CONCLUSION

In this thesis, the findings of the study are recorded to represent various ideologies in Indian English fiction. It is arrived at the general patterns in discovering the ideologies.

Chapter One of the thesis sets the tone for the study with a presentation of the idea of political novels as well as makes an attempt to define the term ideology. An ideology is a set of clearly measurable systems of beliefs held for a long time. These beliefs are also clearly identifiable and distinguishable from the other set of beliefs. Further, Chapter One of the thesis tries to conceptualize an idea for a political novel as a foreground for the study.

Chapter Two of the thesis presents a brief survey of the Indian English political novels seen through the perspective of the different political themes. Indian English political fiction has been classified here in this survey as the Early Phase, the Gandhian Phase, the Partition Phase, the Emergency Phase, and the Modern Phase. The survey has been made with a view to provide a historical perspective.
Chapters Three, Four, Five, and Six present a study of the representation of ideologies classified on the basis of the major ideologies that have shaped Indian political fiction.

**Chapter Three** represents Gandhian ideology. The ideology has been represented from three points of view: adulation, ambivalent and ironical/critical. It has been noted here with the help of major Indian novels- Raja Rao’s *Kanthapura*, Mulk Raj Anand’s *The Sword and the Sickle*, R. K. Narayan’s *Waiting for the Mahatma*, Bhabani Bhattacharya’s *Shadow from the Ladakh*, Kamala Markandaya’s *Some Inner Fury*, and Nayantara Sahgal’s *Rich Like Us* as to how the ideological representation of Gandhi has been made in Indian English political fiction. The study also notes as to how Gandhian ideology is comprehensively presented ideology in Indian English fiction.

**Chapter Four** of the thesis brings a study of the representation of the Nehruvian ideology in Indian English fiction with the help of leading novels- Bhabani Bhattacharya’s *Shadow from Ladakh*, Khushwant Singh’s *Train to Pakistan*, and Shashi Tharoor’s *The Great Indian Novel*. It is interesting to note here that Nehruvian ideology though very clearly
distinguishable from the Gandhian ideology, has been taken up for a minor
treatment by the Indian English novelists. Another interesting feature in the
representation of Nehruvian ideology is that often the Indian English
novelists have misunderstood Nehru for Gandhi. The Indian writer in
general does not seem to recognize the independence of the Nehruvian
ideology.

Chapter Five of the thesis makes an attempt to study the
representation of Dalit ideology in Indian English fiction. Several novels like
Raja Rao's Kanthapura, Mulk Raj Anand's The Sword and the Sickle,
Salman Rushdie's Midnight's Children to represent Dalit ideology. The
Indian English fiction makes a substantial representation of Dalit ideology
through its first phase that is the Gandhian Phase and then through the
second phase, Ambedkar Phase. The ideology receives a fairly detailed
representation. A very curious aspect of the Indian English fiction is that
Rushdie's novel, Midnight's Children holds the Dalit that is the subversive
point of views towards the bourgeoisie value system. Interestingly enough,
though the novel has neither Dalit characters nor a Dalit story, makes a
much focused representation of Dalit ideology through the presentation of
the subversion of the established value system.
Chapter Six of the thesis attempts a study of the representation of Hindutva ideology in Indian English fiction. As the researcher notes, Hindutva is not really one ideology but many ideologies. As the thesis notes, there are three dimensions to the representation of Hindutva ideology. The first dimension is the ideology of liberal, humanist Hindutva. The second dimension is the conservative, reactionary Hindutva, and the third dimension is the hardcore, militant Hindutva. All these three dimensions of Hindutva have been represented in Indian English fiction. In the novels, Chaman Nahal's Azadi, Khushwant Singh's Train to Pakistan and Raja Rao's Kanthapura, an interesting aspect of the presentation of Hindutva is that the novels overwhelmingly make a representation of Hindu view of life. As has been noted, what is most important for an Indian novelist is the self-realization that comes at the end of the novels. This aspect that is, the representation of a Hindu view is a striking aspect of the representation of the Hindutva ideology in Indian English fiction.

Chapter Seven of the thesis is an attempt to make a general assessment of the nature of representation of ideologies in English fiction. The most significant feature is the dominance of the Gandhian ideology. Other ideologies seem to be receiving a minor treatment. Further, it is also interesting to note that no novelist seems to set out to make a comprehensive
presentation of an ideology with a commitment to the ideology. The Indian English novelist does not seem to be committed to the ideologies that he portrays with a level of commitment that characterizes a Marxist novelist. There seems to be no fire and fury, and red hot pursuit of any single ideology. An Indian English novelist, even a novelist like Mulk Raj Anand (Anand is ambivalent everywhere) seems to be an ideologically committed artist. In spite of the fact that most Indian novels are political novels, they seem to be very political in their hot pursuit of an ideology. Further, even if a novel presents an ideology sometimes fairly comprehensively, the impact of the ideology on the community and the characters around is minimal. In most of the cases, characters (like Sriram) remain outside any ideological commitment. Further, it is also interesting to note that no single political ideology pervades the novel. Often a novel like Kanthapura is a conglomeration of ideologies. This is why, in this thesis the researcher is forced to discuss the same novels from different ideological perspective.

Probably, the most outstanding characteristic of the representation of ideologies is that for an Indian English novelist ideological representation is not the primary issue. The primary issue seems to be telling of a story.
A humble attempt has been made in this thesis to make a pioneering study of the representation of ideologies in Indian English fiction. There is a vast scope and need for assessing each of these ideologies separately for a full scale research. However, this research tries to fill in lacunae with the understanding and interpretation of Indian English political fiction from an interdisciplinary point of view.

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