

INTRODUCTION

The present study is a humble attempt to focus attention on 'journey motif' in Hermann Hesse's *Siddhartha* (1922) and Anita Desai's *Journey to Ithaca* (1995). In the present study, a major focus is on the 'journey motif' and 'literary visions' in the select novels of the select authors. All the great comparatists have emphasized the relevance and need of comparative studies across different literary traditions in the World. Max Muller says, "All higher knowledge is gained by comparison and rests on comparison" (Pathak,1998:25). Hence, the present study is an attempt towards a comparative study of the select novelists from different literary traditions of different regions. Comparative literature leads us to a more comprehensive and adequate understanding of works and their authors.

The authors selected for the present study are Hermann Hesse from Germany and Anita Desai from India. The select authors represent a variety of social and cultural ethos; however, in spite of some obvious differences, the select novels seem to have a point of convergence where they appear to meet and hold parallel to each other. It is this typical situation in terms of journey motif that is relevant and significant to all of us. It is interesting to explore this area of convergence. The present study attempts to have a comprehensive review of this area of convergence with the help of selected novelists and their representative novels.

Journey has been used as an archetypal motif in literature across space and time. Professor Rama Kundu has aptly made an exhaustive statement on this journey motif that haunted the literary minds from time immemorial: "Demeter's journey across sea, land and air to have her daughter restored, Orpheus's journey to the underworld to get back Euridyce, Odyssey's hazardous voyage over unknown seas for long-lost homes, Aeneid's fare to the underworld to benefit from his father's

wisdom;- to mention just a few" (Tiwari 2004 : 283-84). The novels selected for the present study are about another such 'journey motif', where the 'motif' ceases to be a specific place and becomes the symbol of that certain light-house which eternally summons man to wander, to be in search of spiritual truth, a quest for reaching one's homeland and man's inner self is his true homeland; as the true, significant journey is inner one. It is in this sense the two novels assume significance and invite comparison since they dramatize the timeless theme of 'journey motif'. The major characters in the novels; the disintegrated and fragmented beings; undertake the journey with an intention to attain integration of being and wholeness of personality. Hermann Hesse and Anita Desai have artistically expressed their individual perceptions of the 'journey motif' in the respective novels, and the present study is concerned with a comparative view of their perceptions.

Tradition of German Fiction:

The study of German novels reveals that these novels are not written in English originally and are not translated by the same authors mostly. The other authors have translated these works into English. Though German Literature has a long history, nearly about 1200 years, it was influenced by English Literature in the eighteenth century.

The High German language is divided into three parts in the history. They are:

1. Old High German
2. Middle High German
3. New High German or Modern High German

The Social Background (1830-90):

As an essential part of German Literature, it is important to study the background of Germany. Germany as a nation was unknown to the world, even the Germans themselves. With the changed political system in the nineteenth century, Germany developed gradually.

In 1806, Germany was a federal state. Its Empire was thousand-year-old Holy Roman of Austria. In 1806, he was defeated by Napoleon. After Napoleon's defeat, Congress of Vienna set German Confederation combining 38 states, including German territories of Austria.

There was the influence of Western bourgeois society and autocratic regimes on the German Society. In 1830, there was a large middle class of commercial business people. It was educated but not wealthy. They were working on a low salary. Even having talent and education, they couldn't influence the public life by writing. The decline of artisan and peasant class is one of the features of this period. For artisan class, it was not possible to complete their daily needs in poor earnings that's why they found the way to work in the factory. So the number of industries grew rapidly. The condition of peasants was also not different. Peasantry had suffered from the wars, bad harvests, epidemics and reforming movements. Landowners and rich farmers emancipated peasants.

One more feature of this period was the movement of women's education and their rights which started late in the nineteenth century. The women writers became famous after 1840. Fanny Lewald, Countess Hahn-Hahn, and Betty Paoli were some women writers. Among them Annette von Droste Hulshoff (1797-1848) could win little praise in her period.

After the late eighteenth century onwards, the group of German readers emerged. They took interest in reading. Books were expensive as there was no national law of copyright. The interference of the pirates was the headache of publishers. So in 1830, the German state attempted to protect publishers and authors from pirates, but the law of copyright came into existence in 1860 and reading became convenient afterwards. It may be one of the reasons, that Germany had an immense literature, but it was unknown to educate German and non-German readers. So, German literature was neglected. Because of it this period is known as the period of decadence in the history of German Literature. The German writers depicted the symbolic world through their writing instead writing on changes around them. They did not write on scientific and industrial revolutions or decline of authority of churches.

The study of German fiction history reveals that Hegel covered early half of the nineteenth century. He was followed by writers like Adorno, Barth, Baucier, Bradley, Beauvoir, Derrida and Lukacs as a prominent figure in literature and public life. Hegel was an important milestone in philosophy and Marxism. The next important figure in German Literature is Goethe. So many writers were influenced by his idea of education by experience and his symbolic representation. Goethe's *Wilhelm Meister Lahrjahre* (1795-96) was the guide for Romantic writers in this respect. His influence is found in Morike's *Maler Nolten*, Keller's *Gunter Heinrich* and Spielhagen's *Problematische Naturen*. These novels reveal the Goethean Romantic picturesque.

Before this period, the writers were writing philosophical novels. Karl Marx's *Das Kapital* (1867) is the best example of it. The great philosopher Immanuel Kant wrote *Kritic der reinen Vernunft* (*Critique of Pure Reason*, 1781), which reveals the relationship between reason and human experience. He resisted traditional philosophy and metaphysics. He opposed theories of human experiences of David Hume. According to him all human experiences share certain structural characteristics. He deals in the novels with ethics, religion, law, aesthetics, history and astronomy. His novels *Kritik der praktischen Vernunft* (*Critique of Practical Reason*, 1788) and *Die Metaphysik der Sitten* (*Metaphysics of Morals*, 1797) deal with ethics while his *Kritik der Urteilskraft* (*Critique of Judgment*, 1790) deals with aesthetics and teleology. The writers like Klinger, Schiller, Justus Moser, Thomas Abbt, I. Iselin, F.C. Schlosser and Johannes von Muller were influenced by Kant's ideas. Meanwhile, A. Forster set the new models of easy and clear descriptive writing, and W.H. Wackenroder and Tieck wrote on Romantic art theory.

The Biedermeier Writers (1820-50):

Early in the nineteenth century, the educated German people were not satisfied with political and social development as it was not favorable to philosophy and literature. The defeat of Napoleon and French Revolution stirred the people's minds. People were not happy with the Congress of Vienna. So Prussia and Bavaria accepted the restoration of Austria in 1815 for getting the security for future and peace for the present.

Most of the writers wrote on this political attitude. So in this period two major trends emerged. One of those is 'Biedermeier', who was traditionalist in literary ideas and conservative about political thoughts.

The second trend is known as 'Young Germans' (1830-40) that was interested in liberal reformation.

Ludwig Tieck:

Ludwig Tieck became the prominent writer after the death of Goethe. He was one of the members of early Romantic period which was founded in 1798. The other chief members of this school were Schegel brothers, Wackenroder and Friedrich von Hardenberg (Novalis), Tieck, Adam Muller and Zacharias Werner. They used their talents for the benefit of mankind. They fetched the real characters from their own society.

Tieck was more concerned with present than past. His *Der Hexensabbath* (1823) and *Der Aufruhr in den Cevennen* (1826) are the emotional religious novels. The German middle class is pictured in his short novel *Der junge Tischlermeister*. It throws light on an attitude of Conservative German people towards new ideals. He also wrote for a middle class particularly artisan class. His stories reveal the way of life and great social change in Germany.

Karl Immermann :

Immermann was influenced by Tieck. His *Die Epigonen* (1836) is considered as a 'novel of the times'. This novel gives the account of habits, attitudes and obsessions of German society in 1930's. Like many writers, he also wanted social change in culture and spirituality. He followed Goethe's *Wilhelm Meister Lehrjahre* (1795-96) novel for writing *Die Epigonen*. This novel reveals the clash between peasant and feudal aristocracy.

His next novel *Munchhausen* (1839) is based on inherited social structure. It is a satirical novel, based on parody of romantic feelings.

Willibald Alexis:

Wilhelm Haring is Alexis's real name. His historical novels are very popular. He had the impact of French Revolution and the European Romantic Movement. The Romantic Movement influenced the European's consciousness about their past. Abundant historical fictions were written in this period. Alexis was the first German modern historical novelist. He published a novel *Walladmor* in 1823 and *Castle Avalon*, in 1827. According to him these two novels were the translations of two unknown works of Sir Walter Scott. He wrote some historical novels with humorous and realistic touch. The best example of it is his well-known novel *Die Hosen des Herrn von Bredow* (1846). One more feature of his writing is that he depicted the similarity between historical world and society of his day. He also tried for the peasant literature.

Other historical novelists of this period were Wilhelm Meinhold and Robert Prutz. Felix Dahn's *Der Kampf um Rom*, published in 1876, is also a famous novel.

Young German School (1830-48):

The Romantic school was founded in 1798 in Germany. But this school came to an end in some years. After 1806, another phase of Romanticism came forward in Heidelberg as Young Romantic School. It is also known as Young German School. Karl Gutzkow (1811-18) was the leader of Young German School. The chief members of this school were Laube, Mundt, K. Brentano, L.A. von Arnim, J.J. von Gorres, Wienberg,

and Heine, etc. This second phase was more effective than the first one in respect of writing. These writers wrote on practical, realistic and commonplace everyday life. They were faithful to nature. The common thing about these writers of two schools is that they were interested in German past and Middle Ages. Young Romantic writers wrote on past and historic truth but avoiding idealizing truth. The writers like Novalis of the first school wrote imaginary novels of the medieval world while Younger writers wrote novels dealing with history and social problems. Gutzkow's *Ritter vom Gieste* is the best example of it, which deals with social problems. Gustav Freytag's *Soll and Haben (Debit and Credit, 1855)* is the masterpiece of mid-century fiction. This novel focuses on the struggle between Poles and Jews, (Poles are represented as uncivilized human beings) trying to seize the land of Poles. One Jewish merchant is represented as a villain and a threat to Germany. From the earlier period, Alexis was influenced by Walter Scott's work. He wrote six novels. Mostly his novels are related to the history. The representative novel of this type of writing is *Der Roland von Berlin*.

But in 1835, the works of many Young Germans were banned by the Federal Diet on Wolfgang, Menzel's instigation. So because of this German Bund the writing of Young German School was being suppressed, and authorities could not take any action seriously. So the members of this school like Heinrich Heine, Karl Gutzkow, Ludolf Wienbarg, Theodor Mundt and Heinrich Laube fought for free speech, emancipation of individuality and democracy. The most striking thing about the fiction of the Young German age was that they followed the Romantic Traditions and survived. They wrote the novels on peasant life. The best example of it is Immermann's *Der ob i erhof*, the story of village life. These writers wrote with affectionate sympathy and colorful dialect of South German

village while Jeremias Gotthelf wrote on Swiss peasant life. From the Young German group, the writer Heinrich Heine revealed Romantic traditions in his two novels *Die Harzreise* and *Das Buch der Lieder*. Heine's contemporary Ludwig Borne was not affected by Romantic prejudices. His novel *Briefe aus Paris* (1830-33) is considered as the milestone in the development of German prose style. Karl Gutzkow's early novel, *Willy, die zweiflerin* (1851) reveals his atheistic attitude and his view of immortality. This novel brought more criticism than praise for Gutzkow. According to Gutzkow, society is man's natural element. In the first half of the century, German Writers were quite unknown about what constituted a novel and not having the tradition of writing; they followed Gutzkow's novel *Willy die zweiflerin* for writing. His next two novels, *Die Ritter Vom Giestte* (1850-52) which reveals moral elite with spiritual regeneration and *Der Zauberer von Rom* (1858-61), are regarded as landmarks in the later development of German fiction. He also wrote comedies.

Gotthelf and Heinrich Laube wrote social novels. Gotthelf wrote on social problems like Polish liberty, improvement in women's place in society and emancipation of Jews, etc. Women also started writing novels in 1840.

The peculiarity of this Young German group was that they were individualists in writing. They co-operate their fellow writers but differentiate themselves, treating their characters with notable peculiarity. Specifically they tried to take the characters from the real life to which they belong, and they give the account of their characters or the stock they used. Reuter, Auerbach, Ludwig, Keller, Gotthelf, and Zahn followed this

kind of writing. Reuter took distinguishing figures from Mecklenburg, Auerbach from the Black Forest, Ludwig from Thuringia; and Keller, Gotthelf and Zahn from Switzerland, etc. This tendency was strong enough that the Germans have a special name for this kind of writing. They call it 'Heimalkunst', means art of naive heath.

Fritz Reuter also used this art in his novels *Ut de Franzosentid* (1860), *Ut mine Festungstide* (1863) and *Ut mine Stormtid* (1862-64) which reflect Mecklenburg life and temperament of people.

Another trend of this young group came forward, who turned their attention from religious studies to man's social condition. The writers of this group were influenced by Hegel's thought of continual dialectical progress of history, and they became known as Young Hegelians or Hegelian left. The members of this group were philosopher Ludwig Feuerbach, Arnold Ruge, Karl Marx, Friedrich Engels, and David Friedrich Strauß.

The German Realism (1840-80):

The revolution of 1848 and founding of new German Empire in 1871 brought the change in writing. It is called the age of European realism. The writers like Stifter, Keller, Storm wrote on objective representation of contemporary life. They consciously depicted the changes around them. The distinct difference between the first half and the second half of the century is that there was no Christian writer after Gotthelf. The literary genres also altered after 1850. These writers felt modern world as potential chaos rather than an opportunity. They did not combine permanent values with modern times.

Freytag Spielhagen and Meyer's writing reveal metaphysical dimension with a brief optimistic positivism. Realistic writers wrote little on morality. The good thing about these fictions is that the milieu and the heroes were more concrete than that of Biedermeier fictions.

The Realist Novelists:

Adalbert Stifter:

Stifter wrote in the Biedermeier and realism period as he was born in 1805 and died in 1868. Stifter wrote mainly on an idea of art and its function in the community. He wrote the novel *Der Nachsommer abbildungsroman* in 1857. In this novel, he tried to demonstrate classical humanist ideals in the modern world. His *Der Waldgänger* (1846) is an autobiographical novel that reveals the tragedy of childlessness. He wrote a historical novel *Witiko* (1865-7). In this novel, history has main consideration and human beings, secondary. In Stifter's writing landscape is used as the symbol of humanity. In *Die Narrenburg* (1843), *Zwei Schwestern* (1846) he has stressed the importance of the moral law in the life of a human being and education for next generation. *Brigitta* and *Turmalin* are about sufferings of people. It dignifies love of men and women.

He wrote two volumes of novels under the title of *Bunte Steine*. He accepted the scientific discoveries of the nineteenth century. He wrote on morality and religion. His command over the inner world of human beings and his simplicity in description made him a master of a novel form.

Gottfried Keller:

Keller was born in 1819 in Switzerland. He was a writer and poet also. He wrote his first novel *Der Grune Heinrich* (*Green Henry* 1854-55) and its second version appeared in 1879. It is the most personal work, revealing the story of childhood, youth and early manhood of an aspiring artist. His novel *Die mißbrauchten Liebesbriefe* (1877) criticizes the contemporary phenomenon of Berlin literary cliques.

His second novel *Martin Salander* published in 1886. His two novels *Galatea* published as *Das Sinngedicht* and *Sieben Legenden* were written in Berlin. His *Das Fahnlein der Sieben AuFrechten*(1860) and *Frau und Der Grune Heinrich* reveal the popular festival as an essential part of social life.

His whole work is a comment on English, Russian, French writers' work rather than Germans. His work reveals his eye for humorous details and approach towards humanity.

Theodor Fontane:

His first Berlin novel *L'Adultera* (1882), reveals the adultery in the bourgeois society. His *Graf Petofy* (1884) is an excursion into an Austro-Hungarian setting. In *Meine Kinderjahre* (1894), he has written about his father and his childhood. It is considered as the most informative social document. Fontane's second great novel *Effi Briest*, published in 1895 got much public response. *Frau Jenny Treibel* (1892) is a satirical novel. His *Gesammelte Romane und Novellen* appeared in 12 volumes in 1890. His *Unwiederbringlich* (1891) is a psychological study of married life of early middle age. His *Ellernklipp* (1881) and *Unterm Birbbaum* (1888) are some modern detective stories.

Fontane's novels are divided into two main types- the historical and social novel or 'Berlin' novel. He was one of the most alert and German novelist, who wrote 14 fictions in 20 years. He portrayed social scene with irony and characters with compassion.

Wilhelm Raabe:

Raabe is a highly regarded personality in the literary circle. He enjoyed profound popularity in his lifetime. His main theme is 'man in an age of social change'. His novels reveal middle-class social life. His first novel *Die Chronik der Sperlingsgasse* published in 1857, depicts the life of a man, who lived on a small street. He wrote his three well-known novels in Stuttgart: *Der Hungerpastor* (1864), *Abu Telfan* (1867), and *Der Schidderump* (1870). These three novels are referred as a trilogy. It reveals Raabe's pessimistic outlook and problems of a man in the world.

Raabe's masterpiece *Stopfkuchen* published in 1891, is an account of his achievement in life, his work and his philosophy of life. He portrayed the contemporary scene in a series of novels of 1870^s and 80^s. These novels are – *Christian Pechlin* (1872), *Horacker* (1876), *Altenester* (1880) and *Unruhige Gaste*(1886). He also wrote on the problems of industrialization and urbanization.

Theodor Fontane and Wilhelm Raabe wrote mostly in the period when empire was declared. That's why they are also called as 'Novelists of Empire.'

Modern Period:

Various experimentations mark this period in the fictional era. After the long time, the writers turned from historical and provincial novel to

realistic and psychological novel. They also wrote on emotional problems. The best example of it is Gustav Frensees's *Jorn Uhl* (1961), based on psychology of children, which is used as a guide to study the child life and in the field of education.

The Realist novelists like Keller, Theodor Fontane, Wilhelm Jensen, Wilhelm Raabe, H.Seidel also wrote in this period. W.Busch, Konrad Ferdinand Meyer, H. Heiberg, K. Alberti, Hermann Sudermann wrote realistic novels.

Modern Writers:

Conrad Ferdinand Meyer:

Prominently his work is relied on history. There is a profound impact of Renaissance and Counter-Reformation period on his writing. His main themes are related to fate and freedom. His historical novels are *Das Amulett* (1873), *Der Schuss von der Kanzel* (1878), *Der Heilige* (1879), *Plautus in Nonne Kloster* (1881), *Gustav Adolf Page* (1882) and *Die Hochzeit des Monchs* (1884), etc. His some other novels are *Jurg Jenatsch* (1876) and *Angela Borgia* (1891),etc.

Max Kertzer:

He successfully used social realist style in his writing. There is ethical and Christian socialistic touch in his writing. The reader very much appreciated his method of writing long series of novels. As he was related to the industrial field, he wrote on problems of crafts and Industrial workers. He wrote *Die beiden Genossen* (1880), *Die Betrogenen* (1882), and *Schwarz kittel order die Geheimnisse des Lichthofes* (1882), etc.

Wilhelm Jensen :

Jensen became famous for his novel *Gradiva* which caught the attention of Freud for literary analysis. He wrote more than hundred books. Some of them are *Die braune Erica* (1868) and *Karin von Schweden* (1878), etc.

Gustav Frense:

He wrote about the landscape and people of Dith marschen and made his name as a representative of 'Heimalkunst'.

Some of his novels are *Die Sand Grafen* (1896), *Die drei Getreuen* (1898), *Klas Heinrich Baas* (1909), *Der Untergang der Anna Hollmann* (1911), and *Die Bruder* (1917), etc.

In *Der Glaube der Nordmark* (1936), he rejected Christianity and adopted a pagan Germanic religion supported by Nordic mythology.

Hermann Sudermann:

Some of his novels are *Im zwielicht* (1807), *Geschwister* (1888), *Frau Sorge* (1887), *Der Katzensteg* (1889), etc.

His occasional novels are *Es war* (1894), *Das hohe Lied* (1908), *Der tolle Professor* (1926), *Die Frau des Steffen Tromholt* (1927), and *Romane und Novellen*, 6 volumes (recollected fiction, 1919).

Konrad Alberti:

Alberti wrote *Riesen und zwerge* (1886), *Plebs* (1887), *Federspiel* (1890), etc. He wrote on the social question caused by a temporary stir. His some more novels are *Wer ist der Starkere?* (1888), *Die Alten und die Fungen* (1889) and *Das Recht auf Liebe* (1890), etc.

Tradition of Indian Fiction:

Indo-Anglian term is used for those writers who wrote in English and are Indian by birth, ancestry and nationality, and the work written by them only is considered as a part of Indian English Literature. V.K.Gokak, in his book *English in India : Its Present and Future* explains the meaning of 'Indo-Anglian Literature' as 'comprising the work of Indian writers in English' and 'Indo-English Literature' as consisting of 'translations by Indians from Indian Literature into English'(Gokak,1964 :161).That's why the writing of British or Western authors like Kipling , Forster, F.W.Bain, Sir Edwin Arnold, F.A. Steel, John Masters, Paul Scott, M.M.Kaye and many others is not considered as a part Indian English Literature. It is a part of British literature though they wrote about India. The same is the thing with translation: translating the work of Indian languages into English are not considered as Indian English literature, except authors themselves have translated it.

From the historical point of view, Indian English literature is developed in several phases such as Indo-Anglian, Indian writing in English, Indo-English and Indian English literature. The recent phase, Indian English literature is considered as an important part of world literature. Though it has diverse cultures, races, and religions; it has succeeded in reflecting the multicultural society. So the study of Indian English literature has become the interesting subject in India and abroad.

In spite of it, there is the great contribution of regional literature in enriching Indian English literature, because many Indian English creative writers have been writing in regional languages like Hindi, Kannada, Bengali, and Marathi, etc.

Development of Indian English Novel:

Fiction was the last to arrive on the scene of Indian English literature, comparing with other forms of literature. The impact of English education, influence of European writers and widespread reading of English literature are the chief elements, which are responsible for the rise and development of Indian novel in English. In spite of the impact of English education and European writers; Indian novel in English has remained thoroughly Indian in terms of techniques, themes, and human values.

Broadly, the Indian English novel is divided into three periods as –

1. Novel from 1875 to 1920,
2. Novel from 1920 to 1947 and
3. Novel from 1947 onwards

The other way in which Indian novel in English may be divided is as following:

1. The traditional novel of social realism before Independence
2. The modern novel of experimentation after Independence
3. A new contemporary novel since 1981

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The Winds of Change (1857-1920):

The earliest writers were writing tales rather than novels. It was published in journals. In 1835, Kylash Chunder Dutt's *A Journal of 48 Hours of the year 1945*, was published. In the same form, Shoshee Chunder Dutt's *Republic of Orissa: Annals from the pages of the Twentieth Century*, Published in 1845.

Bengal was the primary origin of the Indian novel in English for the prominent writers of the nineteenth century. Mostly they were from upper-class. The writers like Bankim Chandra Chatterjee, Romesh Chandra Dutt, Toru Dutt and Rabindranath Tagore wrote on the social problems, and a few writers wrote historical novels. In the beginning, the Indian writers were greatly influenced by European writers like Tolstoy, Balzac, Dostoevsky, Defoe, Scott and Fielding as they didn't have English tradition. But Indian writers were not trying to follow European tradition of novel writing. In this period, women novelists also appeared, though female education had not still spread. Toru Dutt, Krupabai Sattiana, and Shevantibai M. Nikambe were the earliest women writers.

In this period, Bankim Chandra Chatterjee wrote the first and only novel *Rajmohan's Wife*, which published in book-form in 1935. The other books, published in this period are Ramkrishna Punt's *The Boy of Bengal* (1866), Tarachand Mokerjee's *The Scorpions* (1868) and Lal Behari Day's *Govinda Samanta* (1874), etc. These writers have used the Indian words with local colours. These early novels deal with superstitions, religious notions, rural and domestic life as well as social and moral issues. That's why these novels are devoid of national issues as well as human life.

Romesh Chunder Dutt, Sarath Kumar Ghosh, A. Madhaviah, T.Ramkrishna Pillai and Sirdar Jogendra Singh were also the prominent

writers. They wrote on Indian domestic life, social reform with widow remarriage, East-West relation, and historical romances. Sirdar Jogendra Singh's first novel, *Nur Jahan, The Romance of an Indian Queen*, published in 1909, is a historical novel. *Nasrin, An Indian Medley* (1911) is about aristocratic life in North India. His last two novels *Kamla* and *Kamni* were published in 1925 and 1931, respectively.

The Gandhian Whirlwind (1920-1947) and onwards:

The period of Gandhian Movement is known as the Gandhian Whirlwind. The writers of this period were significantly influenced by political, social and ideological thoughts. K.S.Venkatramani's *Murugan, the Tiller* (1927) is the best example of Gandhian influence. Besides it, A.S.P.Ayyar, Krishnaswami Nagarajan also wrote some novels. A.S.P.Ayyar wrote *Baladitya*(1930) and *Three Men Of Destiny* (1939). Krishnaswami Nagarajan wrote *Athavar House* (1937) and *Chronicles of Kedaram*(1961).

The period of 1930 is crucial that the major three novelists appeared in the history of Indian English Novel: Mulk Raj Anand, R.K. Narayan, and Raja Rao.

Mulk Raj Anand:

Anand's novels exhibit his proletarian humanism, love for Gandhian humanism and humanitarian compassion for the unprivileged people. Mostly he wrote about lower class people. He was influenced by Charles Dickens, H. G. Wells and Tolstoy; and by their form and characterization. He also had the influence of Gandhian and Marxist ideology. The major themes of his novels are village life, village-city encounter, the East-West confrontation, the invasion of industrialization, capitalism, feudalism,

racialism, and colonialism, etc. His first novel *Untouchable* (1935) is the best example of experimentation in theme and technique. The novel represents an eventful day in the life of a sweeper boy, named Bakha, who is from outcaste.

His early novels, *Coolie*(1936), *Two Leaves and a Bud* (1937), *Village* (1939), *Across the Black Waters* (1940),*The Big Heart* (1942), and *The Sword and the Sickle* (1942) prove that he has brought the lower class downtrodden people in writing mostly. His another novel *The Road* was published in 1963. *The Death of a Hero* (1964) is a short novel about Kashmir freedom fighter. In 1972, he won Sahitya Akademi Award for *Morning Face* (1970). His *Confession of a Lover* (1976) and *Seven Summers* are autobiographical fictions. Anand's fictions are rich in its vast range, living characters, ruthless realism and indignation for social wrongs.

Rashipuram Krishnaswamy Narayan:

R.K.Narayan's first novel, *Swami and Friends* (1935) is a delightful account of a school boy. His next novel *The Bachelor of Arts* was published in 1931. *The Dark Room* is his only attempt to write in a fictional register. *The English Teacher* (1946) was Narayan's last novel before Independence. He started writing good- humored irony with serious moral concern, which is revealed in his three novels - *The Financial Expert* (1952), *The Guide* (1958) and *The Man- eater of Malgudi* (1962). Before these three novels, he wrote *Mr. Sampath* in 1949. His *The Financial Expert* gives a moral lesson, that prosperity and peace do not always go together. *The Guide*, which won Sahitya Akademi Award in 1960, is a story of tourist guide Raju and his affair with Rosie. *The Man-eater of Malgudi*, is the Hindu fable of Bhasmasura. His next novel *Waiting for the Mahatma* (1955) deals with the Gandhian freedom

struggle. His later novel *The Vendor of Sweets*, published in 1967 is the portrayal of clashes between two generations. *The Painter of Signs* (1976) published after nine years of silence and added little reputation to Narayan. Like Arnold, his stories are based on keen observation and steady accumulation of small details.

Raja Rao:

Raja Rao's *Kanthapura* (1938) is perhaps the finest novel of Gandhian age in Indian English fiction. It is the story of a small South Indian village, caught in the maelstrom of the freedom struggle. He won Sahitya Akademi Award in 1963 for his novel *The Serpent and the Rope* (1960). This novel deals with the theme of search for self- knowledge. His next novel *The Cat and Shakespeare* (1965) is based on the animal world. It also has an abstract level of philosophy. His next novel *Comrade Kirillov* (1976), initially written in English, was first published in French in 1965. This novel deals with the issues of war, communism, the Britisher's oppression, and the Indian freedom struggle, etc. Though Raja Rao's novels deal with various themes; they lack social dimensions.

Bhabani Bhattacharya:

There are five novels to his credit and a couple of collections of essays. His writing deals with the contemporary problems in India, particularly freedom struggle and man-made famine in 1943 in Bengal. His first novel *So Many Hungers* (1947), published after a few months of Independence, deals with the theme of hunger and destitution. His social novel, *Music of Mohini* (1952) reveals the clash between tradition and modernity. His next novel, *He Who Rides a Tiger* (1954) deals with hunger, exploitation, social injustice and village-city encounter. *Shadow*

from Ladakh (1966), the Academy Award-winning novel, deals with the Chinese aggression of 1962.

Manohar Malgonkar:

Malgonkar wrote the novels with an experimental approach. His first novel *Distant Drum* (1960) deals with army life. His *Combat of Shadows* (1962), discusses the moral issues. His best novel, *The Princes*, published in 1963, reveals the memorable picture of a combination of princely states into the Indian Union, with particular reference to a small state Begwad. *A Bend in the Ganges*, published in 1964, is based on partition. He wrote *The Devil's Wind* in 1972.

Khushwant Singh:

Khushwant Singh's first novel *Train to Pakistan* (1956) is the description of a small village on the Indo-Pakistan border. In the later novel *I Shall Not Hear the Nightingale* (1959), he presents an ironic picture of Indian reactions to the freedom movements of the forties through Sikh joint family.

Modern Writers:

S. Menon Marath's *Wound of Spring* (1960) expresses the ironical view of Gandhian movement. His next novel *The Sale of an Island* was published in 1968. Sudhindra Nath Ghose's novels are experimentations in the expression of Indian ethos. His four novels are *And Gazelles Leaping* (1949), *Cradle of the Clouds* (1951), *The Vermilion Boat* (1953) and *The Flame of the Forest* (1955).

In the late sixties and seventies, the most prominent writers were Arun Joshi and Chaman Nahal. Arun Joshi wrote on alienation with three

aspects - the self, the society, and humanity. He wrote *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971) and *The Apprentice* (1974). Chaman Nahal is popular for his novel *Azadi* (1975), which is an account of partition.

The other novelists of the second generation are R. P. Jhabvala, Nayantara Sahgal, Kamala Markandaya, Anita Desai, Shashi Deshpande in the fifties, sixties and seventies. After 1950 mainly psychological novels were written. Focusing on human personalities and inner realities of the human mind, they depicted social reality. The novelists like Arun Joshi and Anita Desai have portrayed the psychological, sociological and cultural conflicts in individual's life. There was little written about political concern in this period. The modern Indian novelists wrote about man's alienation from his self, his class and humanity, his society and humanity. Modern Indian novels depict the individual instead society and reveal human predicament.

The decade of 1980's is also significant in the growth and development of Indian English novel. The novel of this period earned great honour and publicity in the Western literary world. Writers' success lies in their own techniques and fictional themes. They also deal with the history of post-Independence India, the human predicament and reality in the modern world.

British Indian novelist, Salman Rushdie wrote on Indian sub-continent, combining magical realism with historical fiction. His first novel *Grimus* was published in 1975. His *Midnight's Children* (1981) won the Booker Prize in the same year. He became the major novelist in the world literature and received great popularity in all over the world. His next novels are *Shame* (1983), *The Satanic Verses* (1988), *The Moor's Last Sigh* (1995), *The Ground beneath Her Feet* (1999), *Fury* (2001), *Shalimar*,

the Clown (2005) and *The Enchantress of Florence* (2008). He wrote children's book *Haroun and the Sea of Stories* (1990), *Luka and the Fire of Life* (2010) and so many other collections, essays, and non-fictions.

Padma Shri Award winner Amitav Ghosh wrote *The Circle of Reason* (1986) which won France's one of the top literary awards Prix Medici's edranger. His next novel *The Shadow Lines*, published in 1988 won Sahitya Akademi Award and The Anand Puruskar award. He wrote *Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004) and *Sea of Poppies* (2008). *River of Smoke* is his recent work published in 2011.

Pratap Sharma has described the struggle between old traditions and new traditions in Indian society in the novel *Days of the Turban* (1986). Rohinton Mistry is an Indian-born Canadian English novelist. He is a 'Neustadt International Prize for Literature' Laureate (2012). He wrote novels Such as *Long Journey* in 1991, *A Fine Balance* in 1995 and *Family Matters* in 2002. An Indian-born British writer Farrukh Dhondy wrote *The Siege of Babylon* in 1978, *Bombay Duck* in 1990 and *Black Swan, Gollanz* published in 1993. The Actor Firdaus Kanga's *Trying to Grow* is semi-autobiographical novel. His experiences in the United Kingdom are sketched in travel book, *Heaven on Wheels*. Allan Sealy wrote *The Trotter Nama* (1998), a story of seven generations of an Anglo-Indian family.

Jhumpa Lahiri published a novel, *The Namesake* in 2003 and *The Lowland* in 2013. These both novels reveal the conflict between two cultures. Vikram Seth, who gained popularity as a novelist and a poet, received Padma Shri award, Pravasi Bharatiya Samman award, W. H. Smith Literary Award and so many other awards. He wrote *Golden Gate* (1986), *The Suitable Boy* (1993), *An Equal Music* (1999) and *A Suitable Girl* (upcoming in 2016).

Life and Work of Select Novelists:

A) Hermann Hesse:

Hermann Hesse was born on July 2, 1877 into a family of Pietist missionaries and religious publishers in the Black Forest town of Calw, in the German state of Wittenberg. He is a German poet and novelist, who has depicted in his works the duality of spirit and nature, body versus mind and the individual's spiritual search outside the restrictions of the society. His parents expected him to follow the family tradition in theology. Hesse entered the Protestant seminary at Maulbronn in 1891, but he was expelled from the school. After unhappy experiences at a secular school, Hesse worked in several jobs.

In 1899 Hesse published his first works *Romantische Lieder* and *Eine Hinter Mitternacht*. Hesse became a freelance writer in 1904, when his novel *Peter Camenzind* gained literary success. The book reflected Hesse's disgust with the educational system. His next novel *Gertrude* published in 1910. A visit to India in 1911 interested Hesse in studies of Eastern religions and culminated in the novel *Siddhartha* (1922). It was based on the early life of Gautama Buddha. While in the stay of Switzerland he wrote the novel *Demian*. He wrote *Journey to the Eastward* in 1932. His next novel *The Glass Bead Game* published in 1943.

Hesse was awarded the Nobel Prize for literature in 1946. After receiving Nobel Hesse wrote no major works. He died on August 9, 1962 at the age of eighty-five. He is one of the best-selling German writers throughout the world.

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B) Anita Desai:

Anita Desai, an Indian novelist, and short story writer is born on June 24, 1937 in Mussoorie. Her mother was German, and father was Bengali. Anita Desai completed her schooling in Delhi and graduated in English literature from the University of Delhi. She is known for her sensitive portrayal of the inner feelings of her female characters. Anita Desai wrote on varied themes such as the demise of traditions and Western stereotype views of India.

Anita Desai made her debut as a novelist in 1963 with *Cry, The Peacock*. It was followed by *Voices of the City* (1965) and *Bye-Bye, Blackbird* (1968). Her novel *The Peacock Garden* published in 1974 and *Where Shall We Go This Summer?* published in 1975. She wrote the novel *Journey to Ithaca* in 1995. Her novel, *Fire on the Mountain* (1977) won the Winifred Holtby Memorial Prize. Anita Desai's other works include *Clear Light of Day* (1980), *In Custody* (1984) and *Fasting, Feasting* (1999), each of which was shortlisted for the Booker Prize. *In Custody* was made into a film by Merchant Ivory productions. Her children's book *The Village by the Sea* (1982) won the Guardian Children's Fiction Award. Anita Desai's most recent novel is *The ZigZag Way* (2004) set in 20th century Mexico.

Anita Desai is a fellow of the Royal Society of Literature, the American Academy of Arts and Letters, Girton College, Cambridge and Clare Hall, Cambridge. Presently, Anita Desai lives in the United State, where she is the John E. Burchard Professor of writing at Massachusetts Institute of Technology, Cambridge.

Significance and the Relevance of the Study:

In the process of globalization, when races are caught in the paradox of being at once local and global, myth and archetype has been projected with great force for constructing racial and ethnic identities. In the contemporary age, when man is increasingly getting mobile, crossing geographical and national boundaries; he carries his myth as a vital item in his cultural baggage. In the post-modern era, when there is spiritual degradation, and things are falling apart, the inward happiness has become the most important issue. In this context, the study of chosen novels is a significant addition since they put forth the idea of seeking happiness through undertaking journey. Hence, the present study is significant and relevant.

Objectives:

- 1) To study the two select novels to unfold the novelists' depiction of the motif of journey.
- 2) To study the motif of journey in the select novels and to analyze, interpret and compare the select novels.
- 3) To study the individual novelist's vision of life with reference to journey as an archetype.
- 4) To attempt a comprehensive comparative perspective of the two novelists' vision of life.

With the help of these objectives, an attempt is made to form a comparative statement in the light of the chosen theme.

Review of Relevant Literature:

The brief review of the literature attempted here points out a research lacuna that a very little has been said about journey as an archetypal motif in either *Siddhartha* or *Journey to Ithaca*. The research available on the select two novels is insufficient from the point of the select title of the present study. Hence, the present research work attempts to bridge this research gap and add a new dimension to the body of criticism available on Hermann Hesse and Anita Desai.

The research available on the select novels is briefly reviewed here to make the above comments more clear. Robert Mossman writes that *Siddhartha* can assist us as an early step on a journey toward wisdom. The book comes with our study of Hinduism and the *Bhagavad-Gita* and; of Buddhism. Catherine Banton thinks about *Siddhartha* that the novel is Hesse's internal struggle to understand his own life as a spiritual process. Henry and Garland Mary think that in *Siddhartha*, Hesse gives "poetic expression to Indian philosophy" (Henry, 1976:381). According to hermitary book review, Hesse's *Siddhartha* is a tension between the necessity of experience and its transcendence is tenuously redeemed by the presentation and the compassionate Vasudeva and silent teaching of nature in the guise of river, which transcends the Hindu traditions of either the Brahmins or the Samanas (6th Feb). According to Classic Notes review *Siddhartha* is Hesse's general interest in the conflict between mind, body, and spirit. It is a re-examination of the relationship between the various aspects of ourselves and above all it is the examination of the quest for self-understanding.

Almost all the reviews, available on *Journey to Ithaca* end on the philosophical note that it is a quest for reaching one's homeland-'Ithaca'. Makarand Paranjape in his article "*Journey to Ithaca: A Letter on Recent*

Indian English Fiction" scholarly puts that Desai's *Journey to Ithaca* is about a journey to recover the lost essence but the journey ends up in disillusionment. Further, he says that Ithaca is used as a trope for all kinds of human longing. A. K. Bachchan also observes "*Journey to Ithaca* is a journey where Ithaca ceases to be a specific place. Ithaca is the symbol of that unfailing beacon which eternally calls man to wander to be in a quest for reaching one's homeland, his inner self" (Bachchan,2004:161). Kirkus review says that *Journey to Ithaca* is nothing but a Pilgrim's Progress (Kirkus Reviews, 18th August). While Swain opines that Desai's "*Journey to Ithaca* is a compassionate portrait of people struggling to find a spiritual home. It delineates Matteo's alienation and the concomitant quest for spirituality" (Bhatnagar,200:169). According to India Today book Review, in *Journey to Ithaca* Desai has thrown the light on much of the hypocrisy and humbug of the gurus and peddlers of Indian spirituality and culture. The review further states that Desai's prime target in the novel is a foreign-born "Mother" of an Indian ashram who is one with a "Master" and for whom she speaks. This review focuses that the journey of characters is towards symbolic Ithaca, where the journey itself is important, not destination. This review states that Mother's gospel of divine love is the core of the novel.

This brief review points out that there is much research lacuna from the point of the select topic. Hence, the present study is a humble attempt to bridge this research gap.

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Hypothesis:

It seems that the select novels of Hermann Hesse and Anita Desai deal with the theme of archetypal motif of journey that leads to spiritual enlightenment.

Methodology:

While concentrating on the chosen topic, the researcher is bound to refer to library material for the proper understanding and interpretation of the select novels in the light of motif of a journey. All the critical articles, papers and books by the worldwide critics would prove to be a great help, so the researcher has visited various libraries. The researcher has used analytical, evaluative and comparative methods for the present study. In the present study, the researcher has attempted to define the concept of journey as an archetypal motif.

Thus, the introduction of the dissertation provides a stable platform to sustain the research statement assumed in the hypothesis. A brief survey of tradition of German fiction and tradition of Indian fiction undertaken initially shows the development of the respective traditions. The life and works of select authors throws a light upon biographical incidences that influenced their works directly or indirectly. A brief review of work of select authors enables the researcher to understand their works in the proper context. Thus the subsequent chapter is an attempt to theorize the journey motif in the context of the works of select authors.