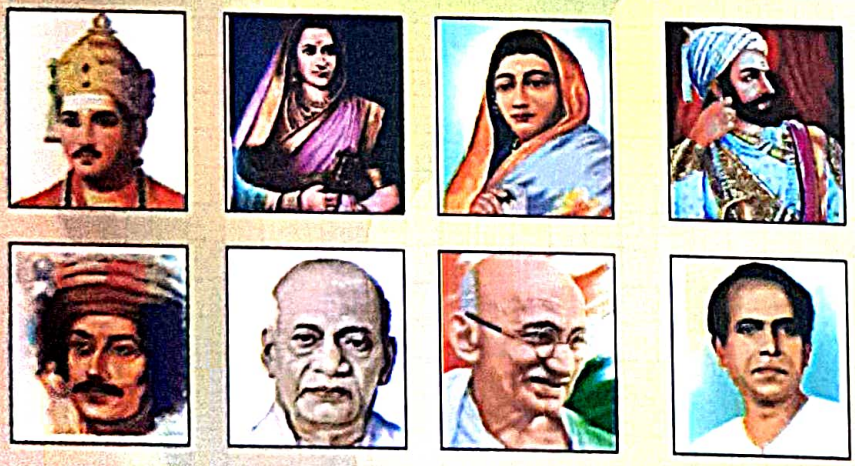
आधुनिक भारताच्या जडणघडणीत
समाज सुधारकांचे योगदान



डॉ. विलास आबा गायकवाड
(संपादक)

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संपादक

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टीप:-

प्रस्तुत ग्रंथातील लेखन व पुनर्मुद्रण यांचे सर्व हक्क **सौ. आनिता दयारा मस्के** यांच्याकडे राखीव आहेत. लेखन संभ्रमित अथवा सदोष झाल्यास आढळल्यास यासाठी केवळ लेखकच जबाबदार असतील. ग्रंथातील भाषा, लेख आणि आशय याविषयी प्रकाशिका किंवा मुद्रक सहमत असतीलच असे नाही.

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53. Manohar Malgaonkar's depiction in Indo-Anglican Fiction

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Fiction is the expression of the most intimate social consciousness in which it is born and evolves. As a creative process, fiction registers the creative evolution of the society itself. Thus, the evolution of fiction and the evolution of the consciousness of the societal apparatus are simultaneous and intermeshed. Indo-Anglican novel, right since its beginning, has inextricable bonds with the socio-political milieu where in it took birth and has been written since. The emerging national political consciousness in India which was slowly permeating to the grass-roots has been faithfully mirrored in Indo-Anglican fiction.

The partition of the Indian subcontinent was an event of such a great magnitude that profoundly affected human emotions and values to such a great extent that all creative arts and artists have come under its influence. They have been performed and produced to educate and appeal the audience about partition. But it is fiction that provides vast canvass to the creative genius to deal with the very complex theme of partition and this genre has attracted writers of all Indian languages.

Literary work is the mirror of the age in which it is written. Fiction has undeniable significance in human life – as it collects various matters in multi-dimensional ways and remains as heritage which one generation can pass to its succeeding generations. Literature, at the same time, depicts the culture of the community of which it is a part. Besides, it presents the social, communal, economic, historical, religious and cultural temperament of the people.

M. K. Naik rightly goes to the extent of saying that the real Indian fiction in English started only with the upsurge of nationalism and revolt against the foreign rule around 1930. The movement took two

directions-one naturally violent and another ideologically non-violent. Since the Indian novel in English was born before independence the politics of the freedom movement plays an integral part in the genre's development. In fact, it is possible to analyze the intimate connection between the growth of the freedom movement and the rise of Indian novel in English. As it is observed by M. K. Naik:

Up to the 1930's there was no Indian novelist who could claim sustained and considerable achievement in fiction originally written in English. Then came a sudden flowering, and it is significant that it came in 1930's a period during which the glory that was Gandhi's attained perhaps its brightest splendor. The Indian freedom struggle was already more than a generation old, yet with the advent of Mahatma Gandhi it was so thoroughly democratized that freedom consciousness percolated for the first time to the very grassroots of Indian society and revitalized it. It is possible to see a connection between these developments and the rise of the Indian novel in English; for fiction, of all literary forms is most vitally concerned with social conditions and valves. Western education through the medium of the English language exposed the Indians to English constitutions, the British institutions, the idea of freedom and other liberal political ideologies.

The scope of 'political novel' in Indian writing in English is very wide and large. It covers all the political problems and social problems in the history of Indian Society. The term political conscious is defined by Miller as a: "Way of seeing, caring about and acting in the world. It is guided by a commitment to human rights and justice and an understanding of power and inequity in social, political and economic system, relations and values."

One of the results of British impact on India in the rise of the Indian novel in English is that the Indian writers of fiction adapted the Western form and medium to their own tradition of story- telling.

The Big Three of Indo-English fiction is Mulk Raj Anand, R.K. Narayan, and Raja Rao-appeared with their first novels, the first two in 1935 and the third in 1938. These writers continued to creatively express the social, political, and spiritual aspiration of India. Along with these three, Kamala Markandaya, Nayanatara

Sahgal, and Manohar Malgonkar came up. But Malgonkar, unlike the others, often dealt with historical themes. He has written novels, thrillers, biographies, travelogues, books on history, a period play, and a large number of short stories. He has been accused of concentrating his attention more on the exotic and melodramatic than on the worthwhile aspects of Indian life.

The aspects of Indian life he portrays in his major novels are Indo-British encounter especially in the army, the disintegration of princely India, the Freedom Movement-the Gandhian struggle, the Terrorist Movement, and the Sepoy Revolt-and life in the Assam Tea Gardens. Though these are the themes in his novels, what he is chiefly concerned with is the portrayal of man's predicament in a world where values are changing too fast for his comprehension and adjustment, asN.S. Pradhan perceptively observed. What he exposes is the crisis in Indian life brought on by the winds of change in the traditional Indian society. What he argues for is a sincere adherence to our traditional values like honesty, integrity, and a sense of justice. The novel is a perfect medium, says D.H. Lawrence, for revealing to us the changing rainbow of our living relationships. Malgonkar reveals the colours of these relationships in his novels and short stories, and they are a remarkable phenomenon in modem Indo-English fiction. Branded as an entertainer and story teller, the deeper qualities of his fiction have been neglected or unperceived by many. There are only two full- length studies on his fiction by academic critics, namely G.S. Amur, and James Y. Dayananda. N.S. Pradhan takes up only one of the novels A Bend in the Ganges for a detailed analysis. The various articles by commentators do not seem to bring out the merits of the author as a significant novelist of Indian life.

Malgonkar's novels and short stories provide all these which make them easily readable and enjoyable with his varied techniques of narration like 'the first-person point of view', and 'omniscient author'. His fiction is well-made. Though his preoccupation often is with the outer world of action, it is not devoid of the inner world of introspection. The Western dramatic techniques of fiction are there along with the oriental recitalist manner of story-telling. He seems to adopt the epic method of story-telling, where episode follows episode, is the most suitable for the Indian temperament.

Vernacular languages have limited readership while Indian fiction in English has the international audience and therefore it has drawn worldwide attention of writers and scholars, critics, readers and serious students of Indian English fiction. Literature reflects the writer's personal observation of life, makes interesting use of history. An author interprets and decodes history to suit his objective and purpose of creativity. He merely makes an attempt to interpret history from a different point of view giving history a different perspective.

The novels taken for study combines history, autobiography, travelogue, anthropology and fiction, the prime concern and focus of the novel is on inter-relationships of the people rather than nation states and their rulers. Indian writers cannot get the Indian environment out of their system. The place a writer live-in, the community he is in contact with, the concerns that affect his country. All together determine the ethos and personality of the writer. The memories of mother country are memorable. Thus, it can be said that the Indian English novelists were also greatly influenced by the Gandhian consciousness. It is revealed even in the works of the post-independence Indian English novelists also A.V. Krishna Rao throws light on Gandhi's inflame on Indian English fiction:

Conclusion:

The common concern of Malgonkar is the reflection of Indian value and feeling of common man and the sensitive writers that partition was a game that was unwanted element for the common man, and an unforgettable incident in the history of the sub-continent. Many years after the partition, the two nations are still trying to heal the wounds left behind by this incision to once-whole body of India. Many are still in search of an identity and a history left behind beyond an impenetrable boundary. The two countries started off with ruined economics and lands and without an established, experienced system of government. They lost many of their most dynamic leaders, such as Gandhi, Jinnah and Allama Iqbal. India and Pakistan have been to war twice since the partition and they are still deadlocked over the issue of possession of Kashmir. The same issues of boundaries and divisions, Hindu and Muslim majorities and differences, still persist in Kashmir.