importance covered up in them. The novel ends up being his spiritual autobiography. Madeline, Savithri, Uncle Seetha Ramu, Uncle Charles, Little Mother, Lezo, Georges, and Robin-Bessaignae are yet the Serpent, Maya's deception.
Ramaswamy when he repudiates his conscience achieves harmony with his self with the assistance of Guru. Portraying his meeting with the Guru Rama expressively and poetically composes:

I had achieved Benares-Benares. I had ascended from the Ganges and saw the luminous world, my home. I saw the shiny vessel, and the bootman had a face I knew. I knew his face as one probably is aware ones face in profound soak. He called and stated, —It is no long, so long, my child. I have held up you. Come, we go. I went and, man I disclose to you my sibling, old buddy, I won't return. I have gone whence there is no returning. To return you should not be. For on the off chance that you are, the place would you be able to return? Do you, my sibling, old buddy, require a candle to demonstrate the light of the sun? Such a sun I have seen it is more wonderful than a million suns. It sits on a riverbank, it sits as the undefined type of truth; it strolls without strolling, talks without talking, moves without gesticulating, to such a truth was I taken and I turned out to be Holy feet, and called myself a disciple.‖ [137]

In this novel, the story component is practically threadbare, or to put it the other way, Raja Rao has pressed pages and pages of his appearance in this story to such a degree, to the point that the entire turns out to be flyingly dull.Rama or Ramaswamy was the child of a Brahmin family from the south, some place in Mysore state. At an early age, he went to consider in France. He began doing his exploration in the uncommon subject of Albigensian sin _I had taken History, and my exceptional subject was the Albigensian sin. I was endeavoring to connect up the Bogomolites and the Druzes, and in this manner scan back for the Indian foundation Jain or Buddhist of the Cathars.—The _pure' were of high repute to me. Madeleine, as well, got associated with them, however for an alternate reason. Touch, as I have stated, was constantly offensive to her, so she loved the untouching Cathars, she adored their celibacy.

There he ran over a French young lady, Madeleine, who went gaga for him and they were married. Their first child, Krishna kicked the bucket in childhood. Raja Rao's The Serpent and the Rope is to cite David Mc Cutchion, a case of the novel as Sastra. It is loaded with aphorisms, philosophical statements and metaphysical flights of Fancy. One may ask, —Is this a novel or a book of knowledge and philosophy? Raja Rao talks mysticism in aphoristic dialect.
The Serpent and the Rope distributed in 1960, set up Raja Rao's notoriety for being a philosophically complex writer. There is little uncertainty that Raja Rao uncovers his exceptional preference for Indian rationality in his fiction. In the meantime, he has confidence in the holiness of spiritual life. He holds that — one can understand one's metaphysical element by a sharp impression of primordial Indian reality. He has limited to one of his interviewers in India that it — has been my undertaking all my life to be eye to eye with the ultimate [138]. In this procedure, his conviction in the viability of spiritual life affects him to draw vigorously on Indian philosophical tradition.

The novel “The Serpent and the Rope” have been composed with a philosophical bias. It uncovered the oriental characteristic of India with a view to translating it for the enlightenment of the west. Consequently this novel has a few locales the urban communities of India, Aix-en-region, Paris, and London and so on. All things considered it has a wide canvas on which the characters move in their particular locales giving us a thought of nature with all its shading. The legend Rama influences his voyages from India to France to and back and back again toward the west and after that he settles down with the nonnative George and Catherine in Paris. He weds Madeleine, a French young lady who at last becomes a Buddhist as though with retaliation, in this way making mental agony the saint.

The novelist is considerably more intrigued by thought and rationality as opposed to the articles. Workmanship in this novel exists together with the abstractions. Just workmanship spares the novel from getting to be plainly bare. The pattern formations are artistic. Here we discover the determination of the points of interest. The shading he picks is darkish if not cloudy. It is a direct result of the way that he has demonstrates the distresses of humanity. While managing India and the west, Raja Rao lays accentuation on the sacredness of Benares, Brahminism, feudalism, cow, marriage, Sanskrit, Himalayas, Ganges, vegetarianism, joint family and so forth then again he manages the states of the west—their social mores, nourishment propensities, their thoughts regarding India and likewise about Buddhism and so on. The novel „The Serpent and the Rope” is an awesome issue – raiser and the arrangement aren’t anticipated from any quarter. The author is occupied with the impacts and not the causes. Life is somewhat sporadic and individuals endure in it.

Why? Why piety does not pay in the pragmatic life of a man? For what reason should a romantic like Rama have the quiet enduring and the awfulness of partition from his significant other? Despite the fact that sex is detested by the frowned upon mind yet it hides
alongside the home sapiens like some venom of the lovely snake. Why? There are the issues in the novel to which the appropriate response isn't originating from any quarter. [139]

The picture of India in the novel is both of her high logic and the imposter practices which is the worst thing about the nation. Raja Rao has applauded the old insight of the nation and also lashed the charlatanism that has sneaked in the overlap of brahminism. It isn't the cutting edge India with her creating economy and the modern edifices developing in bunches there in. It is the well established India with her feudalism, tradition, rituals, fads, lethargy, oddities, landscapes, tradition, sacred snows and rivers that has been delineated in the novel. There is a vigorous journey for truth in the novel, the ethical truths, the metaphysical truths and the truths of the normal human life. Mostly the truths are slippery in the novel. Aside from this there is the high tone of philosophies and histories. The reasoning claims to assimilate the human spirits often escape from its grip. The picture of India in the novel is that of her theory antiquated of a tradition. It has been treated with gratefulness and feedback both. Raja Rao is of the basic charlatanism that has crawled into the novel idea of brahminism. He can't endure the misrepresentation going to it on the ghats of Benares. India is a religious nation, yet tragically the spirit of religion has been boistered up by the individuals who get disappointed in life like little mother. The brahminical conduct in its fundamental spirit is absent.

The legend is a Brahmin, however he isn't orthodox and thusly has versatility suiting to an event. The life of custom and even idolatory (the sacred bull and the elephant of symbolical centrality) are rejected by him for the thumps some genuine saw-clean out of them. Yet, realism is none of the worries of the Indians. Life happens to be in a kind of groove out of which it can't drag itself. The India of Raja Rao in the novel isn't unified with the creating mechanical buildings. It is the post-autonomy India however one which had been of her body and soul hitherto. However he appears to trust in the Hindu all inclusiveness and the feeling of immaculateness enlivened by it. A south Indian Brahmin, since that is the particular case in the novel, might be devout and adapted yet he would not waver wedding for the third time. There is sex without much obligation. The deplorability of little mother is all inclusive in the nation. However, the general public is moving in its mores-we now know about the dowager remarriage, and the child-marriages are simply non-existent today aside from in the villages. The idolatory and the severe type of anthropomorphism are on the wane. They are presently bound just to the places of pilgrimage. For instance in Hardwar we may discover it, however not in Saharanpur. [140]
The modern India is switching over to the quick industrialization. The gods of the modern Indian are the tools and the benemoth objects striking fear into the village oriented people. The Pandas on the ghats, the carcass bearing-brahmins and others have moved toward becoming money-minded overlooking the religious responsibility.

Raja Rao featured some significant aspects of the life of India, especially Hindus, aside from her philosophy. For instance he has given us a thought of the joint family and the responsibility and love of the elders for the dependents in it. The washing prostitutes of Benares, the rising spirit of the Indians against the Britishers, the servility of the mind of the Indians, the respect and dies-respect we show to the dairy animals, the gods and goddesses, the typical Feudal gentry with every one of its absurdities and superstitions, messy pan-spitting habits of the Indians, the tyranny that the high class shows towards the low-born and so on.

However Raja Rao feels that inside this is genuine India, the reclaiming features of the nation. —The crust is so superficial it lies about all over the place however you can expel it, even with babul-thorn.l Provincial prejudices like those of the South Indians against the Northerners have been shown by the novelist. [141]

Madeline did not love India entirely rather because of her husband. Sometimes the imagination of the novelist reels back to the ancient past recalling the colossal personages of yoga like Gargi and Yagnyavalkya Sanskrit has been commended by him. He feels the vastness of the nation. Krishna has been properly grasped by him and Rama significantly less. Adequacy of petition given however seems to have been dissolved as well. Madeleine has a dread of microscopic organisms. She says: —How shall I ever stand unhygienic. Here is a climate of mysticism not as quite a bit of intuition as it is superstition. Madeleine holds that India is _infectious, and infectiousl. [142]

Indians are said to be sentimental by nature. At that point we overlook injury easily. —We overlook fiendish easily.l Apart from sorrow there is _beauty amongst man and man'. The Indians can be glad for discovering zero, other than the Mayas of Mexico. The foreigners like Apollonius of Tyana came back from this nation brimming with vedantic wisdom.

Madeline considers India to be a land of freedom and Rama, her husband, a paradise. The foreigners are often astounded at our vegetarian habits. Tante Zoubei calls them Les herbivores. The Indians are specific about their _dharma' yet in our chance they are not really, the ill-gotten money is the product they raise of their _dharma'. India at that point and now
are two distinct countries. How exceptionally sad, however Raja Rao is silent on the point, Nirad Chaudhary is not Indians as per the last essayist are worshippers of money, clumsy, unaesthetic, furious, vulgar and what not.

The degenerate India of today deserves criticism. Raja Rao has touched the ancient center of the nation and its traditional impact on it. The heroism of the Rajpur and the valor of the Marathas are the repositories of the nation's courage. The manifested life of Krishna, the hero of all, permeates the imagination of the peoples of India and now of the foreigners. [143]

We have known about the Krishna consciousness as of now: —yet Bhisma's courage was Krishna's blessing. Krishna battled himself against himself l, through himself and in him. There is Karna and an Uttara in each battle.

It is in any case, strange as pointed out by Raja Rao, that _no fight in India was ever battled for mankind's sake.

Krishna battled against the Muslims by battling for them. He kicked the bucket a Hindu saint for an Indian cause. He kicked the bucket for truth. l [144]

The poverty of India is sadly proverbial. The insufficient _garibi hatao' and the slum-clearing are often known about. It is touching to take note of Rama's words: _—my communism is made of Mother India's tears._l but there is, truth is told, not one mother India but rather many mothers in India as there are provinces. What a contrast amongst reality and our sentiment.

The hospitality of the Indians is proverbial however it is presently eroding because of the economic stress the people are chafing under. Gone are the days when they said: _—They who will come will eat rice and dhal-water in the event that we can give them nothing better._l India is a _continuity' changing, transforming constantly and the timeless gods and goddess sticking about the people'. India in a way observes the novelist: _—is outside history._l Who minds the working class filthy lavatories and broken porcelain? Be that as it may, things now are changing fast with the coming in of the sanitary-fitting concepts and so forth.

The attitude towards drinks in this nation is strange. The drunks as well as the direct drinkers are detested. They take drinks however mostly they might want to keep it a secret. Uncle Seetharamu can't offer a toast Rama _—in front of everyone._ Be that as it may, the new generation today is somewhat forward in this respect and not all that fraud either. [145]
Since most of the people are leaving the nation and the people from the foreign countries are flying in consistently at the air-ports we are ending up less sensitive on the purpose of beef and pork, difference. We are developing into a sort of synthetic culture; our uniqueness is getting dissolved in the general impersonality. Social evolution in India is on-the —sweet, musical, poetical, large-hearted sunshine, moonshinel. Bengali's are coming closer to all, so is the south Indian.

The hero in the novel takes up the Albigensian heresy as a subject for research so that _India should be made genuine to the European. He interprets the philosophy of our nation toward the westerners.' Madeleine becomes a slow change over to the ideas nay the rituals however in the last phase of her profession she breaks away to grasp Buddhism and that with a vengeance. At the point when the westerners had no restrictions in the development, the Indians had.

For instance the Grandfather of the hero was against the _eldest son-in-law' going across the ideas. In the hero the _difference is self-made' however while landing at Naples he does not feel any difference between the East and the West. India happens to be in a sort of superstitions grip where even one felt that the _Compassionate one' would wash the medicant's bowl personally by the side of the blessed Sarju. In India _the past and the present are for each knit into one entire experience.

At the point when the feudalism was essentially dead in the west it existed in our nation the decayed and false modernity of our small Rajas and Maharajas ran with some apprehension you need to see just to trust the ancient rituals and forms against which the modern mind revolts. This aristocracy, the decision one, is presently dead. The establishment of Raja Raghubir Singh in the novel is one instance of the same. [146]

The difference is between the East and the West as well as between the South Indians and the Northerners. This definitely felt by the hero and his Little Mother. India in reality has been compartmentalized into various sections-the castes, subcastes, races, provincial feelings and so forth. All have their individual prejudices and bias.

For the foreigners like Madeleine _India is infectious, mysterious.' At places there is rage for the things India, yet I hear an English woman, being not cheerful while witnessing the real life here in the nation, saying that she has no illusions left about her. However, the opinions change from. Foreigner to foreigner. There is explanation notwithstanding for the odd beliefs by the Hindus: —Ultimately the far and the awesome are divine, it destroys the barriers of
body and mind, no, fairly of mind, and body, and reveals the background of our unborn, immaculate being. That is the reason Shiva lives in the Himalaya. In any case, does each Hindu understand even this lot of philosophy? It needs real learning to be a Hindu. [147]

Madeleine in the novel has the old idea about India. The caste system still exists yet its sub-divisions are fast disappearing. The Raja-Feudalism is almost non-existent, the abolition of the privy purses spelling its fate. The Vishnu, Brahma and Shiva remain just in the sphere of the Hindu scholars and the villagers. Those engaged in the industrial complexes and different offices and institutions don’t have time to ruminate over their gods. The Indians, as supposed by some of the westerners like Madeleine, are not even as half dark as a Negro is.

The concubines, with the disappearance of the Rajas and the taluqdars have disappeared as a logical corollary. The system of the sutties, the ladies burning themselves on the pyre came to an end long ago. The India today is in the hold of the new ferments, in the sense that it is drawing a significant part of the western motifs; it is all because of the rapid transport, the jumbo jets now looming in the air. For the legend of the novel India is _freedom' and for his significant other she is _paradise'.

Raja Rao calls France a nation of _peace and courtesy'. It is refined profoundly. The individual freedom is there, which is not the situation with India where taboos and the traditional roots of rank feudalism are still seen.

India has no history, for truth cannot have history. Raja Rao has brought up an intense fact about the Indians. — - no battle in India was ever battled for humanity's sake or if battled it was soon overlooked. Krishna battled against Bhisma giving Bhishma courage. Mahatma Gandhi battled against the Muslim by battling for them. The new India will develop in the radiance of technical glory. —The new civilization has to be a technocratic one. It should banish the personal, the romantic, the wonderful from life — . —It will be less superstitious, yet more with the social problems. However, it will be honest in real life at that. [148]

At present India is in a mess; she is yawning and ready to change side. It is epochal change. India, not at all like the west broadly speaking, is a land of contradictions. Her holiness is just a ruse; the actions of the general population are mostly plain mean. —I hated this moral Indial, says the saint. —True, Indian morality was based on an ultimate physic. —Non-violence, said Gandhiji, is active, heroic. We must always overcome some land, some nation. Ignorance, pusillanimity, ostrich-uprightness is the land we shall liberate. That is genuine Swaraj. The means is Satyagraha come. [149]
C.D. Narasimhaiah, — has stated his reservations about that he calls the considerable chunks of metaphysical disquisitions scattered all through the work, which fortunately are such that one can cut them without harming the organic structure of the novel.

This naturally raises the question as to what constitutes the structure of _The Serpent and the Rope_. Raja Rao's novel is at once the history of an intellectual's quest for self-learning which takes the type of memory and autobiography and an affirmation in philosophic terms of universal truths to which the legend is guided by tradition, considering and encounter. The novel derives its structure from dialectic between two levels of presentation, one operating horizontally and dealing with events in time and space and the other operating vertically through a celebration of truths transcending these dimensions.

As _The Serpent and the Rope_ is profoundly established in Indian philosophy, it depicts man's quest for self-realization. The theme of the novel, as Raja Rao observes, is — the futility and barrenness of man in human existence when man (or woman) has no profound quest, and no thirst for the ultimate. Man's life here in Samsara is an august mission to discover the Absolute.

This theme is featured in the first sentence of the novel as the narrator-protagonist, K.R. Ramaswamy, expresses his desire to know the Truth. Conceived a Brahmin, he should seek Brahman. Conscious of his Brahmanic heritage and inspired by his conviction that a Brahmin is dedicated to truth; Ramaswamy expresses his irrepressible quest for God.

The story begins when Rama was called back to India when his father, an extremely learned man, kicked the bucket. He had to take his step-mother and his infant step-mother to Benares. While describing the excursion to Benares, Raja Rao, in a series of flashback, describes Rama's marriage with Madeline, death of their tyke Krishna, the common nature of Oncle Charles, Madeleine's uncle.

On their way back from Benares, they come to Allahabad where they were quests of professor Venkatraman. Venkatraman acquainted Rama with his previous student Pratap Singh. Pratap had a place with a jagirdar family and was promised to Savithri, the daughter of Raja Raghubir Singh of Surajpur. [150]

Savithri disliked Pratap and she accepted her betrothal just nominally. She had communist ideas and because Pratap has served the British so faithfully, she disliked Pratap. Pratap
sought Rama's assistance to persuade Savithri, and that is the way Rama and Savithri met in India.

At the University of Cambridge Savithri comes to reveal the detailed topography of her psyche, self and the general points of living. She is shy however of nobody; she is _shy of herself_. She is gathered unto herself and things about her may be just illusion. She _listens to her own heart_ and according to the novelist it is here one could meet her; however for this one needs the _humility of a saint_. The total merger in her heart for a man is troublesome task. Perhaps, Rama succeeds in achieving this, yet she still eludes him. She marries Pratap Sing and it does not matter whom she has married.

Rama writes: —saint I had to end up on the off chance that I would know Savithri, not a saint of ochre and bonecowl, but rather one which had known the extinction of the ego.

She is, perhaps, awakened to _the truth of life_. The novelist had drawn this character digging profound into the inner layers of her ego, and we are appalled to discover this only nothing. There is no _Blare Bridge_ to _link_ them together. In Rama there is desire, yet Savithri is free from this; she has greater saintliness in her. [151]

Rama's relation with Savithri happens to be just spiritual. The novelist sees the play of awareness in the interpersonal relationship with her, which he does not see in his contact with Madeline. —she became the awareness behind my awareness, the leap of my understanding. I lost the world and she became it.[152]

Her behavior is egoless all along, and there lies the strength of her saintliness. The act itself loses the actness, as one may say. The act zeroes itself, and in the zero resides nothingness, the supreme absence which may be called godlikeness in all fairness. She is simply the Ganges accepting unto all and remaining unadulterated despite all impurities. —So we have love to each other, as figured it didn't have a place with us yet a guideline, another impersonal reality. Their mutual contact generates in the saint another awareness of self. —I couldn't possess Savithri – I became I. He could also understand the rhythm and meaning of history through her.]

It resembles a merger into some impersonal cosmic truth. It is past ego where passions dissolve like the shows of the Himalayas and turn into the water, the sacred water of the Ganges; Savithri is Ganges. Perhaps no intercourse has been as sublimited in the range of literature as the intercourse between the legend and the egoless Savithri. She is not at all like
other ladies who have the sinful ideas of the act. No wonder then that mostly ladies are possessed by ghosts and not men. Ghosts lean toward- in India in any event young ladies of sixteen or widows. Savithri remains unprocessed, fearless, egoless and impersonal. [153]

At the point when Rama got a letter from Pratap that Savithri, who was in London, was in Love with some Muslim kid, Rama went to London and passed various days with Savithri and her circle. The result was that Savithri was pulled in towards Rama and she surrendered herself to him. This interlude, normal as it appears, covers various pages in the book, and is brimming with intellectual discussions and reflections of which Raja Rao is so found. When he goes to the library Rama has various contemplations about the library. Libraries dependably address me; they uncover me to myself with their high seriousness, their space, and the multiple knowledge that individuals have of themselves which goes to make a book. For all books are autobiographies, the History (in twenty-two volumes) of the Anglican Church. [154]

The mechanics of an engine car or of veterinary science all have a start in the man who composed the book, have assimilated his nights and might be the nerves of his significant other or little girl. They all speak to a touch of oneself, and for the individuals who can read properly, the entire of oneself. The style of a man-whether he composes on the Aztecs or on pelargonium the way he weaves word against word, intricate the existence of sentences with the values of sound, makes a comma here, puts a dash there all are indications of nature of his inward development, the speed of his life, his breath (Prana), the nature of his idea, the ordour and age of his spirit. Short sentences and long sentences, parentheses and purposes of interrogation, are curves in the engineering of thought as well as have a personal, a private connection with your navel your genitals, the vibrancy of your visual perception.

So also the night at Cambridge is likewise beautifully described, _Night has an awesome, a tender innocence_. Nobody hurts another in the night however with the convictions and irritations of the day. The individuals who talk about the dark night think of the dark day which goes before it. The night of Cambridge had an outright silence, just as ways and streets had halted abruptly and time has gone by them, and into Herfordshire.

The trees, however, made time, for winter had secured the earth with a dim, recollected existence. Man has a fire inside, substance, a light and he illumines his night not with the stuff electric with as touch that is to touch, as lip that is no lip, yet an odor, a curve of breath and silence, as though truth is a nearness, a moment, an eye. Words are made of such stuff as
breath is made on. —What occurs in _The Serpent and the Rope' decision _to stop life and investigate it.' It is maybe this nature of the novel that Raja Rao had in mind when he indicated out Rilke's _The note pad of Malte Laurids Brigge' as a source of innovative influence. It is in their method and less in their weltanschuing that the two books take after each other, and this method is one of changing the noticeable into the invisible.

India is an extensive nearness in _The Serpent and the Rope' and Rama's involvement of India incorporates family relationships and ceremonies the atmosphere of spots like Hyderabad, Bangalore, Bombay and Allahabad and the absorption of the life-recharging nearness of its lasting symbols like the Himalaya, Kashi and Ganga, however the incentive for him isn't to such an extent as a chronicled actuality or a geographical entity yet as something outside history which conveys him eye to eye with truth. Consider, for instance, the accompanying entry where Rama portrays his vision of the Himalaya —The Himalaya resembled Lord Shiva himself, distant, inscrutable, and yet exceptionally insinuate there where you don't exist. He resembled space made articulate, not before you but rather behind you, behind what is behind that which is behind one: it drove you back through abrupt silences to the openings of your own natural yet unrecognized self. [155]

India for Rama is a symbol of knowledge which transcends time and through her he tastes his sweetness and the desire of immortality.

He comes to India spiritually empty: —something had recently missed me in life, some deep absence developed in me, similar to a coconut on a youthful tree, that no adoration or learning could fill.

It is India, therefore, which encourages Rama to battle his spiritual barrenness by making in him a deep sense of quest.

—India, says Rama, —is everybody's; India is in everybody.

—Yet, it is India that separates Rama and Madeleine;

—What is it separated us. Rama?

—India

—India? But I am a Buddhist
—That is why Buddhism left India, India is impityable.

—But one can become a Buddhist.

—Yes, and a Christian and Muslim as well.

—Then?

—One can never be converted to Hinduism.

—You mean one can only be born a Brahmin?

—That is an India, I added, as an explanation of India.

—Your India, then, Rama, Is in time and space?

—No. It is contiguous with time and space, but is; anywhere, everywhere.

—I don’t understand.

—It stands, as it were, vertical to time and space and is present at all points.

—That is India. Janna is India.

The relevance of the prior passages about India to this conversation can scarcely be misrepresented.

For Rama. India implies freedom through knowledge, while for Madeleine, it is neither a reason nor a paradise. Rama is correct when he says that in spite of her affection for spans Madeleine never crossed them. [156]

In Rama’s view Madeleine commits what his creator has called the blasphemy of the modern’ lady in trying to achieve a definitive straightforwardly however Savithri is ladies standard excellence. Rama’s relationship with her mirrors an entire personality of metaphysical positions:
When seeing goes into the maker of form and form goes into the maker of seeing, as the great sage says, what, pray, do you see?

—You see nothing or, if you will, yourself, Answered Savithri and I wondered at her Instant recognition of her experience.

—Therefore, what is truth? I asked

—Is-ness is the truth, she answered.

—And is-ness is what?

—who asks that question?

—Myself

—who?

—I

—of whom?

—No one

—Then _I am_′is

—Savithri says Savithri is Savithri.

—And you say Savithri is what? She begged.

And the moon and the silence seemed to acknowledge that only the —I shone.

India, in any case, isn't the main source of the parting of courses amongst Rama and Madeleine. Considerably sooner than the discourse reproduced above, Madeleine had asked Rama. —I have failed your goods? What's more, Rama had replied, _you've failed me. [157]

Madeleine had been attracted to Rama by his impersonal outlook on life, his Brahminhood and her own enthusiasm for the reason for Indian Freedom and had hitched him, however the marriage had ended up being a battle. There were most likely snapshots of tenderness and truth in their relationship however their reality sees were excessively divergent from each other, making it impossible to allow a fruitful sharing of life. Each had endeavored to receive
the other's reality view. Rama had experienced a Christian phase of getting to be and, as he puts it, had attempted to marry Madeleine's gods, yet this had brought him only anguish.

Madeleine had shared for at some point Rama's Hindu superstitions and vendanta, however she had eventually discovered her character in Buddhism. What isolates Rama and Madeleine in the final analysis, along these lines, isn't an emotional or scholarly incompatibility or absence of physical attraction yet an essential metaphysical contrast in their originations of self and reality. Raja Rao's detailing of this distinction is both rigorous and clear: —The world is either incredible of genuine the serpent or the rope. There is no in the middle of the two and all that is in the middle of his poetry is sainthood. You may continue saying constantly. _No, no, it's the rope; and remains in the serpent. Also, taking a gander at the rope from the serpent is to see paradises, saints, avatars, gods, heroes, universes. For wheresoever you go, you see just with the serpents' eyes. Regardless of whether you call it duality, an adjusted duality you design a belvedere to paradise; you look at the rope from the posture of the serpent, you believe you are the serpent you are the rope is. In any case, in substantiates reality, with whatever eyes you see there is no serpent, there never was a serpent. You see the serpent and in fear you believe you are it, the Serpent the holy person. One-the Guru presents to, you the lantern; the street is seen, the long white street, running with the statutory stars. It's just the rope. He indicates it to you. What's more, you touch your eyes and know there never was a serpent the artist who saw the rope as serpent turned into the serpent thus a holy person. Presently, the holy person is demonstrated that his sainthood was identification, not realization. The genuine, the genuine has no name. The rope is no rope to itself.[158]

—Then what is it?
—The rope, not as opposed to the serpent,
—but the rope just is-and therefore,
—there is no world.
—But there can be a Beatrice? She implored.
—Yes. I said, after a long while,
—Yes,

Where I am not when I can love the self in Maitreyi, I can be Yajnayavalkya.
Utilizing here the familiar analogy of the serpent and the rope, Rama expresses the notable advaita position as to the ultimate truth which denies the world while insisting the hidden reality of Brahmin, and emphases the part of the Guru in expelling obliviousness (ajnana) of the nature of reality. [159]

These entries are, clearly, central to the novel whose primary philosophic concern is the nature of reality at the same time, happening as they do and no more crucial phase of the relationship amongst Rama and Madeleine, they are vital additionally to the novel as history. Structure in this setting includes the level and also the vertical and along these lines procures its distinctive character.

Rama's refusal of the world and his disdain for the Christian and Buddhist compassion, since it suggests for him an acknowledgment of the world as genuine, represents a serious threat to Madeleine's freshly discovered identity as a Buddhist. She understands that she can neither be an Ananda or a Beatrice to Rama and her relationship with him arrives at a logical end. [140]

Subsequently, the Serpent and the Rope depicts the predicament of modern man, who baited by the worldly pleasures, thinks that it’s difficult to watch extreme austerities and spiritual discipline of Vedanta. [160]

The Serpent and the Rope can even be known as a metaphysical novel. Raja Rao's affection for connecting up the most impossible things and his intellectual diatribes, important and insignificant, howsoever brilliant, they might be, strain the persistence of the peruser and leave feeling of fatigue if not weariness, in the brain of the peruser. Indeed, even the sympathetic pundit like K.R.Srinivasa Iyengasr says: —of course, Raja Rao (or his legend, Rama) is able to talk too much—ride his hobby horses to death; and, exasperated, we have a craving for saying with Madeleine:

Sometimes, Rama, I need to flee from you, flee from you, just to tune in to stupid innocent laughter or go to a bazaar and see the jokester make everybody chuckle this high seriousness helps me to remember poor Werther. Yet, grumble however we may, we don't really flee from the book; we believe we should continue forever, denoting the writhings and musical developments of the serpent, viewing the head chastising it tail to know whether it is the serpent or the rope, and nothing the variations in elation and discomfiture.

The novel is additionally viewed as autobiographical. In any case, Ramaswamy's observation that he is writing the miserable and —uneven chronicle of his life with the objectivity and
the discipline of — the historical science — makes the account objective. The novel isn't a dry and sapless history in light of the fact that the depiction of the variegated life of England, France and India and the portrayal of a few characters, Little Mother, Saroja, Savithri, Uncle Seetharamu, Madeleine, Georges, Lezo and uncle Charles make it rich in surface and variety. There is development and improvement of awareness in characters. Little Mother who was left — such a hapless and separated woman-right around a girl now has gained natural dignity. Saroja contemplations now bring out in the protagonist such musings as what a profound and reverential mystery woman is! [161]

Savitri who, at the outset shows up a frivolous girl settling engagements on telephone later transforms into — Akshara Lakshmi and _divinity of the syllable. Thus Raja Rao's superb characterization is a cognizant endeavor of an awesome craftsman who is delivering a modern novel in „The Serpent and the Rope”. — In „The Serpent and the Rope” the novelist clarifies the marvelous nature of this world (Jagat) through the images of the _serpent' and the _rope' – the analogy initially utilized by Sankara in his non-dualistic philosophy. „The Serpent and the Rope” is a novel, or all the more fittingly a _Epic Legend' which welcomes many methodologies. The apparent theme is, however the disintegration of a surprising marriage and Madeleine, his French spouse. This contention of societies on the household plane is unavoidably connected with that of the East-West encounter and leads us to the real issue of Illusion and reality.

It takes us straightway into a straightforward and philosophic discussion between the legend, Ramaswamy and his significant other, Madeleine with respect to what really drew them separated and made their marriage fall flat. Rama completely expresses that it was _India' that isolated the two, by which he implies, the distinction in their cultural and spiritual ethos. He further clarifies the nature of the world as saw by a Vedantin. [162]

Raja Rao, here, explains the non-dualistic theory of Sankaracharya, the observed Hindu Philosopher of the eighth century A.D. The world as per Sankara, might be compared to an imagined snake which demonstrates, on nearer examination, to be only a coil of rope.

The Serpent stands for Illusion as the rope symbolizes reality or the ultimate truth. At the point when the truth or the ultimate truth when the truth is known, we are never again misdirected by appearance; the snake vanishes into the reality of the rope. The reason for life is to end the illusion of distinction and to understand the unity of the self with the absolute.
It is noteworthy that toward the end of the novel Rama, who understands the futility of life goes looking for his Guru while Madeleine for whom Buddhism turns into an all-engrossing spiritual quest pulls back herself bit by bit from Rama and the world.

Manohar Malgonkar, a Marathi by nationality was conceived on July 12, 1913 in the town of Jagalbet in the Princely State of Indore. In the wake of getting training at the University of Bombay, he filled in as a guide for sufficiently long stretch. Later from 1942 to 1952, he served in the Indian armed force and resigned as lieutenant colonel, and thereafter dedicated himself to literary activities. In the wake of working in the field of news coverage for quite a while and in the wake of writing a few research papers on the history of the Maratha individuals, at long last he picked fiction-writing.


The first and the last novel are about the most entangled of the political themes-partition of the nation, and the other two raise social issues. These books have conveyed literary distinction to Manohar Malgonkar, and have made him an outstanding writer.—No question, this since quite a while ago sought after consummation of national aspirationsl, composed Krishna Kriplani about the accomplishment of Independence by India, —was hailed with extraordinary enthusiasm and satisfaction by the general population, however this celebration was soon submerged in the considerable agony of partition with its insensate orgy of slaughter and the uprooting of a large number of individuals from their homeland.

These blood-stained events instantly pulled in the attention of Indian authors. The subject of India's partition was likewise reflected in Indian English novel; as a matter of first importance, it is associated with the names of Khushwant Singh and Manohar Malgonkar.

Malgonkar's pastimes – cherish for writing, particularly poetry, hunting, classical music and so forth have given ample material for his novels. It is no distortion to put him as one of the initial four Indo-Anglian novelists and for sheer power of telling an arresting story, one is tempted to put him over each other novelist-a noteworthy novelist from whom we can expect still higher achievements.

Malgonkar's novel, „A Bend in the Ganges“ is perhaps the masterpiece of the creator. The title of the book is reflected in the epigraph-a citation from the epic, The Ramayana, whose
Principal characters, Sita and Rama their departure to exile are enchanted by the excellence of local spots close to the curve in the Ganga. Like the characters in the epic, the characters of the novel, Sundari and the Gian, leave the country. In any case, there is in the title still another more profound thought. The Ganga is picture of India. Her bend is the hand over the historical backdrop of Indian and the present setting; it is her segment into two sovereign states. [164]

This is a novel of the clash of Indian flexibility and its fiendish result. In his prefatory note, the creator says,—only the fierceness in this story happens to be substantial; it came in the wake of opportunity, to wind up recognizably a piece of India's history. What was accomplished through serenity, conveyed with it one of the bloodiest changes of history; twelve million people needed to circumvent, leaving their homes; almost a large portion of a million were slaughtered; over a hundred thousand women, young and old, were stole assaulted, ravaged.

The leading personages of the novel, Debi-Dayal Tekchand, an offspring of a prosperous dealer, and Gian Talwar a town chap from man centric family, are alumni of a similar school. They hold particular perspectives: Debi-Dayal is a merciless nationalist, a champion of psychological persecution, yet Gian is a Gandhist, who has picked quietness as the central standard of life.

In any case, when the senior kin of Gian falls setback to wilderness and passes on, he vindicates him and disregarding Gandhian ethics kills the criminal. The lines of Gian and Debi-Dayal cross for sure: they meet in convict settlement in the Andaman Islands. In any case, ever there they have all the earmarks of being in the opposite camps Gian is a witness and works for the English, while Debi-Dayal Zealously serves the Japanese, who have captured the Andaman Islands and Burma. After a short time Gian and Debi-Dayal viable in getting away and they get themselves again in India. Presently they are constrained to live under assumed names. Life has fiercely treated them two, disseminating all their sentimental dreams. From now onwards, their demonstrations are guided just by their feeling of self-safeguarding, they are never again fit for energetic deeds, of participating in the fight for national liberation.[165]

The novel begins with the psychological activist advancement, and terminations with the communal fits of commotion of the post-parcel period. The legend is Debi Dayal, the offspring of a legend magnate of Lahore. He Shafi Usman, and others, were all people from a
dread based oppressor bundle which was doing combating the British in its own specific way. This novel really delineates how gradually drop by drop, communal poison, soured and disillusioned the lives of opportunity specialists and changed over them into communal fanatics.

This gathering of young revolutionary understudies, the flexibility contenders, detonates railroad tracks, traverses et cetera and Shafi influenced by Communal Frenzy, sells out Debi Dayal. Debi is transported to the Andamans past the dark waters. There is another character Gian Talwar, a town kid, a satisfied, sensitive, fundamentally incredible hearted laborer, originates from a standard Brahmin group of town Konshet, and a family which was once prosperous however is as of now fiscally a hazardous situation. He is the class individual of Debi Dayal, the youngster and beneficiary of Dewanbahadur Tekchand Kerwad, a prosperous business magnate of Duriabad. [166]

Gian, significantly committed to his family, respects the British rulers, despite his assistance for Gandhiji. Debi Dayal and Shafi Usman are likewise opportunity contenders anyway they have a place with a psychological aggressor gathering. —They envision that Gandhian conviction arrangement of serenity will castrate the nation. Debi Dayal and diverse people from the Hanuman club respect Shafi Usman their pioneer. They are committed to the expel of British represent in India and to Hindu Muslim Unity.

Shafi, the most needed pioneer of the gathering, camouflages himself as a Sikh. Debi has an individual reason to abhor English men. His introduction into this gathering begins with his disdain for the British incited by an endeavored assault of his mom by a white contender; Shafi too has an individual reason to loathe the British. His dad was slaughtered in the midst of the Jallianwala Bagh massacre and his mom and he needed to slither on their bodies while coming over from his dad's coming. [167]

Gian's confidence in peacefulness reaches an end when under —influence, blackmail, blandishment, bribesl Vishnu Dutta, and the killer of his sibling Hari, goes schotch free. Unfit to look for equity, he executes Vishnu Dutt. He is condemned to life detainment in the cell imprison in the Andamans. Shafi Usman, moniker Singh, ends up being a swindler, when he is educated of the approaching strike on the club he cautions just the Muslim adolescents leaving every one of the Hindus to their own particular destiny to flee. Bosu, Debi and other Hindu young people are captured and attempted. Debi is condemned to Andamans. Shafi's statement of faith of Hindu-Muslim solidarity disintegrates.
We are demonstrated the merciless and hard life that the detainees needed to lead in the Andaman cell imprison the portrayal of which is as clear as it is realistic and sensible. In cell imprison Gian turns into a Feri (a trustee detainee) and a partner of the intense well-intentioned commandant Mulligan. The foul play he has gotten from Indians propels him to demonstration of injustice. He isn't just instrumental in keeping Debi Dayal from getting away however is rebuked for the beating which Mulligan requests to be delivered on him.

There a misconception emerges amongst Debi and Gian. At that point come the Second World War and the British needed to haul out from the Andamans. Gian was to run with Mr. Mulligan alongwith another detainee Ramoshi, Ghasita. Be that as it may, before the vessel came to lift them up, Ramoshi was executed by the local head seekers. Gian opened his throat, took out the ten sovereigns from a ‘Khobri' (simulated pit) in his throat and got away by the watercraft to India.

Debi Dayal co-works with the Japanese troopers, and is financed and sent to India to function as a fifth writer. In this manner every one of our characters returns to India in the last periods of the Second World War. Gian lands a position in the firm of Debi's dad and is positioned in Bombay where he meets Sundari, Debi's sister, who, a casualty of cold marriage, floats separated from her husband. She realized that her husband moved in savvy set and was not faithful to her thus she becomes hopelessly enamored with Gian and the outcome is that the husband and spouse float separated from each other and Sundari goes to Lahore to her dad's home, just before the break out of mass communal free for all. In reality when the communal disturbances begin Sundari, her dad and her mom are stranded helpless in the murderous city of Lahore. [168]

The last sharp period of the novel manages the segment and the enormous trade of Hindu and Muslim populations. Debi Dayal had learnt that it was Shafi who had betrayed him.

He follows Shafi at a massage parlor of Anarkali when Debi discovers that Shafi was infatuated with Mumtaz, a whore in that house of ill-repute, he purchases that young lady for ten thousand rupees and along these lines an open war is declared amongst Shafi and Debi. Keeping in mind the end goal to deliver retribution on Shafi, Debi weds Mumtaz.

1947 riots take Shafi to Lahore where he finds that Debi's dad; Dewan Bahadur Tekchand and Sundari were at his mercy. He needed to kidnap Sundari thus one night he takes a couple of companions in a jeep to plunder the place of the Dewan Bahadur. In any case, Gian had come there for Sundari. In the battle that guarantees Shafi is executed by Sundari who pounds
out his lead with a bronze Shiva icon. At that point they join the refugee parade to India and the Dewan Bahadur lost and dejected and maybe crazy meanders far from the stopping place. The auto conveying Sundari and Gian marches on in the convoy to India.

Debi was stressed over his dad and mom thus camouflaged as a Muslim couple, he and Mumtaz board a refugee prepare to Pakistan. Thus prepare is halted in Pakistan and every one of the travelers are checked by the swarm of irate Muslims. Debi is executed by the horde and Mumtaz is diverted. [169]

Denunciating feedback of Malgonkar's practical novel is coordinated in various channels. Cold-bloodedness and treachery have been uncovered by the essayist through the characters, representative of the English organization Office accountable for jail, patric Malligan, and the Japanese experts in the Andmans. In any case, the premise of the novel is as yet a similar issue of the Hindu-Muslim antagonism.

Malgonkar sets before himself a troublesome undertaking: to follow the psychological aging of religious fanaticism. Patriotic upheavals crushed down the boundaries of religion which has partitioned the general population of India. Individuals respect themselves at brethren by blood, and the hirelings of the motherland. Nonetheless, step by step the reactionary powers, which fanaticism has been mixed up by the English colonizers turn out to be increasingly dynamic. The separatists sow the seeds of dissension, attempting to turn the breather by religion to their own —faith of hatred! Shafi, a Muslim, the leader of the patriotic association, —Fighters for freedom!, consisting of Muslims, Hindus and Sikhs, turns into a target of such an ideological working up with respect to the Muslim Extremist, Hafiz:

(Hafiz) – We who once administered this nation as conquerors should live here as second rate natives, as the slaves of Hindus! - Jinnah is an awesome man. He has called attention to the way - In our contempt of the British we had inside and out dismissed a far more noteworthy threat: the Hindus! [170]

(Shafi) – The Hindus can never constitute a risk to the Muslims – not here in the Punjab, Never! No one but fanatics can accept such nonsense.

(Hafiz) – Jinnah has uncovered them: The Hindus have demonstrated that Hindustan is for the Hindusl. Presently we Moslems need to take care of ourselves. Arrange ourselves before it is past the point of no return. Cut out our own nation - That will be completely Muslim; Pure, uncontaminated. We don't need flexibility in the event that it implies our living here, as
slaves of the Hindus. On the off chance that we succeed in driving out the British, the Hindus will acquire power. [171]

The poisonous seeds set up grow, and the agitation of Hafiz does not go futile. At the point when the English individuals are seriously occupied with the enquiry of the psychological militants acts and Shafi comes to think about the peril, and it is just later on that he understands that these few are just the Muslims, and the street to a convict state is in store for the Sikhs and the Hindus, particularly for Debi Dayal.

Then again, when Debi-Dayal visits in Calcutta his old companion Bose, a Hindu, he sees that the substance of his significant other Deepali is distorted by consume the Muslims have tossed on her a phial with sulphuric corrosive. No big surprise, at that point, if in the speeches of Bose he hears mottos of the Chauvinistic Hindu Party _Hindu Mahasabha’: We need to end up plainly adjusted, in sheer self-protection, Hindus against Moslems. [172]

The novel concentrates on the counter frontier battle between the British and the Indians prevalently known as Quit India Movement impelled by Gandhian dynamism. The principle motivation behind this movement was to expel the British from the Indian sub-mainland. There was just no controversy about it by any stretch of the imagination. Be that as it may, the essence of the issue lay in the business as usual to be utilized for the said reason. There was a controversy among the Indians whether they ought to take after the way of peacefulness and fear based oppression.

Manohar Malgonkar who was a colonel in the armed force naturally confirms the legitimacy of military activity instead of peaceful Gandhian influence. G.S.Amur is correct when he says that —It surrenders the truth of brutality however demonstrates it to act naturally devouring and destructive.1 [173]

It is this military vision that discovers expression in the real character of the novel, Debi-Dayal. He doesn’t favor of the peaceful agitation of Gandhian idea as he esteems it to be pointless and unfruitful. He needs to express his hostile to pioneer reasoning through indulgence in brutal exercises. That is the motivation behind why he supports the consuming of British articles of clothing. He joins different pioneers of non-Gandhian principles like Shafī Usman and tries to merge their perspectives and exercises keeping in mind the end goal to topple the British and India to accomplish political autonomy.
Naturally they recognize themselves with the national reason such a great amount of that there is not really any distinction between their personal life and national or open life. As they are roused by the war-brain research, they don't consider holding fast to puritanical or pious standards, yet actually, consider accomplishing their finishes through any methods. They, hence, establish a Hanuman physical culture club keeping in mind the end goal to galvanize their exercises in a systematic fashion.[174]

In any case, it is Debi-Dayal who is a terrorist of the primary request. He identifies himself with the Indian national battle so vigorously and detests the British so savagely that he was practically no private existence of his own. Regardless of being the child of millionaire, he doesn't yearn for a comfortable and comfortable life. He has the strength of his conviction which empowers him to differ with his dad Tekchand's ace British approach. He, in this way leaves the guardians to dive into the national battle for autonomy.

He has confidence in terroristic activities like cutting the phone wires, crashing the trains and so on. The culmination of his terroristic activities can be found in his life-imprisonment in the cell imprison at Port Blair in the Andaman Island. An impassioned Patriot as he seems to be, he wouldn't like to submit himself to the jail leads week after week. He, for instance, declines to salute Patrick Mulligan, the Jail Superintendent of the Cellular Jail, composes hostile to British trademarks like Hitler Ki Jai and Angrez Murdabad on culverts and scaffolds. He straightforwardly sympathizes with the German side in the war and brings about the fury of the British officers. He is so self-respected that he declines to have anything to do with his own folks at home.

Be that as it may, Gian Talwar gives a decent choke to Debi-Dayal and Shafi Usman as he remains for Gandhian esteems in any event at first in the novel. He is a traditionalist, a puritan and even a defeatist in his understudy days. When he was in the school, he had turned into a butt of scorn among his companions for wearing the consecrated string, an image of rigid religion. In the beginning of his childhood he had seen the family fight between the Big House and the Little House and was cowardly to the point that he remained back when his own sibling Hari was murdered by Vishnu Dutt with a hatchet. Be that as it may, such a weakling develops into a fearless and disobedient youngman later when he understands the uselessness of peacefulness and prevails with regards to killing Vishnu Dutt with a similar
hatchet with which the last had murdered Hari. Consequently, he needs to experience life imprisonment in the cell imprison at Port Blair. [175]

At the point when the imprisonment feels the risk from the colonized, he tries to stifle the last through reasonable means or foul. Obviously that if the colonizer happens to be a British, he, with regards to his racial arrangement, appreciates the "Divide and Rule' strategy to accomplish his closures. That is erectly what Mr. Patrick Mulligan does when he discovers that Debi-Dayal enjoys hostile to British activities. Albeit, essentially a calm and God-dreading man, Mr. Patrick Mulligan does not falter to make the most of his local approach of decision by separating. He, along these lines, takes Gian Talwar into confidence and guarantees to make him a Feri on the off chance that he spies over Debi-dayal's activities and reports them confidentially.

Gian Talwar who is tempted by the offer respects it. Consequently, he reports to Patrick Mulligan that is Debi-dayal who has composed the counter British trademarks on the dividers and culverts; and who has shrouded some cash in a jack organic product tree outside the prison. Debi-dayal, notwithstanding these activities, has watered the officers by killing a Gurkha monitor in particular Balbahadur by kicking his scrotum. Consequently, Debi-dayal has broken the jail controls intentionally. In spite of the fact that, he and Gian Talwar is from a similar school, they have been successfully isolated by the British officer. Patrick Mulligan chooses to rebuff Debi-dayal by organizing a stylized whipping. He is lashed so seriously before the immense gathering of people of detainees that he ends up plainly oblivious. Despite the fact that, Debi-dayal is sold out by his own particular school mate and humiliated by the experts, he isn't disheartened by any of them. Being absolutely helpless before his officers, he sticks around for his chance for some time.

At this point the war between the Japanese and the British reaches an end by the triumph of the previous over the last mentioned. This international marvel influences the conditions in India and Andaman Islands. The achievement of the counter frontier Japan, normally inverts the circumstance in the colonized nations. At the point when the Japanese troopers come to involve Andaman, the British officers like Patrick Mulligan and their opportunistic devotees like Gian Talwar escape from that point. Presently, the counter imperialistic gatherings start to appreciate another flexibility and sympathy from the Japanese fighters.

Debi-dayal feels another expectation in his life when the Japanese boss, Colonel Yamakl requests that he join the Indian National Army drove by Subhash Chandra Bose. Debi-dayal
is just excessively glad, making it impossible to concur with him. In this manner, being freed
by the Japanese troopers from the British control, Debi-dayal accepts another name i.e. Kalu-
smash and escapes to India as an evacuee. He is delegated as a stockman at the quiet Hill Tea
Garden in north-western Assam. Indeed, even subsequent to coming back to India Gian
Talwar takes after rather an opportunistic lifestyle. For him, his personal wellbeing and
security are more essential than the nationalistic beliefs now.

Before leaving Andaman Island, he didn't delay to take the gold sovereigns from the kobri of
the dead group of Ghasita Kamoshi. In the wake of arriving in Madras he pitches them to a
shroff. He at that point goes to Bombay where he meets Dewan Bahadur Tekchand, pitches
the statute of Shiva to him. He ingratiates himself into Tekchand's support by deceiving him
and his family about Debi-dayal and lands a position of shipments supervisor in the Kerwad
construction company in Bombay with a pay of Rs.400 every month. He goes about as a good
contrast to Debi-dayal. He cheats Mr.Tekchand by disclosing to him that he attempted to help
Debi-dayal in Port Blair despite the fact that he really sold out him there. He acted the part of
a Judas in Andaman Island. [176]

Presently, he cheats Sundari with his sweet and deceptive falsehoods. He creates loving
affections for her and announces his lover for her and even needs to wed her in the event that
she can separate her better half, Mr.Gopal Chandidar. When she professes to love him, he
doesn't mind engaging in sexual relations with her on the beach. Indeed, even subsequent to
being insulted by Sundari, he returns to their home for protect when Tekchand is powerless
and attacked by Shafi Usman and his gang of course, he has the humanity to fight for
Tekchand and accompany them in the convoy to Delhi. Be that as it may, all in all, he
doesn't demonstrate the ardent idealism of Debi-dayal. [177]

At the moments of emergency he is prepared to trade off with the circumstance. He is a
concentrate figure who can be utilized by the British officers for betraying his own
companions and colleagues. In this sense he turns into a minor Satan in the heaven of Indian
patriotism. In the event that the individual rivalry goes about as the reason for rift between
Debi-dayal and Gian Talwar and shortcoming the anti-colonial struggle the communal
rivalry amongst Muslims and Hindus goes about as a greater reason for rift in the same. It is
a piece of basic learning that the British Government, when constrained by inevitable
circumstances to offer freedom to India, needed to isolate the Hindus and the Muslims from
each other.
Motivated by the British encouragement, the Muslims of India needed to be free from the Hindu control after the flight of the British from the subcontinent. The Muslim separatism is, of course, plainly spoke to by Shafi Usman, who was quite a long time ago an individual from the Hanuman Physical, Culture Club and a co-fighter with Debi-dayal against the alien Government, goes under the impact of Hafiz Khan and starts to drift far from the Hindus. Hafiz Khan brainwashes him as takes after:

I am not a leaguer simply because the association does not trust in our techniques. In any case, there is no denying that Jinnah is a great man. He has brought up the way. We should betray the Hindus; else we might turn into their slaves![178]

From that point on Shafi Usman starts to build up a separatist philosophy and takes a gander at the Hindu pioneers like Debi-dayal and others with suspicion and hatred. For quite a while when the circumstance isn't good to him, he spends his days in a _out of Limits'_ home in an undercover condition. In that massage parlor managed by Akkaji, Shafi Usman has taken a favor to a quite Muslim young lady to be specific Mumtaz and goes through his evenings with her. The sinister symptoms of the Hindu-Muslim disunity turn out to be increasingly clear. The dissident Muslims long for a domain of Islam and the orthodox Hindus of a dominion of the Hindus. Debi-dayal has a dread of the coming slaughter, and his feelings of dread are confirmed. Malgonkar depicts how passengers of a prepare, continuing from India to Pakistan, find out yonder a timberland garden, which is by all accounts secured with red stuff. When they achieve near it, they comprehend that before them it isn't at all the generation of the color house however a scene of mass slaughtering, changed by the morning sun into a wild delusion. —The substantial patches of red, which had taken after saris forgot to dry, shrunk and withered and blurred before their eyes, leaving just pools of dried blood. The vultures, the canines and the jackals rose, strutting disdainfully. The Muslim separatism has clearly exasperated Debi-dayal unimaginable. His companion Basu instills in him the requirement for solidarity among Hindus and alignment with the philosophy of the Hindu Mahasabha.

Debi-dayal is persuaded about the certainty of fighting with the new adversary emerged from inside India itself. He needs to render retribution upon Shafi Usman by grabbing without end his pet young lady Mumtaz from him. He accordingly, manages to get her for Rs.10, 000 most out of the blue and much to Shafi Usman's embarrassment.[179]
Shafi is such a great amount of irritated by Debi-dayal's activity, that he throws acid at Mumtaz's, yet it falls upon Debi-dayal's hand. Later on, when Tekchand is going to leave with his family for Delhi, Shafi Usman brings his gang with him to attack them. In the guaranteeing fight, he shoots Mrs.Teckhand and departures from that point. In this manner, Shafi Usman finds a satisfaction in fighting for the Muslim reason.

Be that as it may, Debi-dayal ends up in the dilemma. He purchases the Muslim young lady Mumtaz more out of revenge for Usman than out of genuine sexual fascination for her. In any case, when he gains from her that she has no place to go, his essential feeling of morality keeps him from abandoning her. Gotten in the curls of samsar, he chose to wed her.

As India accomplishes independence, the different province of Pakistan is likewise made all the while. Thusly, the evacuees are traded amongst India and Pakistan. Debi-dayal has appended himself to a Muslim young lady Mumtaz more out of revenge for Usman than out of genuine sexual fascination for her. In any case, when he gains from her that she has no place to go, his essential feeling of morality keeps him from abandoning her. Gotten in the curls of samsar, he chose to wed her.

As India accomplishes independence, the different province of Pakistan is likewise made all the while. Thusly, the evacuees are traded amongst India and Pakistan. Debi-dayal has appended himself to a Muslim young lady notwithstanding his hatred for Muslims on political grounds. He leaves for Pakistan in the appearance of a Muslim (with a pseudo name Karim) with Mumtaz, however finally lamentably his Hinduness being found, he is mercilessly killed by the distraught swarm of Muslims in the recently made Pakistan.

„A Bend in the Ganges” contains a grasping and intense story. The statute of Lord Shiva, the divine force of pulverization, gives. —unity and representative example to the novel.‖ The Shiva statue, which Gian pitches to Debi's dad in return for a job is utilized by Gian and Sundari against the Muslim attackers.

A supporting wellspring of solidarity is parallelism of story structure: the telescope that uncovers her significant other's unfaithfulness to Sundari is utilized six year later by Sundari to embarrass him; Sundari spares Gian's life in the Bombay docks and Gian spares her thusly from assault and murder, Mulligan, who becomes a close acquaintance with Gian and requests Debi to be flagellated, develops again as hero Debi to be lashed, rises again as deliverer of Gian and Debi's sister toward the finish of the book. The feeling of a predetermination behind the lives of the hero's is solid and maybe devised, yet adds to a climate of deplorable inevitability.[180]

Disaster additionally conceals the protagonists. Toward the finish of the novel, Debi-dayal begins to look all starry eyed at a Muslim woman Mumtaz, weds her and takes her to visit his folks. Despite the fact that Debi-dayal acts like a Muslim, Pakistani patrolmen, in the wake of subjecting him to mortifying examination, kill him. Assault and passing turns into the part of Mumtaz. The entwining of live in the novel structures a complicated design.
Shafi, who is additionally enamored with Mumtaz, in the wake of discovering that she has hitched Debi-dayal, chooses to retaliate for his fortunate opponent and leaves for his home keeping in mind the end goal to assault Sundari, Debi-dayal's sister. In any case, Sundari is spared by Gian who adores her. Because of a tussle in Debi-dayal's home, Shafi is killed. Gian and Sundari head out in an auto, in the wake of having thrown a separating look in the homeland – the nation of flesh. Furthermore, indeed at the last page of the novel —the Teddy bear shape, delegated by the round red face, the pale dark eyes unblinking of Patrick Mulligan, Comes up in the section of refugees. The "phenomenon' is emblematic on the grounds that English colonialism remains behind the shocking carnage, which has shaken India. „A Bend in the Ganges”, in this manner offers us a photo of the anti-colonial struggle in the Indian setting. In it Manohar Malgonkar prevails with regards to following the different parts of the experience amongst colonial and anti-colonial powers. Though Dewan Bahadur Teckchand is a rich man who claims the shipment company and who speaks to the expert British Indian business people, his child Debi-dayal is an ardent loyalist endeavoring to win freedom for India through his terroristic activities. He remains for uncompromising idealism. He sacrifices his life for protecting Mumtaz (the "lion's offspring") that he has saved from a brothel. He, regardless of his limitations, attains the stature of an epic hero.

Like Teckhand, his child in-law Gopal Chandidhar also speaks to the expert British class of India. In any case, Sundari, Tekchand's daughter, is by all accounts detached from the political turbulence in the nation, as she is an aristocratic lady purchases with her club life like moving with prince Amjid, playing cards, swimming and taking revenge upon her husband by sleeping with her lover.

Gian Talwar speaks to the individuals who betray the natives to the British Government for their own selfish closures Shafi Usman, clearly speaks to the Muslim population who craved for the creation of a separate nation for themselves. All the major characters in the novel stand for four sorts of Indian population caught in the anti-colonial struggle that continued the Indian Independence on fifteenth August, 1947.

In „A Bend in the Ganges' Malgonkar underlines the part of the Second World War in effecting radical changes in the affairs of men and nations, the attainment of independence and the partition of the nation. The novel begins with the terrorist movement and finishes with the communal riots in the post-partition period. The whole story revolves around three youngmen-Gian Talwar, Debi-dayal and Shafi Usman.
It is also an action-packed novel worked round the most momentous events in the current history of India. The action of the novel, —ranges from domestic to national bloodshed.\textsuperscript{1}

Domestic bloodshed is symbolized in the passion and the quarrels that flared up between the huge House and the Little House-Gian's brother Hari and Vishnu Dutt, Hari is killed by Vishnu Dutta and Vishnu Dutta, in turn, is killed by Gian as a kind of personal Vendetta. This personal bloodshed in a Himachal Pradesh village opens our novel and the national slaughter, the killing, massacre of thousands of men, ladies and youngsters, the Hindus as well as the Muslims, shapes the dramatic finale of our novel. That alone isn't the main outstanding feature of this novel. \textsuperscript{[181]}

The background of the plot is equally authentic and has a kind of documentary validity. He has chosen the most unusual background-the terrorist movement, the Andaman jails, the native head-hunters, the great blast in Bombay Harbor and the communal upheaval in the Punjab. The novel accordingly turns into a story of blood and tears.

The unusual situation, unusual events, acted against the most dramatic years of India's history make this novel a great and powerful novel delivered in the post independence period far beyond dramatic and thrilling situations, the novel touches epic dimensions in as much as it portrays the vast struggle for independence spread over a quarter of a century.

The terrorist movement, the Second World War and lastly the communal massacre that removed nearly two million individuals of the Punjab—all this tells a tale of tears and distress touched with rare imagination and authentic realism.

Our characters are associated with national movements for independence, the blood fights spread over generations and end in murder or jail. The jail at the Andamans with its heaped up memories, the blast of the ammunition steamer of Bombay during the Second World War and lastly the communal frenzy of the Punjab—all these are as novel as they are romantic and dramatic. So far as the background is concerned the author has utilized magnificent taste to choose the background that is novel that is exceptional and dramatic. This touch of imagination and novelty in the type of unusual background are an added attraction of the novel. The character of Ramoshi Ghasita with a pocket in the throat that can cover up guines permanently is something which the reader isn't prepared to swallow exceptionally easily. And Sundari, True, she is young lady of determined character, genuine, also that when challenged she is prepared to suffocate a puppy in heated water. Genuine also that like any other self-respecting woman, she is exceptionally angry when the telescope in her window
demonstrates her husband making affection to a cheap woman-Malini on the Juhu Beach. In any case, to wait for six long years nursing a grievance and then to imitate an exactly similar situation, to make love to Gian. While her husband watches scene from the self-same telescope and therefore even the score. [182]

It is, if certainly feasible, definitely improbable. We can protect this unusual behavior of Sundari just by assuming that the author was preparing that ground for the determined way in which Sundari killed Shafi Usman. The novelist has conscientiously avoided controversial topics yet wherever he had to go into discussion (like the discussion about peacefulness as a political weapon in the beginning of the novel and the discussion regarding patriotism and communalism in the finish of the novel), the novelist had endeavored to give balanced views in the best possible point of view. It doesn't mean that the novel is great because it has no defects; it is a great novel inspite of its defects; for example the main sight of plot, features a couple of improbable situations.

At the point when Shafi Usman and Debi meet after various years in a brothel of Anarkali to settle old scores, one naturally expects a fast battle yet no such thing Happens. Debi's strategy for revenge is as improbable as it is unrealistic. He purchases Mumtaz for ten thousand rupees. One may ask: In what way would this purchase of Shafi's favorite prostitute harmed Shafi? How did Debi realize that Shafi was excited about this particular prostitute? On the off chance that Debi wanted revenge, would it not have been exceptional to murder or to hurt or maim Shafi? In any case, the author chooses an extremely unusual kind of revenge in this wind in the plot of this novel. Again notwithstanding granting that a prostitute can be exceptionally faithful – this dumb devotion of faithful dogs not sound extremely convincing.

Couldn't Gian land a position just by telling reality or wouldn't he be able to land the position by avoiding any reference to Debi? Similarly the way Gian lands a position under Diwan Bahadur Tekchand by telling a lie regarding his friendship with Debi demonstrates a lack of inventiveness with respect to the author.

Last however not the least the behavior of the Japanese soldiers in the novel. They treat all other Indians harshly excepting those whom they had chosen to fill in as saboteurs. This looks more like political propaganda than a real picture.
Yet, in spite of all these minor defects the novel is a major novel based on Indian struggle for independence.

"A Bend in the Ganges" by Manohar Malgonkar is a standout amongst the most powerful novels dealing with the background of Indian independence and the communal riots in the Punjab. Manohar Malgonkar has attempted to show before us a powerful story against the backdrop of the troublesome times of India. It is a gripping novel in which events move fast and the reader is kept in anticipation to the last page dramatic movements, situations loaded with tension and large scale epic events take place against the backdrop of communal disturbances of 1947.

It is also a novel loaded with powerful character-drawing a portion of the characters is superbly sketched. The villainous Shafi Usman is as faithfully drawn as is the terrorist as faithfully drawn as is the terrorist Debi Dayal or the Gandhi-ite Gian Talwar.

Indeed, even among the ladies characters Sundari with attic beauty and glad temperament outshines Mumtaz the dedicated prostitute or Radha her own mother. In Sundari we see grace and beauty and a kind of iron-will which prompts her to drawn a puppy or to murder Shafi Usman with the blows of the Shiva-Idol. Notwithstanding allowing for a little exaggeration in the portrayal of the character of Sundari, overall, we feel the fragrance of Sundari in the lives of the main characters of the novel, Debi and Gian. It is a powerful novel about the lost generation of Indians.

A.V.Krishna Rao comments: —The powerful characterization, subtle nuances in style the suggestive portrayals and entertainments of the milieu and the moment and, most importantly, the fine accomplishment of form even with —resistant, recalcitrant and inchoate matter! stamp this out as a great of modern Indo-Anglian fiction, speaking to the lost age the age of Debi-Dayal's, Juggat Singh's, Syams, Jotins and also Nalinis. (56)

This is a powerful story brimming with gripping and suspenseful events. About this story, Richard Church comments:—The general impression is like what moves war and peace; the portrayal of the larger tides of human life when something strikes animate them to crazy wrath - A novel couldn’t convincingly contain more violence than this late of the subcontinent amid the post quarter of a century. It isn’t likely that we should be given a more revealing, a more rationally adjusted, or a more terrifying record of those years. The conundrum of life is there, and out of it the author has made a work of art. —Everything is done clearly and the author has mixed the political and social background with perfect
ability and moving passionate circumstances. The characterization is sublime and albeit epic in measurements, the plot never neglects to charm the peruser. The new horizons like the setting of the Andaman imprison and the suspenseful days of the partition riots set off the powerful events which prompt their tragic climax.

In an audit of A Bend in the Ganges R.T. Robertson remarks on the closure of the novel and says: —Although the activity and the author's remarks appear to be all through to depreciate Gian and hoist Debi Dayal, the conclusion seems to point to a gigantic incongruity or to the proposal that modern India was made by heroes like Debi Dayal and comprises of a nation of Gians.‖ [183]

When we go to the depiction of the Andamans, we know the degree of Malgonkar's direct learning of the Andamans which he went by amid the Second World War. However one can't get away from the impression that V.D. Savarkar's book Black Waters (Kala Pani) likewise appears to have impacted Malgonkar. A few deformities do strike the eye of a perceiving peruser. For instance, New York Times Book Review announces (February, 14, 1965) —In endeavoring to cover everything, Mr. Malgaonkar grades to sketchiness, amusing interest in one thing just to pass on unexpectedly to another so the impact is one of superficiality.

Indeed, the novel has unexpected twists and turns; the scene moves quickly from Lahore, Bombay, Delhi and the Andamans. In any case, we can't call it superficial or sketchy in light of the fact that every occurrence is intrinsically associated with the following one.

Despite what might be expected the impression he makes is one of concentration and not of diffusiveness. Prof. Amur Says, —E.M. Forester chose A Bend in the Ganges as the best book of the year and it is, maybe the best the has distributed so far.

The novel, „A Bend in the Ganges” is a novel which assaults both the British colonizers and the fanatic Hindus and Muslims. On masterful plane, Malgaonkar's novel is admirable, and can be contrasted and The Son of India by K.A. Abbas, however the reality of the matter is that Malgonkar's novel does not have a positive character. The name of Malgonkar is celebrated in India and abroad. —He (Malgaonkar E.K.) is an Indian and is completely aware of the duties of the Indian essayist who bears the undertaking of interpreting his nation to the entire world, Ram Sewak Singh composes, —He is striking and does not battle short of revealing those parts of Indian life about which the greater part of the Indians want to be noiseless, or if vocal, endeavor to romanticize the history of Freedom Movement.
Malgonkar has indicated how India needed to sacrifice an immense parcel for gaining its freedom from the British Government and how it needed to endure the fields of partition into two nations. The issue of communal hatred amongst Hindus and Muslims and of trading the exiles between the two nations has been portrayed by the author in an exceptionally true manner. The introduction of two nations as a result of the flight of the colonial power as portrayed in the novel is to be sure of incredible historical importance.—The singular characters like Debi, Usman and Gian Talwar end up plainly important in so far as they assume their individual parts in the epic drama of anti-colonial struggle. The novel shows how India accomplished what she needed to make an incredible sacrifice for the accomplishment of a grand accomplishment over the adversaries. It can be said to be an epic story of Indian freedom struggle containing the tragic loss of Pakistan from it.

A Bend in the Ganges” is —an epic introduction of the entire struggle off the Indian Independence and its aftermath. And _the life structures off partition' has been endeavored just in the last biting period of the novel, particularly in the sections entitled _The Anatomy of Partition', _The Sunrise of our freedom' and _The Land They were clearing out'. These sections constitute the climax of the novel towards which all the prior events of the novel are skillfully manipulated. The unique strands off the plot are woven together through this climatic focus on the partition.

Gain Talwar, Debi-dayal, Sundari, Shafi Usman, Mumtaz, Teckchand and his better half every one of them are gotten up to speed in the communal holocaust when Independence brings the partition, and there is a gigantic trade of Muslim and Hindu populations. The glory and annihilation of great importance of freedom and the shame of partition develop as the themes of A Bend in the Ganges' in its last sections. That is the reason it can be portrayed as a partition novel in spite of the fact that it is more than an unimportant partition novel. The boss quality of his novel, especially as to the partition topic, originates from the point by point historical acquaintance that it furnishes with the partition tragedy. The partition which came as a _Fellow voyager of freedom was not the result of an overnight political choice. It was somewhat the culmination of an unfaltering procedure that gradually assembled momentum and detonated with a bang. In this novel Manohar Malgonkar indicates how step by step, drop by drop, communal poison embittered the lives of such committed freedom fighters as Shafi Usman and Basu and changed over them into communal fanatics. The youthful terrorists who exploded railroad tracks, extensions and planes are unexpectedly at
each other's throat toward the finish of the novel. Manohar Malgonkar has explored the issues associated with the partition rather, incidentally.

The Sunrise of our Freedom' for which Debi-dayal and Shafi Usman worked together, tragically turns into their very own occasion decimation. The partition and the technique with which it was completed have caused sheer disgust in the author. He appears, —trust with destiny as additionally the passing trap molded by the malignant time-spiritl. [184]

Debi-day is looked with various inquiries raised by the partition holocaust. Be that as it may, he doesn't live to discover answers for them in light of the fact that while going in a prepare he is found by Muslim agitators and, in spite of the energetic protestations of Mumtaz, is dragged out and felled. She throws herself upon him yet she is tweaked separated and diverted exposed and struggling, screaming as loud as possible. The sun is quite recently then ascending over the Punjab yet the sun of Debi's Fate will set: —That was the exact opposite thing he at any point saw: the rising sun in the land of the five waterways upon the arrival of their freedom. The following second his eyes were blinded by an extraordinary blaze of plain that appeared to shoot up from the focal point of him, just as a bomb had detonated between his loins.

The tragic murder of Debi-dayal and the way Mumtaz is isolated from his is an unmistakable sign of the enormity of the underhandedness of the partition. Along these lines, while the partition is the subject of just the last sections of _A Bend in the Ganges', Manohar Malgonkar widely investigates the historical realities of the partition through on indirect commentary on the moderate however enduring development of communalism, the historical backdrop of the partition, the foundation and the mass exodus of ten million individuals joins by shared violence as —a individual explorer of freedom.l [185]

Manohar Malgaonkar sees the partion as the result of the concealment of violence in Indian individuals by Mahatma Gandhi's belief of non-violence. He has depicted it from a political angle. Shakti Batra says that not at all like Khushwant Singh, Malgonkar. —Presents the political side of the partition from the perspective of Gian, the vigorous follower of Gandhi and his statement of faith of non-violence; Debi-dayal, the psychological militant and Hafiz Khan and Shafi Usman, the communalist. Malgaonkar's record appears as a cool; impersonal debate among the characters; it would appear that a logical analysis of the circumstance instead of something which rises out of the characters themselves and their feelings. This
detachment' likewise denotes his portrayal of the partition riots, when they are contrasted with comparative depictions by Khushwant Singh.[186]

There is sufficient confirmation in the novel to help Mr. Batra's perception in an expansive sense. One can discover illustrative entries in the conversation between Debi-dayal and Basu at Calcutta:

What a pass we have come to, fighting among ourselves, exactly when we ought to focus on the British; Debi-dayal deplored, _It is practically as if exactly when they are on the purpose of leaving the nation; the British have prevailing in what they set out to do set the Hindus and Muslims at each other's throats. What a flawless sight!

Basu calls his better half and demonstrates her face to Debi-dayal, which was scorched with sulphuric corrosive filled in an electric bulb, the standard weapon of Hindu-Muslim fight back then. Basu's significant other is emblematic of what has opened to the substance of India. In perspective of Muslim fanaticism, Basu has joined Hindu Mahasabha. With his clever knowledge he predicts the violence that is soon to come. —The minute the British quit, there will be Civil War in the nation, an extraordinary butcher. Each city, each town, each bustee, where the two communities live one next to the other, will be the scene of war. The two sides are getting ready for it, the Hindus and the Muslims. The Muslim League and the Hindu Mahasabha is both aggressor.[187]

Considerably later while going in the evacuee prepare with Mumtaz, Debi-dayal is shocked by the repulsions of partition. Many inquiries manifest in his psyche:

"The date was the twelfth of August 1947; their freedom was just three days away. On the fifteenth of August, the sun that had not shown for them for more than a hundred and fifty years would rise once more. What number of more men and ladies would have been killed at that point, Debi-dayal pondered, what number of ladies snatched?

However, what was the option? Would psychological oppression have won freedom at less expensive cost and some way or another still kept the Hindus and Muslims together? May be not. In any case, at any rate it would have been a legit yield, legitimate and masculine not something that had sneaked upon them in the clothing of non-violence.

How had they resulted in these present circumstances? In the wake of living as siblings over such a large number of ages, how had they all of a sudden been contaminated by such
harmful contempt for each other? Who had won, Gandhi or the British? For the British in any event and for seen such a development or hard they both lost through not having took into account structural flaws in the human material they were managing? Had Gandhi at any point imagined a freedom that would be joined by so much enduring and discharge so much disdain? Had he understood it may force exchanges of populace unparalleled all through history?

Tekchand's view-point likewise affirms Mr.Batra's charge against the novel. In any case, it is very normal that Malgonkar ought not to be as enthusiastically engaged with the portrayal of partition as Khuswant Singh and Chaman Nahal may be, on the grounds that he sees the occasions in a historical point of view. „A Bend in the Ganges”, be that as it may, shares the emphatic and positive vision anticipated in both _Train to Pakistan' and _Azadi'. Each of the three books has a romantic tale keeping in mind the end goal to escalate the human tragedy of partition. The affection between Debi-dayal and Mumtaz speaks to one of the positive and humanistic forces in this partition novels.As far Debi and Mumtaz, the accompanying is an obvious portrayal. [188]

And the exact opposite thing he at any point heard was his name being yelled by this spouse energetically. „Debi! Debi! My dear! I might never live without you! I am accompanying you as well - I am coming - He surrendered himself to the agony, not realizing what she was attempting to let him know, however taking a childish, pathetic consolation in way that she needed to be with him wherever he was presently going; run with him as she had for a long while been itching to, to wherever he went.[189]

The closure of A Bend in the Gangesl, watches Professor Amur, —recalls the finish of Khushwant Singh's Train to Pakistan, where the certification is much more ponder and emphatic[190]

The puncturing cry of Mumtaz, as Mohan Jha calls attention to, is —indeed the cry of insulted humanity.

A Bend in the Ganges displays an epic portrayal of the historical reality of which the partition is a section. It infers this element not just from the epic development and structure of the novel yet additionally from the epic material canvassed in it. As educator Amur has watched: —Richard Church has attracted our regard for the epic development of the novel yet it is likewise imperative to take note of the epic dimensions of the world that the novel offers. This is A Bend from Malgonkar's different books which relatively restricted zones.
The scope of the novel incorporates the medieval universe of Konshet, the aristocracy of Blood and riches symbolized by the quick arrangement of Bombay and the Kerwad family at Duriabad, the universe of criminal and aborigines situated in the Andaman Islands, and the under World of fear based oppressors and whores to say just the obviously perceptible elements. [191]

As a partition novel „A Bend in the Ganges” is, along these lines, set apart by both quality and shortcomings. As a partition novel, „A Bend in the Ganges’’ isn't sponsored by the immediate contribution of the creator in the human tragedy as is valid for Khushwant Singh or Chaman Nahal. Moreover, the detached realism of the novel isn't absolutely objective as showed before, however the novel succeeds in the outline of the unpredictable elements which prompted the partition. To total up, „A Bend in the Ganges' is a _romantic' novel in an exceptionally unique sense. C[192]

Malgonkar's Flair for strange to a great extent adds to this impression. Be that as it may, this romanticism, in the event that it is romanticism by any stretch of the imagination, is incomprehensibly reasonable. His review and documentation of the patriot development, the war, the partition and other socio-historical parts of India is set apart by validness, additional conventional objectivity and detached realism, in spite of the fact that it is likewise similarly consistent with say that he has sold out his divided state of mind and predisposition at specific places as in the documentation of partition barbarities. On the quality of this novel, one can securely concur with H.M. William's perception: — it is in thinking about India's wars and convulsions and her quick and terrible eruptions of turmoil and bloodshed that we can perceive how significant Malgaonkar’s romanticism is (how incomprehensibly practical) to the cutting edge circumstance in that country.[193]

Manohar Malgonkar's depiction of the social and social milieu is sensible. „A Bend in the Ganges’’ gives a deceive David Mc Cutchinson's speculation about Indian Writing in English ; The fascination of Indian Writing in English lies more in the phenomenon itself than in its documentation of Indian life, which might be miserably misleading.