CHAPTER - I

Chapter – I

I) A brief survey of Indian Writing in English:

India has a sizable number of population that have English as either primary or secondary language of communication. This is mainly because India had been a colony of the British Empire for nearly two hundred years. British people concluded their conquest of India and spread English language along with the empire. English language has been spreading its wings till today.

The History of English language and literature in India starts with the advent of East India Company in India in 1608. It was India's first tryst with an Englishman when the Mohgul Emperor Jahangir welcomed English captain and allowed Britain to open a permanent port and factory on special request of King James Forth that was conveyed by his ambassador sir Thomas Roe.

As East India Company spread its wings in Southern peninsula, the English language started newer pockets of influence. The printing press came in India in late seventeenth century. The previous publications were mainly related to the Bible and Government Decrees. Then came newspapers. The First English Newspaper, *Hickey's Bengal Gazette* was published in India in 1779. The first narrative in Indian English literature came in 1793 titled as Travels of *Dean Mahomet* by the Sake Dean Mahomet.

The Hindu College and the Presidency College were started in Calcutta in 1817. In 1835 Macaulay's "Minute" acknowledged on Indian education. English language became a medium of creative writing initiated by Britishers. The Indian writing in English started rapidly.

The creative writing was flourishing engagement with several Indian acknowledged globally. So Indian writing in English in its early stages was heavily influenced by the art form of novel. It was typical for the early Indian English writers to use English unadulterated by Indian words to convey Indian experiences. The reason behind this fact was that most of the readers were either British or British educated Indians. The early Indian writings were largely confined to writing history chronicles and the Government Gazettes.

In the early twentieth century when India achieved the British conquest, a new group of writers emerged in literature. These writers were essentially British who were born or brought up in India. Their writings consisted of Indian themes and sentiments; their method of storytelling was primarily western. These writers were Rudyard Kipling, Jim Corbett, and Gorge Orwell and among and others. Their books such as *Kim, The Jungle Books (1984), The Animal Farm* and *Man Eaters of Kumaon* etc. Some of them are still considered to be the masterpieces in English literature.

In those periods, the natives were represented and helped to build the tradition of Indian English literature. The writers like Rabindranath Tagore and Sorojini Naidu can be called the milestones in the tradition of Indian writing in English.Tagore's *Gitanjali* is the main stream of poetic development in the tradition of Indian writing in English. Tagore's *Gitanjali* is purely a lyrical creation which proves itself as a unique picture of human life with real facts.

Tagore has developed the tradition of Indian Writing in English in poetry. His remarkable poems such as *'Gardener Fruit Gathering* and *Lovers Gift'* and his two volumes of Bengali Verse like *'Kadi O Kamal'* and *'Mansi'* show poetic qualities of Indian tradition in poetry writing. The poetry form of Indian writing was becoming powerful at the hands of Tagore and Sarojini Naidu. Tagore's *Gitanjali* won the Nobel Prize for literature in the year 1913. Further, the tradition of Indian Writing in Poetry began to develop with the writings of Shri Aurobindo and his remarkable poems 'Magnum Opus' and 'Savitri'. He is a brilliant poet of Anglian literature and one of the greatest writers in commonwealth literature.

Toru Dutt can also be called as a pioneer in children's poetry as she was the first poet to compose Indian tales in English. She is a real innovator in Indo-Anglian poetry who for the first time made the English public to take a serious note of the poetry written by Indians in English. 'The Ancient Ballads' and 'The Legends of

Hindustan are essentially the major works of Toru Dutt in the tradition of Indian writing in English.

Sorojini Naidu is another exponent of Indian English literature. She is a writer of lyrics. She enjoys immense popularity in two fields Indo Anglian Poetry and the history of Indian struggle for Independence. She is a poet of colour and melody. Her poems like 'The Sceptred Flute', 'The Golden Threshold', 'Ecstasy' and 'Song of Radha' are remarkable poems.

Most of the early exponents of English literature in India were British, but Indian native writers like Rabindranath Tagore and Sarojini Naidu also contributed to English Literature in a great extent. (1947) After India's Independence English language was supposed to be phased out by 1965. But, the scheme remained only on the paper. Today, English and Hindi are official languages. In this modern age English has its special value. English is an International language of communication. The number of people knowing English language is large. The role of English is changing rapidly in every consecutive census. Thus, the literature is the best means of communication.

With this importance of English and its value of communicative approach, many writers started to write in English. Many British and Indian writers tried their level best to build this communicative approach in Literature. But, still there was a great controversy in the writing of English literature. Indian writers were suspicious about writing in English.

The reasons behind this view are mainly as: a) English is a symbol of colonial rule: 'Enemy's Language'. b) There is no specific audience for Indian English Literature. c) There is no fix tradition for the literature as English or Indian. d) English literature is a westernized phenomenon. e) It remains limited for urban class. f) There is a great difficulty of English cultural register for the Indian English writers. g) There was also a great difficulty in expressing an authentic Indian experiences with its own older linguistic traditions. That is why, English is a threat to Indian languages and literatures.

All these problems have been ruled out by many writers in modern time. In the late nineteenth century, there was the school of educated writers who started to write Indian English literature with new angle. They started to depict literary forms in realistic manner in realistic fictions. This narrative technique and theme change of the condition of Indian English literature. This realistic literature was read all over the world.

Today, English has not remained a foreign language for the Indian writers. If we compare the writers of the early part of the century, who thought English as a 'foreign tongue' with the present day writers, we can find with the later a lot of experimentation the language, Dr. Meenakshi Mukherjee observes:

> "English is longer a foreign language, but after a hundred years of domicile has become just another

> of Indians many languages. But out of this self-assurance came the confidence to bend the language to their will."
> (Mukherjee, 1974:166-167)

The present condition of Indian Writing in English is heartening. Many books are published in English every year. English writers are changing mode and manner of their writings. The English writers today are replacing, representing India through their writings. English language is giving a new window for the Indian English writers to make experiments in writing. And, a separate division of Indian English literature came into existence named Indian Writing in English.'

> "Indian English literature refers to the body of works by the writers in India who write in English language or whose native or co-native language could be one of the humorous languages of India.
> (www.wikipedia.org)

Indian English literature is also associated with the works of the writers of Indian Diaspora or Indo - Anglian literature.

The term, 'Indian English Literature' is one and half century's old. Early Indian writers including Mahomet used English words to convey an Indian experience, for example, Raja Rao's *Kanthapura*

is Indian in terms of its story telling qualities. Rabindranath Tagore wrote in Bengali and English. Dhan Gopal Mukherji was the first Indian author to win literary award in the United States. Nirad C. Chaudhari, a writer of non-fiction is the best known for his *Autobiography of an Unknown Indian* conveying Indian experiences. P. Lal, a poet translator, publisher and essayist founded a press for mainly Indian Writing in English. This press was Indian writers' workshop to make practice many writers have joined this cast and the organization like PWA (Progressive Writers Association) which came in to existence before in India's independence.

Several Indian writers have joined the tradition and contributed the tradition of Indian writing in English with acute Indian sensibility. The early Indian writing has started with Derozio; the first Indo – Anglian poet who had love for India. He wrote many sonnets and lyrics. 'The Harp of India', 'The Songs of Hindustani Minstrel', 'Cashmerian Girl' and 'The Fakir of Jagheera' are some of remarkable poems of Henry Louis Vivian Derozio in the poetic tradition of Indian Writing in English.

In this way, the early tradition of Indian Writing in poetry is developed in the hands of many notable writers such as Derozio, Michel Madhusudan Dutt, Romesh Chandra Dutt, Sorojini Naidu and her brother Harendranath Chattopadhyaya. Sorojini Naidu is a prominent exponent of Indian Writing in poetry. It will not be wrong if we say Indian early poetry started from Sorojini Naidu.

The tradition of Indian poetry is later developed in the hands of Dom Moraes. His symbolic and personal poetry is remarkable in this tradition of Indian poetry. His autobiographical poems are 'John Nobody', 'Absences and Beginning', 'My Son's Father' etc. He uses imagery and myth to dramatize his inner experiences.

Another great poet of Indian poetry is Nissim Ezekiel. He is also well-known for his critical work and some good plays are also on his credit. Indian ness is a significant element in his poetry. With his poetry he gives different themes of writing in poetry, as search for self. He has highlighted sociological and religious aspects of Indian life through his poetry. The poem 'Night of the Scorpion' is about conflict between tradition and modernism.

Kamala Das is a well known for her contribution in the tradition of Indian poetry. Most of her poems are personal such as, in 'Summer in Calcutta', ' The Descendents' and 'The Old Play House' and other poems show her desire for love and its failure to achieve love relationship.

The credit of Modern Indian Poetry mainly goes to the writers like A. K. Ramanujan as his poetry bears Indian sensibility with accuracy and full of imagery. The volume of his poetry 'Relations' and collection of his poems 'The Striders' give touch of Indian ness to poetry in English.

The major voice among the second generation of modern poetry is Jayanta Mahapatra. He contributes modern Indian poetry with his volume of the poems 'Relationship'. He gives various

aspects of life such as poverty, hunger and sex which are the themes of his poetry. The tradition of Indian poetry leads towards another poet R. Parthasarthy, the poet from South India. 'The Rough Passage' and 'Exile' are notable volumes of his poetry.

The Indian poetry has formed "New Poets". Arun Kolatkar is one of the "New Poets" His longer poem 'Jejuri' contributes Indian modern new poetry to a large extent. He tries Symbolism, Spritualism with his artistic and meaningful poetry. His other poems give tensions arising from the complexity of modern ethos with paradoxes and contradictions.

Great poets as mentioned earlier briefly have contributed Indian English Poetry. The Indian poets like Mehrotra, K. Daruwalla, Shrinivas, I. K. Sharma, P. Raja, R. S. Tiwary, Baldeo Mirza and among others have also greatly contributed Indian poetry in Pre-Independence period.

After India's Independence poetry became experimental. The Rapid Urbanization and Industrialization of country focused attain of the problem of cultural identity and traditional value in relation to changing realities, both in society and personality. Thus, Post-Independence Indian Poetry in English reflects all sociological awareness.

Indian English Poetry has not died with creative and critical contributions of Indian poets of sixties and seventies. But, the poetry has become blunt like. In the later period poetry has been marked by

lack of recognition by the local audience with taste and pride. There was no space for the creative writers and poets. The established poets and critics neglected new voices or did not reflect on new poets. Their complaint of lack of quality in Indian English Writing is superficial. For instance M. K. Naik and Shyamalaya Narayan say:

> "There is that huge crop of verse which seems to be growing all the time like wild grass in the narrow field of Indian English Literature."
> (Naik and Narayan, 2001:183)

This quotation explains deteriorating quality of verse today. The result of showing displeasure towards poetry and audience also turns towards another form of literature. The writers become conscious of this change and demand. The writer of new era started to write in another form of literature, for example fiction. No doubt in the last two decades, fiction has drowned more attention than poetry. The Indian Novel has a rich heritage of *Rigveda* and *Upanishads*. The stories from poetry and prose are closely related to contemporary social realities. Literature is co-related from ancient day as Danolin's *Dasakumaracharita;* a sixth century work provides a deep root for modern recent psychological novel.

As it is said in editorial as first sentence in the journal of Indian writing today.

> "Fiction has always been a powerful means of man's exploration of the human situation."
> (Indian Writing Today, 1969)

The Indian novel has the capacity of accommodation. It has a wider and higher sense of communication. The Indian novel mainly known for these writers' the contribution of the trio novelist is R. K. Narayan, Mulk Raj Anand and Raja Rao.

Among the trio R. K. Narayan is a leading figure in the field of Indian English Writing Tradition. His great contribution to novel and short story adds in Indian English Tradition of realistic mode of writing. He has more than a dozen of novels and around two hundred short stories to his credit, realistic for the Indian readers and fantastic for foreign readers. His remarkable novels *Guide* and *The Financial Expert* are examples of parable or fable with some kind of moral lesson about duty, health and money. *Mr. Sampath, The Sweet Vendors* are some of other notable novels of R. K. Narayan.

Mulk Raj Anand certainly occupies a high position in Indo-Anglian litrerature. He is as great as R. K. Narayan and Raja Rao. His novels have won a claim not only from the critics in India but also from the critics abroad. Anand has written more than a dozen novels. All of them are praiseworthy from readers and critics. He is famous for his writing sociological novels. Untouchability and

Exploitation of poor and labours are the prominent themes of his novels.

Mulk Raj Anand writes with great gesto and exuberance and his work has further, delightful sense of humour. His originality consists both in his choice of material and his approach to life. He looks everything through the eyes of the simple native person which produces moving and touching effect.

According to C.P.Verghese,

> "Almost all his subsequent novels are a raviation on the same theme and are intended to bring home to the reader the plight of the over-burdened peasants who is powerless to fight superstition and social convention and who is baulked at every step in his aspiration for a better life."
>
> (Varghese, 1969:31)

He shows an ordinary man with all their old inherited customs and habits of thought generated by an ancient religion and feudal way of life. His first novel, *Untouchable* introduces to us the world of outcasts. *Coolie* is a study of a village lad who goes to work first as a servant in a middle class household, then in a medieval pickle factory, then in Bombay Cotton Mill and finaly as a Rickshaw – puller in Simala. *Two Leaves and a Bud* tells us a story of peasants and their exploitation by the Assam Tea Planters. His novels and

short stories are all connected with problems like, poverty, hunger, economic exploitation and class distinction. He is a writer with deep human sympathies. Ananta, the hero of *The Big Heart* shares the features of the writer's humanism in the Tradition of Indian Writing in English. Indian tradition of novel writing has built with great contribution of Mulk Raj Anand and his works.

Raja Rao has greatly contributed to the Tradition of Indian Writing in English. His first novel *Kanthapura* in 1938, presents the story of south Indian village during the non Co-operation days. The novel deals with Gandhian impact on village community. *The Serpent and the Rope* is symbol of illusion and reality in Indian tradition. *The Cat and Shakespeare* is the third novel of Raja Rao which deals with a few middle class families of Kerala during the period of the Second World War. Raja Rao has also published several short stories. His renouned volume of short stories is *The Cow and the Barricad* (1946). He is a winner of 'Sahitya Akademi Award' and 'Padma Bhusan' in 1969 of Government of India.

Apart from the three novelists as above, Kamala Markandaya's place in the tradition of Indian writing is also important. Her novel *Nector in a Sieve* is a notable novel which portrays rural India in a state of sophisticated appeal of transformation. Her novels consist of various themes as tension between tradition and modernity, rural poverty, hunger, problems of immigrants and racial antagonism. She has traditional notions of plot and character.

As a woman novelist her characters are prominently woman characters. *A Handful of Rice, the Coffer Dams, Two Vergins* are among others. Her contribution to the Indo - Anglian fiction lies essentially in her capacity to explore individual consciousness and measure the inner reality.

Anita Desai is an established woman writer of fiction in Indo – Anglian literature. Her novel *Cry the Peacock* is a masterpiece in English literature. She has added a new dimension to the achievement of Indian women writers in English Fiction. In her second novel, *Voice in the City*, there is delination of a world weary character. Her third novel highlights the problem of colour in England. Her fourth novel *Where Shall We Go This Summer* depicts the story of modern woman and her condition of mind. Her next novel *Fire on the Mountain* has won 'Sahitya Akademi Award'. This novel has a psychological tone. Her next novel *Clear Light of Day* describes Tara; the main character and her visit to her parental house which is rich with childhood memories. Her next novel *The Village by the Sea* is a family story in which brother, Hari and his sister Lila are trying to save family in evil days.

Bhabani Bhattacharaya is an outstanding Indo-Anglian novelist of the present times. He has renowned and attained world – wide reputation for his books. He has also won 'Sahitya Akademi Award' in 1967 for his latest novel *Shadow from the Ladakh.* His other novels are *So Many Hungers (1947), Music for Mohini (1952), He who Rides a Tigers (1954), Goddess Named Gold* present his wide range of experience around the world. He has caught the

vein of rural speech and the informal behaviour of the people with their rustic world and small and simple view. He remains of a master in interpreting rural India.

Salman Rushdie is another young novelist in the Tradition of Indian Writing in English. His first novel *Grimus* is a science fiction. His another second novel *Midnight's Children (1981)* is a satirical and political scenario in the two countries, India and Pakistan with the same theme. He has built his another novel *Shame (1983)* which depicts the contemporary political situation in Pakistan. *Shame* also tries to highlight complex relationships between the individuals and historical forces of situation in Pakistan.

Monohar Malgaonkar has shown a keen awareness in the tradition of Indian novel writing in English. His outstanding and forceful writing with full political themes help in building the Novel Writing Tradition. His novels, *Blend in Ganges, Distant Drum and The Men Who Killed The Gandhi* are known as political novels. Malgaonkar is a representative of the present generation of Indian Writing in English. He has provided a new trend to change society. He has taken up an autonomous role of healthy and invigorating attitude which indicates the bright future of Indian Fiction Writing in English.

The tradition of Indian writing in English is well flourished at the hands of Khushwant Singh. His great contribution in Indian writing as a great novelist, short story writer, historian and a distinguished journalist makes tradition vivid and solid. His two famous novels are *A Train to Pakistan* and *I Shall Not Hear the*

Nightingale are finest realistic novels of post World War II of Indian fiction. He has also adhered the tradition of short story writing. Almost all the stories are included in the first collection *The Mark of Vishnu and other stories*. He occupies the first place as a humanist in Indian English Literature.

Arundhati Roy came into the realm of literature in the year 1997 when her debut novel *The God of the Small Things*, a harsh irony on man's domination over women. The novel is a satire on politics. She also points out 'Untouchability,' as a great evil of the society. Thus the novel has multidimensional theme.

Arun Joshi has contributed four novels. The novels, *The Foreigner (1971), The Strange Case of Billy Biswas (1971), The Apprentice (1974)* and *The Last Labyrinth (1981)* have an existential flavour. His experience in the mental hospital created his fictional craftsmanship.

Chaman Nahal is an outstanding novelist. His novels are written in the Tradition of Indian Novel Writing with various themes on colour differences, colonized mentality of the Indian elites, partition and Gandhian age etc. Such novels are *My True Faces (1973), Azadi (1975) ,Indo Another Dawn (1977)*, *The English Queen(1979)* and *The Crownand the Loincloth(1981)*etc.Ruth.P.Jhabvala was born in Germany and married an Indian feels herself to be an alien here. She has little sympathy for the common Indian. She is bitterly critical of the backwardness and poverty in India. She has written about personal

relationship, man-woman relationship and domestic life in her novels. Her major novels are as *To whom She Will(1955),The Nature of Passion (1956),Esmond in India(1958),The Householder(1960),Get Ready for Batttle(1962),A backward Place(1965)* are among others.

All mentioned greatest novelists of the modern age are representatives and milestones of the Indian writing in English tradition. All received admiration in India and abroad. They have proved themselves as great social reformer to root out the evils of the society. In modern age, their novels have influenced the work of social reformation in the age. Therefore, all novelists are capable to portray the vivid pictures of India and these novelists are acute Indian novelists in the tradition of Indian Writing in English.

Along with novel, kind of prose and drama also developed by many writers in modern times. During the 19th century, drama was realistic. The overtones of realism were found in drama. The external life was reflected in it. A few American and European dramatists replaced drama with the inner life of the character in a psychological manner. This is known as 'Expressionistic Drama.' This Drama introduced on the stage with few characters and inner expression of the characters, dealing with serious problems.

The first rank-dramatist in Indian English, drama literature is Girish Karnad. He translated his two plays. *Tughalaq* and *Hayavadna* in to English. He presents the best tradition of Kannada drama. His first play *Yayati* presents ancient myth from the

Mahabharata. *Tughalaq* is a historical play which deals with complex and paradoxical character of Muhammed-bin-Tughalaq, a ruler in India. His last play *Hayavadana* is a bold and successful experiment on a folk theme. His other plays describe the political situation of the sixties which followed the Nehru era of idealism. Many Indian dramatists practiced modern drama with new trends as realism, idealism and expressionism in their plays.

Biography and Autobiography have also proved to be a popular form in literature in the modern Indian writing in English. Many biographer and autobiographer have given a truthful record of an individual and composed as a work of art.

Jawaharlal Nehru is a leading figure of modern India. He was an outstanding statesman whose services to the cause of human freedom are unforgettable. He is a maker of Modern India. He became a writer almost by accident. His major five works are: *An Autobiography, A Letter from a Father to his Daughter, Glimpses of World History, Discovery of India* and *Unity of India.* His *An Autobiography* tells the story of his life and struggle. *Glimpses of World History* explains the affair of the man on broad canvas. *Discovery of India* is a philosophical, realistic history and *Unity of India* is a collection of essays which deals with Congress politics and India in foreign affairs. *A Letter from father to his Daughter* is about development of character within national affair of his own daughter.

Radhakrishnan is a renowned philosopher. He has left permanent mark on Indo-Anglian prose. Spontaneity, simplicity and clarity are the main characteristics of his writing. His prose work as *Kalki*, *An Idealist View of Life, East and West, India and China* and *Is this Peace?* are full of thoughts. He holds a high place in Indo-Anglian Prose.

Nirad C. Chaudhari is one of the greatest intellectuals and writers in modern Indian literature. He has written many essays and articles. He has contributed Indian Writing Tradition by writing radical view on Indian history, culture and society. His single work; *An Autobiography of an Unknown Indian* represents an Autobiography, history, sociology, anthropology, idealogy and politics. His work such as *Thy Hand* and *Great Monarch* are also autobiographies. *Intellectual in India, The Continent of Circe* and many among others are remarkable work to this credit.

As we have seen briefly the tradition of Indian writing in English, we come to know that the literary form of the fiction is a recent development in Indian literature. Novel as a form was new to India. The earliest work of fiction from Rabindranath Tagore's *Gora, Hungry Stones, Mashi* and *broken Ties* etc. are translations. In Sanskrit literature there is reference of *Kadambari* of Bana Bhatt and *Vasavadatta* by Subandhu. But, novel in modern sense of the word itself gives meaning as "new". The novel began to be written under the influence of English literature. Bankim Chandra Chatterjee has written the first Indian novel as *Raj Mohan's Wife* and other novels with influence of Walter Scott. But, his

'Bendematarm', the song in the novel deeply inspired people of India.

Today the novel provides such a facile and attractive means of popular appeal. It is also adaptable to literary fashions. The novel is still a force of considerable magnitude in the life of the day. As a function of literature, the novel as a form of literature has communication value. Like any form of literature, it mainly holds the mirror up to nature and society. It presents an artistic picture of human life. So, it is good and an effective form of literature with its qualities of sincerity and suggestiveness.

Indian novel has proved itself as a good form of literature. The novel has a rich heritage of Rigveda and Upanishads from very ancient times. The Indian novel has shown the capacity to accommodate a wider range of concerns. As a literature the Indian novel is co-related from ancient days. Danolin's *Dasakumaracharita* a sixth century work provides deep roots for recent modern psychological novel in twentieth century literature. The primitive stories from prose and poetry are still closely related to contemporary social realities. That is why there is need to study literature in the past to see its relation to contemporary time.

There are two methods of studying literature –

a) Chronological method - The chronological method deals with the growth and development of mind and art of the other concern.

b) Comparative method – Another fruitful method of studying literature is the comparative method. By comparing and contrasting an author and his work with another who is contemporary with him, worked in the same field and dealt with the same problems.

While studying Indian writing in English literature, in the particular form of novel, we find that novel has developed in the hands of writers such as Rabindranath Tagore, R. K. Narayan, Raja Rao, Mulk Raj Anand, Sudhin Ghosh, Desani etc. The Women writers especially Kamala Markandaya, Santha Rama Rau and Anita Desai etc. are fine examples for Urban Scenes.

Indian writers have developed literature in the form of history, autobiography, conscious controversy and real life stories. Many writers have recovered rich critical heritage of India with their criticism. Many have portrayed India's different aspects from regional to national. The tradition of Indian writing has a multi dimensions, but as a whole there is unity in diversity in Indian literature.

Thus, the brief survey of Indian English novel, right from the beginning till date shows a trend of social protest against blind customs, beliefs and problems. These novels have struck deep roots in the Indian soil while imaginatively exploring the existing problems. These novels protest against contemporary problems. These novels are a mirror of their age reflecting its 'nervous system and class conflicts'.

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SH... KOLHAPUR.

The Indian Writing tradition has developed in multilanguages. It is multilingual phenomenon. Marathi writers were not behind in this competition of portraying India and Indian literature in Marathi. There literary development in Marathi language has developed along with westernisms, trends and tendencies.

Round about 1945, the literary scene in Marathi changed in a big way. The modern movement which started about the year, has given a decisive shape to the form and contents of Marathi fiction.

But before assessing its impact, it would be fair to note some of the continuities as well as the point of departure in the earlier trends. Phadke in his seventieth year still greets his readers with a novel every spring. V.S.Khandekar, a disturbed soul, took a long pause, watched the world and himself, and came out with *Yayati and Amrutvel,* but he was the same Khandekar. Madkholkar gave a pleasant surprise by his *Urmila* – an unusual story of a woman welcoming a rival in her life. Maltibai Bedekar made a bold experiment in presenting the problem of the rehabilation of a criminal in *Bali.* In her work, *Shabari* she has tried to come to grips with the crisis in the life of modern middle class women. Kavathekar mixing up sex with family sentiments has still a hold on the lay reader. Ranjit Desai's *Maza Gaon* based on the traditional note of a domestic drama. G.N.Dandekar in his *Kuna Ekachi Bhraman Gatha* held a promise of an odyssey, but he too a trifle luxuriously, indulged in pious sentimentalism. Dandekar made a major attempt in delineating the relationship between man and nature in his *Machi*

varla Budha. Muktibodh's *Kshipra* was an ambitious yet successful attempt to portray the life-journey of a young boy.

It was S.N.Pendase who started different course for the Marathi fiction after 1950. He also set a certain pattern of what is called the regional novel. Pendase did not revolutionaries either the form or the contents of the novels. But he displayed certain individual qualities which did effect a change in the literary climate of the fifties. He was not sentimental. He was idealistic. He was faithful to his retreating corner – konkan – and portrayed his man against an authentic setting. His hero was a typical giant (Teacher Raje, Bapu of Garambi) towering over a small orthodox world. They were all good specimens of flat and round character. Only the heroine of *Rathachakra* was an exception. *Rathachakra* is the struggle of every ordinary woman against the mighty destiny. G.N.Dandekar gets stuck up in the mire of sentiments and local details.

Then comes Vyankatesh Madgulkar. His *Bangarwadi* is an impressive achievement. The theme centres round the collective life of a village of shepherds. The author captures the rhythm of both nature and life of the village in all their cycles. Except that of fall and destruction. It depicts tragic grandeur of the uprooted life of that village.

Uddhav Shelke's *Dhag* is a masterpiece. It is a moving story of a tailor's wife. The novel is simple tale of struggle in fulfilling cherished dream.

In the sixties three trends became clear. The first is reflected in the emergence of non-confirming, angry or hungry writers. The second represented by an impressive group of writers. The third is rather battling upsurge of the historical novel. The remarkable novelist of these trends are Khanolkar, Bhau Padhye, Bhalchandra Nemade and others. The major novels in this period are *barrister Anniruddha Dhopeshwarkar* by Padhye, C.T.Khanolkar's *Trishanka.* All writers of these three trends show us the beauty and meaning of meaninglessness. It would go the way 'socialist realism' has gone!

The researcher aims to present the portrayal of Indian rural life with the help of comparative study of Mulk Raj Anand and Vyankatesh Madgulkar and their selected works dealing with rural life. The emphasis will be on local analysis of selected novels of both writers by highlighting village rural problems. To analyse the realistic picturization of rural life, the researcher intends to study the works of Murk Raj Anand and Vyankatesh Madgulkar,

II) A Brief Survey of Life and Work of Mulk Raj Anand:

Mulk Raj Anand is the first and foremost Indian English novelist and writer. He is one of the fore runners of Indian English literature. He was born in 1905, in Hindu *Kshatriya* family. He was brought up as bright and sensitive. His father was working in Copper field and doing service in semi-Government. His mother was traditional, religious and a peasant woman. He graduated with Honours degree and went to London to study Philosophy under the

guidance professor Hicks; a great Kantian scholar. He was not satisfied with the education.

He developed his own attitude from the very beginning of life. He found controversy within parents 'attitude and something happen towards religion, philosophy, organization and even in education'. We find this controversial picture in his own statement in his own autobiographical book *Apology for Heroism*. As he says:

> "I was fighting many hard mental battles at this time, not only in reading philosophy, but through myself disgust and my revolt against my family." (Anand, 1946:21)

Many incidents and life experiences affected his work when he joined his career as a writer.

Soroj Cowasjee refers to three events that created profound influence on Mulk Raj Anand as a writer. The first was the death of his cousin, *Kaushilya*. The second incident was the excommunication of his aunt for fraternizing with Muslim women, which eventually led to her suicide. The third incident was when he was mistakenly arrested in a bomb affray and caned by police, and latter on by his own father who feared that the benevolent *Sarkar* might deprive him of his pension because of his son's involvement in the freedom struggle.

The three incidents had three pronounced effects on young Mulk Raj Anand, a sensitive boy.

These three incidents are considered as 'three shocks' by writer himself. In his article, '*About the Lost Child* and other Allegories' in the journal of Indian literature vol. 13, on page no. 26, with these three shocks he has written his novels as allegorical work. *The Lost Child* is his famous allegory of his own life.

His peasant mother provided to him an acute common sense and a sympathy for the poor. He was aware that a great many of our people suffered from poverty and he found too crude to become writer like Tagore. He found difficulty in writing an epic in India while all the intricate problems of the individual in the new world had yet to be solved.

In the statement in his *Apology for Heroism* on his own evalution as an artist, Anand says:

> "---The theme of my work become the whole man and the whole gamut of human relationship, rather than only one single part of it."
> (Verghese, Indian Writing Today-17, Vol-III No-1:31)

Later in the same book he asserts.

> "---Just as a desire a total and truly human view of experience, a view of whole man, in order that completely new kind of revolutionary human may arise, so I have been inclined to stress the need for a truly humanist art commensurate with the need of our time."
>
> (Ibid: 31-32)

He has played the role of a true Indian writer. His originality consists in the urgency with which he reacted to the problems facing the Indian society. Anand sees everything through the eyes of the simple, native people which produces an effect that is most moving and touching. He shows these simple people with all their inherited customs and habits of thought generated by ancient religion and a feudal way of life. He has played a role of humanist, realist, moralist, scientist and politician etc. With these varied personalities; he has showed himself with one unique personality that is realistic with universal awareness of life. His novels are deliberately designed to throw the suffering of the lurid relief. Most of his short stories are concerned with problems of poverty and hunger, economic exploitation and class distinction. Thus, he may be regarded as a humanist socially committed writer, and writing about social mills that cause the suppression and exploitation of the poor and weak.

Anand has all along written novels and short stories with a view to teaching men "To recognize the fundamental principles of human living and exercise vigilance in regard to the real enemies of freedom and socialism." He has been conscious of the need to help raise the untouchables, the peasants, the serfs, the coolies and the other suppressed members of society to human dignity and self awareness in view of the objectiveness, apathy and despair in which they are sunk proletarian humanism. His major works are as follows.

His first novel *Untouchable (1935)* introduces us to the world of outcasts. The novel records the events of a single day in the life of a sweeper boy *Bakha*, who emerges as the hero of the novel. Here Anand draws our attention to the generations of exploitation and suffering. Anand marks *Bakha's* identity with fiery soul. Clamouring for revenge but a realization comes to him that he is only an untouchable. The story gives a sense of self degradation and loss of human dignity suffered by the hero of the novel. Bakha is not a helpless victim rather he is conscious of his position and sense of mind. Anand was influenced by M. K. Gandhi and he settled down in the Ashram to redraft his novel. Gandhi advised him to give up the novel and to write on untouchability. E .M. Forster in his preface calls *Untouchable* a 'remarkable' novel. Anand expresses the general through the particular.

His second novel, *Coolie (1936)* also illustrates tyranny and exploitation of the poor. The character of *Munoo*, a typical peasant boy leads his wretched existence of exploitation, poverty and starvation. The novel relates a series of adventures in the

picaresque manner, except that the hero is no rogue but himself a victim of the world's rogueries.

Two Leaves and a Bud (1937) is the story of Gangu, a simple Punjabi peasant who joins the tea plantation of Assam with his wife and daughter. Like other coolies they are also subjected to injustice and exploitation by a white tea planter. The novel presents the incident of racial discrimination. In his preface to this novel Anand tells us that it was a real story which he was writing in thinly veiled fiction. He admits in *Apology for Heroism* that he is deeply concerned with the social problems.

His trilogy novels, *The Village (1939), Across the Black Waters (1940)* and *The Sword and the Sickle (1942)* deal with landlordism in the village and drought picture of poor peasant. It is an unequal picture of Indian society and its cultural practices.

The Big Heart (1945) is a picture of industrialization and its disadvantages to society.Mulk Raj Anand is a writer with deep human sympathies Ananta the hero of 'Big Heart' shares the features of the writer's humanism.

In the *Private Life of an Indian Prince (1970)* Anand describes with vivid realism the dying feudal order of India. He portrays the glamorous world of princes with all their mistresses, their English guests, their *shikar* parties and orgies of drink and debauchery. According to Prof. Iyengar, Anand has failed to create the decadent world because he does not know this world intimately.

Forster's *The Hill of Devi* is perhaps the most authentic study of an Indian Prince. He sums of the Maharaja, the main character as:

> "He was the most unusual character-mystical and sensual, silly and shrew...He was exasperating, undignified, unrealiable, but endearing and there must be many who are grateful for his friendship, and regret his Death."
>
> (Froster, 1953:129)

Accordiong to Iyengar it may be true, but it does not mean Anand doest not know this world intimately. Anand's *Prince* is also a balanced and honest portrayal of a rural culture for which Froster had much love and respect. This is the last novel of Anand published in London. Anand has written his last novel as fictional autobiographies of him. The most remarkable novel. *The Old Women and the Cow (1960)* tells the story of cruel husband and meek wife, Gauri, the central character of the novel tolerates the abnormal behaviours of Panchi, her husband but gets nothing except brutality, distrust and suspicion.

In *The Road (1961)* Anand reverts the theme of untouchable with which he had begun already in the novel Untouchable. The novel is based on an actual incident. When asked by Soroj Cowasjee, why Anand wrote this novel since he had covered much the same background in *Untouchable*. He replies as:

> "Well it was a kind to shock to me when I went to live in Haryana, a twenty miles from Delhi, in the human empire of Jawaharlal Nehru, to find that the outcasts not only in South India, but in the mixed North were still consigned to the limbo of oblivion. There was something tragic-comic to me in the fact that the caste Hindus would not touch the stones quarried by the untouchables to make the Road, because the stones had been touched by the untouchable. I mentioned this to the great Nehru. He did not believe in me. He was quite angry at my mentioning this awkward fact. I said I would prove. It to prove him by showing it to him in the enchanted mirror."
>
> (Author to critic, 1973:124)

Anand offers new insight with this novel. Anand portrays Bikhu's hereditary subservience towards the privileged class resserts itself and he takes to the road. Anand adds a romantic bit in the

novel by giving sub-plot in which he shows the odd love relationship, a mental phenomenon the fantacy of mind.

Morning Face (1968) is an autobiographical novel. It records the growth of the hero from his childhood to adolescence, his love and hate, his tensions and conflicts. *Death of Hero (1963)* shows us the reaction of a sensitive individual to the bloodshed and horrors following the invasion of Kashmir.

Seven Summers (1951) deserves an autobiography of childhood. It is divided into two parts: *The Road* and *The River.* Both headings are appropriate and symbolic. The road obviously symbolizes the journey of life and love of earth. The river symbolizes the merging of the individual with the vast and varied stream of life. Anand himself adopted as fictional hero in the letter to Soroj Cowasjee. Dated 19, Feb.1976.

Confession of a Lover (1976) deals with Krishan Chandar's life at Khalsa college, Amritsar from 1921 to 1925. The book's main theme is Anand's many loves: His love of political and social freedom, his love for Gandhi, his love for poetry and his love for Yasmin, the girl friend who is presumably murdered by her husband.

His forth volume of an autobiographical novel is *The Bubble.* It deals with his first five years in England and proves a memorable work. He has told us all along in his best novels that heroism often lies in the realization of the unheroic in oneself.

Anand's all novels illustrate some tenet of his philosophy of humanism.

Anand's short stories also reveal certain aspects of his philosophy and illustrate his sympathy for the downtroddens, his criticism of the caste system. His denunciation of poverty, his reproval of dehumanizing foibles, such as greed and vanity, corruption and selfishness, his censure of feudal values and practices, his admiration for woman and her courage and power of endurance, his love of the machine and his deep insight into the psychology of children.

Some of remarkable stories of this group are – *A Rumour, Hungman's Strike, A Confession, The Price of Bananas, Boots, A Promotor of Quarrels, The Priest and the Pigeons, Lajwanti* and so many among others. These stories are mainly concerned with man and his attempts at realizing his aspirations.

Mulk Raj Anand is a committed writer and humanist at par excellence. His novels and short stories create a social awareness and his novels are intended to picture the miseries and plight of the weak and poor. He is a great writer of fiction. The strength of these fiction lies in the vast range, wealth of living characters, ruthless realism, deeply happen felt indignation at social wrong humanitarian passion. Along with multi-splendoured personality, Anand is an art critic, educationist, a social worker and pacifist writer. He has written novels with Indian sensibility. His novels give the portrayal of Indian rural life and major problems of village.

In this dissertation, the researcher intends to work on two novels of Mulk Raj Anand as: *The Old Woman and the Cow (1960)* and *The Road (1961)*, and highlight the major problems in Indian society as depicted by the writer. The researcher has selected these two novels mainly because these novels deal with some of the major problems of village community such as Casteism, Classconflict, Poverty, Exploitation, Migration, Landlordism, Politics, Drought and the problems of Lowly women pertaining to their changing position in the modern age etc.

III) A brief survey of life and work of Vyankatesh Madgulkar:

Vyankatesh Digambar Madgulkar was born on 1927 in Madgul or Madgule, a village in Sangli district, that borders Karnataka. It is said that Madgulkars, had probably migrated from Karnataka a few centuries back. His family was one of eight Brahmin families in this village with a population of over a thousand.

His father too, had a job in the Government of Aundh; a princely state which ruled over Madgul and the religion around is known as Maandesh. His mother was an orthodox Brahmin. But Madgulkar was totally different by nature and culture from his childhood days. He was mixed with children of other castes and communities. Madgulkar learnt from them a various local arts.

Madgulkar studied in primary school in Madgul but for secondary school he had to go to a nearby town named Atpadi. At school, he was not a good student. When he was teenager, he left family and school and moved from here to get job, He was a criminal in the eyes of British Government, when he joined India's freedom movement.

After India's Independence, he returned to his place and tried for artistic career. As he said often, he had always had the feeling he was "different," he wanted to become a poet. He had many hobbies, such as painting, sketching, hunting etc. Although, he did not complete further education, he developed his enormous reading habit in national and international languages.

Vyankatesh Madgulkar first tried to pursue a career in art as painter, but later he turned to writing. He wrote his first story and got literary prize for it, when he was only nineteenth year old. He took up the job of a Journalist in 1948. Then he moved to Mumbai to write for Marathi film, but returned to Pune in 1955, and took a job in rural programming department of All India Radio station in Pune. He was very much concerned with the rural activities. There were many hardships in his career as a writer. We find the whole description of so many problems and hardships in his own book, *Chittrakathi*. He retired from All India Radio in 1985.

Madgulkar's writing covers an enormous range. He wrote nearly forty screenplays, several folk plays, he wrote many essays

on travels, nature observations and interesting people he had seen from childhood.

He was a complete realistic writer of modern literature. He mainly deals with rural village life and practices in his writing. He gave vivid picture of Indian rural life. He was a good translator of wild life books from English to Marathi. His most memorable writings are over two hundred stories and eight novels.

His first book, *Maandeshi Manse (1949)* was published as a series in Marathi. It is a short portrayal of different kinds of people whom Madgulkar apparently came across when he was a child and living in Maandesh. These portrayals were very realistic as the writer clarified later the stories from this book are fictional type but they have a close realistic touch. He wrote some novels and started as a writer. When he published his first story *Deva Satva Maahar* in 1947. His writing was about poor, deprived and downtrodden.

In the past, it was not a common occurrence for a Brahmin author to present the life of other castes with such a deep sympathy. Madgulkar was different for this fact. In his novels he has depicted rural life with sharp and critical eye. Madgulkar grew in the house where there was extreme poverty. His immediate neighbors in the small village of Madgul were Ramoshis, members by caste which owing to object poverty or hereditary instinct of professional robbers. But, they were also conscientious protectors of their own village; Madgulkar had deep affection for these people. He has

playfully sketched the character of Satta and his honest robbery in the novel *Bangarwadi.*

Madgulkar's another playmate were Mahaars and Mangs, traditionally untouchable castes of Maharashatra and Muslims. He started taking a keen interest in 'Tamasha' the folk drama or kind of musical folk theatre, here, the writer developed his special hobbies and interests. He developed his own brand of music, a touch of obscenity, humour and knowledge of sarcastic social commentary life. He had keen interest in Bhajans and kirtan.

The young Madgulkar wandered extensively from the narrow limits of his home country Maandesh, one of the hottest regions of Maharashtra. When he come to the village he sat on the stone platform around a tree which serves as a meeting place in every village or in a temple. He observed the colorful life of the people from all strata and occupations, he contacted every person workings as policemen, farmers, thieves, rope-makers, actors, shepherds and even jugglers and other roaming men with their pets. Their conversations gave him the material for his numourous short stories and for fine characters.

Madgulkar's way of presentation is direct and authentic. He illustrates things as they are. His work stands in sharp contrast with nostalgic literature. The literary value of his writing directly goes to wide and variety of discerning readership. No wonder outside India *Bangarwadi* became an almost classical novel about rural India.

Madgulkar has written in all eight novels, and *Bangarwadi (1955)* is one of the notable novels. The book is published in Marathi, into ten editions. It is translated into all important Indian languages. In 1958, the first English translation by Ram Deshmukh (Asia Publishing House Bombay) has appeared Madgulkar's *Bangarwadi*, is a historical document as a picture drought and its effect on people in Maandesh.

Bangarwadi-The village of *bangers* is its name from an exiguous shepherd community. There are still many such shepherd groups in Maharashtra which are included in the collective name *Dhangar.*

It is translated as *The Village Had No Wall's* it is one of the most important books written by an Indian writer about rural India. It conveys the simplicity, suffering and awesome in evitability of life in *Bangarwadi.* It is a portrait of a village life in rural India.

His first novel' *Pudhachan Paul (1950)* and *Ranmeva* are a remarkable novels His another remarkable novel is *Vaavtal (1964)* which is also translated into English as *TheWinds of Fire* (*1974*) by Pramod Kale. It is a socio-political novel and criticized by many critics. Miss. Bhole L.S. from Bombay University has pointed out same aspect in her dissertation for fulfillment of M.Phil. research study. She has pointed out *The Winds of Fire* as a sociological novel. She is too much insisting on her views in the novel.

Miss. Bhole gives evidences of trends and tendency of the writers in particular period. She has pointed out that in modern trend in twentieth century writers have depicted strong political aspects in their writing. She says that like a modern writer in same trend Madgulkar has also given political incidents as happened in that period. She also gives evidences for her justification of the critics Mr.Bhagat and Mr.Godbole and their criticism of this novel. According to them this novel is a political novel. They compare Madgulkar with another writer Hemingway and his political writing in modern period. They say, both the writers are parallel in their work as purposes of writing. Hemingway has written a political novel, that is why, with comparison to Madgulkar, he also has written in political manner.

This statement has not fulfilled as total agreement. The main reason behind this is the writer himself has pointed out and even claimed that he was not from any political parties and whatever he has written is in realistic manner. So the novel, rather we can say is a realistic novel where politics has pointed out as it is. No doubt, the scene which the writer has portrayed in the very beginning of the novel is of a political kind. It describes Gandhi's murder and its effect on particular community, in the society. This picture is a realistic picture of society where the politics is one aspect. Moreover this picture is a

Social picture in realistic manner. The writer himself text a non political view of the happenings that he writes about in general. He states:

> "I have always been aloof from politics
> I am a writer and my joy is not only writing
> But also in appreciating other works of
> Literature. My caste, religion and language
> Cannot become a hindrance to it because
> literature is beyond all these."
> (Madgulkar Pratisthan, Utkarsh Pune)

His writing is a real portrayal of rural life .The novel depicts the social affairs of village people.

Madgulkar has just mentioned the political incident at the very beginning of the novel but he is much concerned with the effects of the incident on people with particular caste. And the politics is detailed concept which covers each and every field. Moreover, we can say, *The Winds of Fire* is realistic novel of society with its affair.

The novel is concerned with rural life of village people. It depicts the picture of Indian rural villages in many other aspects. The novel has many social dimensions. The portrayal of Indian rural life as depicted in this novel has been taken by the researcher in the dissertation for detail study.

His another novel *Sattantar (1981)* is a prominent one. It is about the community of monkeys. For this novel Vyanktesh Madgulkar has won the Sahitya Akademi Award given by the Central Government for the best Marathi Book published in the year

1983. His another novels *Kowale Deevas* (1979), *Karunastuque* (1982) and *Chitrakathi* are notable novels in Marathi Literature. These are about childhood memories, Mother's partly biography and family picture. These novels are also a picture of the writer's varied experiences and hardships in becoming a writer.

Along with the novels, he has written almost two hundred short stories. The several out of these stories have been translated in so many other languages. His major stories have translated in to English also Madgulkar's numerous short stories are the fine characters sketches presented by the writer. The notable individuality of his creative work is country- side picture. Here, out of several stories and novels the writer becomes and important spokesman of rural Maharashtra for the urban Indian reader. His major short stories: *The Bus Service, The Drought, Jambhul Days, Spell, The Cage, The Sweet Water, Mulana's Bukas, The Road to the Bazaar, The Thief Aaji Saw, The Full Rainbow* and among others are remarkable stories. Most of these short stories are also very much related to realistic portrayal rural Indian village.

Madgulkar has written novels, short stories and literary essays. His varied writing on varies subjects holds a prominent place for the writer. He is one of the four leaders of *Navkatha*, (New Story) movement that began in 1940s. He has greatly contributed the tradition of the development of modern Marathi literature. He has got literary rewards as Sahitya Academi, D. Lit (1995) by Tilak Maharashtra Veedhyapeeth Pune. His various writings weave the

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single thread that is Indianness with Indian sensibility of the writer as Indian writer.

With the help of life and work of selected writers as above mentioned, the researcher has come to the conclusion that both Mulk Raj Anand and Vyankatesh Madgulkar could be said considering, above mentioned the longings and their selected works are depicting rural aspects of Indian society. Mulk Raj Anand and Vyankatesh Madgulkar deal with typical problems of village community. Their religious and cultural practices. These two writers could be studied in their observations on rural life and realities of contemporary communities.

Both the writers are modernist writers with realistic perception as they appear in their short stories and novels. In style and manner both are concerned with social problems such as: politics of caste, barter systems. Poverty, exploitation, landlordism, class distinction between two opposite classes, starvation and discrimination on account of superstition and religious practices.

The present study intends to attempt a comparative statement on rural life, cultural ethos and overall assessment of selected novels by focusing on the major issues and problems. Before going through the second chapter which deals with individual fact, Mulk Raj Anand works out the details with the approach, it is essential to see what type of rural life generally involves in the villages in India.

The last section of this chapter deals with study perspectives and the assessment of the novel. This section will be contains the portrayal of rural life in the villages of India in general.

IV) Rural Life:

The statement in the synopsis starts with the words; Portrayal of Indian, Rural Life are important terms. These terms have to be explained in brief. First of all, the term 'Indian' is not only geographical phenomenon but also a mental phenomenon. In terms of writers and their writings the term 'Indian' is considered in this dissertation.

As few Indian critics, listed Indian writers such as Dom Moraes, A.K.Ramanujan and Kamala Markandaya as non –Indian only because they lived in another countries' so long . According to many other critics these writers are also Indian, with the help of this judgment and if we see their writings, we come across them and they are Indian. These writers' writing provides direct access to the Indian mind and heart. So it is very clear that the term 'Indian' is closely related to particular sense of nationality as being an Indian Dr.Mulk Raj Anand and Vyankatesh Madgulkar have acute sense of Indianess and Indian sensibility of these two writers will be studied in the context of rural life.

No doubt Vyankatesh Madgulkar is Indian writer. Dr.Mulk Raj Anand lived in London so long. He is an Indian writer because he is essentially a writer with a purpose and his purposiveness

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[illegible], KOLHAPUR.

affects his art. The selected novels The Old Woman and The Cow and The Road are the artistic portrayal of Indian village life. No doubt, it is very clear that Vyankatesh Madgulkar is an Indian writer with acute Indian sensibility, that is why his novels *Vaavtal* translated as *The Winds Of Fire* and *Bangarwadi* translated *as The Village Had No Walls* are taken to compare with Anand's two novels as mentioned earlier with similar outfit. Both the writers are Indian.

While focusing on, the study of Indian rural life in these particular novels into more of its details. The term portrayal needs to be discussed. The word 'portrayal' means to paint, to draw or to describe vividly in words. It means making design as it is. The last term in the statement 'The rural' is an essential part of this dissertation, it is essential to bring out its literary meaning.

As pointed out by Shri V.D.Katamble in his Ph.D. thesis the word 'rural' is an adjective form. The word rural is from Latin word 'rus' or 'rur' or 'ruris' which mean the country. In the Indian context 'country' means land with farm and small towns that is village. As he stated further 'village' means a group of houses in the country related to an agricultural estate.

It is very clear that rural life always concerns with village community. The term village refers to (International Encyclopedia) of the social sciences as:-

> "Rural society as compared with urban society
> is marked by a relative predominance
> of the agriculture occupations-comprising
> all persons residing in the open country
> or all persons connected directly with
> agricultural occupations."
> (Macmillian, 1968:318)

Thus the 'rural life' which the researcher is going to consider in the selected fictions will deal with general life of non-urban agricultural community. These four selected novels are very much related to this domain of agricultural factor and all persons are also related directly –indirectly with agricultural occupations. The novels *The old woman and the cow, The Road*, The winds of fire and The Village had no Walls are closely related to agricultural peasantry. So the study will give a picture of Indian rural life with the help of these novels. The researcher has selected 'novel form' for this study because 'novel' has a sense of varied themes. The theme is a very essential point in evaluation. For this concern, the researcher intends to attend thematic study but the strategy only deals with pin pointing method to show the rural life and to focus on the problems of Indian rural life. For instance, *The Old Woman and the Cow* is taken up for detailed evaluation as poor village novel which will depict major rural perspectives. The researcher will study the main rural perspectives from rural point of view. The study is limited to village picture only but few references will be given by the researcher. These references will be related to rural aspects and where it is essential to note. To make the point more clear researcher

feels it is necessary to quote the passage from society. An Introductory analysis by Mac Iver as he says:

> "For many centuries city and country have been the two recognizable general types of human habitation. But between the two there is no sharp demarcation to tell where the city ends and country begins...rural and urban depict the models of community life not simply geographical locations."
> (Mac Iver, 1971:518)

It is true because with the modernization trend. Village people are very interested in following life style of the modern people and adopting city manners a thing of their pride, now a day village is parodied by city people.

Another aspect of rural life is that, some regional dialogues are also mentioned in the dissertation for gaining a proper perspective on rural picture. Other main rural aspects are to be considered in rural life such as; village picture, people and their nature, social structure, social awareness, village mannerisms, village sensibility, religious perspectives and such other aspects with detailed perspectives which are mainly related to rural life.

As we have cleared the fact 'rural' or 'village' where study is mainly concerned, the next chapter will be on an actual assessment of each particular selected novels of both the writers. These novels

are really the portrayals of rural life in India. Both writers are similar with their manners, style and tendencies in portraying rural life with rural problems.

So, both the writers and their novels could be studied with specific rural aspects. The study of these novels will prove the study of partial Indian rural life with village phenomenon. The nature of problems varies from one village to the other depending on different aspects such as political, social and geographical issues. The focus will be laid on different aspects and problems. In general, it will be the study of Indian rural life. The study will be something like photographic snapshot of that village focusing rural picture and highlighting major problems depicted by the writer.

As the social realist and the regional novelists, Mulk Raj Anand and Vyankatesh Madgulkar's main focus is on non-urban setting and life. They are realistic writers. The researcher also intend to clear out the controversy between two writers as it is said that Mulk Raj Anand is an Indo-Anglian social writer and Vyankatesh Madgulkar is purely Indian regional writer. Here the notable point is that both writers and their literature are forms of rural literature. So it will not be wrong if Madgulkar and his regional literature is taken to be identical with rural literature in English. In Indian context, regional novel means the rural novel as pointed out by many Marathi critics such as A.D.Madgulkar, V.S.Khandekar and so many.

As we have cleared that regionalism and rurlalism are the same and mental phenomenon which can be changed by the time and again, now the face of villages is changing fast. The concept 'Globalized Village' is the manifestation of modern culture. Many developmental plans are working today to change village picture; many other developmental programmes are to be arranged for the villagers. The farmer is supposed to be backbone in financial situation of the nation by the Government. Many schemes are provided to the farmer for his help in developing agricultural. It means, it is a fact that work of development is in progress. But it is not adequate for nation. Still it is needed to show that this development is very limited in such a large country like India. It is also a fact that our whole development of nation is mainly connected with village. Still it is need of the Gandhian Philosophy, 'Go To Village'. The dream of Dr.A.P.J.Kalam that India will be a developed country in 2020.And the situation for this is very complicated.

This fact has been practiced by many writers in those days, still it is need to remind' them today once again with their literature .The picture of Indian villages, particularly, rural life is the little bit same even today. That is why it is necessary to consider rural literature from the writer's point of view. This study concerns with this intend to show the reality of village life.

Mulk Raj Anand and Vyankatesh Madgulkar deal with typical problems of rural village community. Both writers are modernist writers with realistic perception as they appear in their selected

novels. It is observed that no serious study so far on this pair has been carried out with such an approach like this. So the researcher is seriously dealing with this type of study.

The second and third chapter will deal with particular assessment of each selected novel of both the writers. Both the chapters are divided into two parts each. Both major and minor aspects of rural life will be studied with detailed analysis with the help keen observations by the writers. The particular selected novel will be studied separately. The aspects of rural life may be partly different from each other. The fourth chapter will deal with comparative approach and conclusions. The study attempts a discussion of rural life. The whole dissertation will mainly be related to the topic as mentioned earlier.