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The Impact of Bhartiya gyan Parampara on English Literature
MODULE -04
Novel

Introduction

Welcome to the captivating chapter on novels! In this module, we'll explore how the rich tapestry of Indian culture, philosophy, and social issues has profoundly influenced English literature. We'll delve into four significant novels that exemplify this cross-cultural exchange: Hermann Hesse's *Siddhartha*, Wilkie Collins *The Moonstone*, E.M. Forster's *A Passage to India*, and Mulk Raj Anand's *Untouchable*. These works not only showcase the impact of Bhartiya Gyan Parampara (Indian Knowledge Tradition) on Western literary imagination but also offer insights into the complex relationships between East and West, spirituality and materialism, and colonialism and independence.

Learning Objectives

By the end of this chapter, learners should be able to:

- ❖ Analyze the influence of Indian philosophy and spirituality on Western literature, particularly in *Siddhartha*.
- ❖ Evaluate the portrayal of India and Indian characters in colonial-era novels like *The Moonstone* and *A Passage to India*.

- ❖ Examine the social critique present in *Untouchable* and its relationship to Indian social reform movements.
- ❖ Compare and contrast the narrative techniques used in these novels and their connection to Indian literary traditions.
- ❖ Discuss the role of these novels in shaping Western perceptions of India and promoting cross-cultural understanding.

Learning Outcomes

After completing this chapter, learners will be able to:

- ❖ Identify and explain key Indian philosophical concepts present in *Siddhartha*.
- ❖ Critically analyze the representation of British-Indian relations in *The Moonstone* and *A Passage to India*.
- ❖ Articulate the main arguments against the caste system presented in *Untouchable*.
- ❖ Recognize and describe the use of Indian symbolism and imagery in these novels.
- ❖ Assess the impact of these novels on the development of postcolonial literature and criticism.

Reference to Prior Learning:

This chapter builds upon your existing knowledge of literary analysis, historical context, and cultural studies. Your familiarity with basic concepts of novel structure, character development, and thematic analysis will be crucial in understanding the complexities of these works. Additionally, any prior knowledge of Indian history, particularly the colonial period, will provide valuable context for understanding the social and political dynamics portrayed in these novels. If you've previously studied other works of postcolonial literature or explored concepts of Orientalism, you'll find many connections to those ideas in this chapter.

As we undertake this literary journey, prepare to expand your understanding of how literature can serve as a bridge between cultures, challenging preconceptions and fostering new perspectives on our shared human experience.

Novel

A novel is a book-length work of fiction that explores complex themes, characters, and narratives through prose. Characteristics length is approx. 40,000-100,000 words (approx.200-400 pages) It has fictional imaginary events, characters, and settings. Written in ordinary language, without poetry's meter or rhyme. Narrative in style it tells a story with a beginning, middle, and end. The themes explored are of universal ideas, emotions, and human experiences

Elements:

1. Plot: Sequence of events that drive the story
2. Characters: Main and supporting figures with motivations and conflicts
3. Setting: Time period, location, and cultural context
4. Theme: Underlying message or idea
5. Style: Author's unique voice, tone, and language

Types:

1. Literary fiction: Emphasizes language, themes, and character development
2. Genre fiction: Focuses on specific genres (romance, sci-fi, mystery, etc.)
3. Historical fiction: Set in a specific historical time period
4. Young adult fiction: Targets teenage readers
5. Graphic novels: Combines text and images.

Ancient Greece: Epic poems like *The Iliad* and *The Odyssey* are the basis from where the novels began and the 18th-19th centuries mark the emergence of modern novels e.g., *Don Quixote*, *Pride and Prejudice* reflects experimentation with styles, themes, and narrative structures that have led to diversification of genres, themes, and authors. Novels have the power to transport us to new worlds, evoke emotions, and challenge our perspectives.

The history of novels in India spans over two centuries, reflecting the country's rich literary diversity. First Indian novel was "Yamuna Paryatana" (1857) by Baba Padmanji (Marathi) Early

Indian English novels: "The Hindoo Patriot" (1864) by Bankim Chandra Chattopadhyay. Influence of Western literature: Indian authors began experimenting with novel forms

Indian society and religion have significantly influenced Western novel writing, particularly:

1. Hermann Hesse's *Siddhartha* (1922) - Buddhist themes and philosophy
2. E.M. Forster's *A Passage to India* (1924) - Indian culture and spirituality
3. Aldous Huxley's *The Doors of Perception* (1954) - Hindu and Buddhist philosophical ideas
4. George Orwell's *Burmese Days* (1934) - Indian colonial experience
5. J.R.R. Tolkien's *The Lord of the Rings* (1954-55) - Hindu and Buddhist mythological influences.

Indian Philosophical Concepts:

1. Reincarnation and karma (Hesse's *Siddhartha*)
2. Non-dualism (Advaita Vedanta) in Huxley's *The Doors of Perception*
3. Dharma and moral duty (Forster's *A Passage to India*)
4. Cyclical nature of time (Hindu and Buddhist influences in Tolkien's *The Lord of the Rings*)

Indian Cultural Influences:

1. Indian mythology and folklore (Tolkien's *The Lord of the Rings*)
2. Indian architecture and art (Forster's *A Passage to India*)
3. Indian music and dance (Huxley's *The Doors of Perception*)
4. Indian cuisine and festivals (Orwell's *Burmese Days*)

Literary Movements:

1. Orientalism (18th-19th centuries)
2. Aestheticism (late 19th century)
3. Modernism (early 20th century)
4. Counterculture movement (1960s)

The influences of Indian society and religion on Western novel writing reflect the cross-cultural exchange and fascination with Eastern thought that began during the colonial era and continues to this day.

Novel 01- *Siddhartha*: Hermann Hesse

Hermann Hesse (1877-1962) was a German-Swiss novelist, poet, and painter. Born on July 2, 1877, in Calw, Germany. Attended seminary in Maulbronn (1893-1895) He studied theology at the University of Tübingen(1895-1896) Dropped out due to mental health issues. Published first book of poetry, "Romantic Songs" (1898) He was influenced by German Romanticism, Friedrich Nietzsche, Arthur Schopenhauer, Indian Philosophy (Buddhism, Hinduism) .He was awarded Nobel Prize in Literature (1946) and Goethe Prize (1946) Moved to Montagnola, Switzerland (1912). Died on August 9, 1962, in Montagnola. Authors like Thomas Mann, André Gide, and Allen Ginsberg were influenced by him and also the counterculture movement icon (1960s) He has been translated into over 50 languages. He remains one of the most widely read and influential authors of the 20th century. Hesse's life was marked by struggles with mental health, relationships, and identity. His writing reflects his search for meaning, spirituality, and self-discovery. *Siddhartha* by Hermann Hesse (1922) is a novel exploring themes of spirituality, self-discovery, and the search for meaning.

Siddhartha, the handsome and respected son of a Brahmin, lives with his father in ancient India. Everyone in the village expects *Siddhartha* to be a successful Brahmin like his father. *Siddhartha* enjoys a near-idyllic existence with his best friend, Govinda, but he is secretly dissatisfied. He performs all the rituals of religion, and he does what religion says should bring him happiness and peace. Nonetheless, he feels something is missing. His father and the other elders have still not achieved enlightenment, and he feels that staying with them will not settle the questions he has about the nature of his existence. *Siddhartha* believes his father has already passed on all the wisdom their community has to offer, but he longs for something more.

One day, a group of wandering ascetics called Samanas passes through town. They are starved and almost naked and have come to beg for food. They believe enlightenment can be reached through asceticism, a rejection of the body and physical desire. The path the Samanas preach is quite different from the one *Siddhartha* has been taught, and he believes it may provide some of the answers he is looking for. He decides to follow this new path. *Siddhartha*'s father does not want him to join the Samanas, but he cannot dissuade *Siddhartha*. Govinda also wants to find a path to enlightenment, and he joins *Siddhartha* in this new life.

Siddhartha adjusts quickly to the ways of the Samanas because of the patience and discipline he learned in the Brahmin tradition. He learns how to free himself from the traditional trappings of life, and so loses his desire for property, clothing, sexuality, and all sustenance except that required to live. His goal is to find enlightenment by eliminating his Self, and he successfully renounces the pleasures of the world.

Sunburned and half-starved, Siddhartha soon ceases to resemble the boy he used to be. Govinda is quick to praise the Samanas and notes the considerable moral and spiritual improvements they both have achieved since joining. Siddhartha, however, is still dissatisfied. The path of self-denial does not provide a permanent solution for him. He points out that the oldest Samanas have lived life for many years but have yet to attain true spiritual enlightenment. The Samanas have been as unsuccessful as the Brahmins Siddhartha and Govinda left behind. At this time, Siddhartha and the other Samanas begin to hear about a new holy man named Gotama the Buddha who has attained the total spiritual enlightenment called Nirvana. Govinda convinces Siddhartha they both should leave the Samanas and seek out Gotama. Siddhartha and Govinda inform the leader of the Samanas of their decision to leave. The leader is clearly displeased, but Siddhartha silences him with an almost magical, hypnotizing gaze.

Siddhartha and Govinda find Gotama's camp of followers and are taken in. Siddhartha is initially pleased with Gotama, and he and Govinda are instructed in the Eightfold Path, the four main points, and other aspects of Buddhism. However, while Govinda is convinced to join Gotama and his followers, Siddhartha still has doubts. He has noticed a contradiction in Gotama's teachings: Siddhartha questions how one can embrace the unity of all things, as the Buddha asks, if they are also being told to overcome the physical world. Siddhartha realizes Buddhism will not give him the answers he needs. Sadly, he leaves Govinda behind and begins a search for the meaning of life, the achievement of which he feels will not be dependent on religious instruction.

Siddhartha decides to embark on a life free from meditation and the spiritual quests he has been pursuing, and to instead learn from the pleasures of the body and the material world. In his new wanderings, Siddhartha meets a friendly ferryman, fully content with his simple life. Siddhartha crosses the ferryman's river and comes to a city. Here, a beautiful courtesan named Kamala entrances him. He knows she would be the best one to teach him about the world of love, but Kamala will not have him unless he proves he can fit into the material world. She convinces him to take up the path of the merchant. With her help, Siddhartha soon finds employment with a

merchant named Kamaswami and begins to learn the trade. While Siddhartha learns the wisdom of the business world and begins to master the skills Kamaswami teaches him, Kamala becomes his lover and teaches him what she knows about love.

Years pass, and Siddhartha's business acumen increases. Soon, he is a rich man and enjoys the benefits of an affluent life. He gambles, drinks, and dances, and anything that can be bought in the material world is his for the taking. Siddhartha is detached from this life, however, and he can never see it as more than a game. He doesn't care if he wins or loses this game because it doesn't touch his spirit in any lasting way. The more he obtains in the material world, the less it satisfies him, and he is soon caught in a cycle of unhappiness that he tries to escape by engaging in even more gambling, drinking, and sex. When he is at his most disillusioned, he dreams that Kamala's rare songbird is dead in its cage. He understands that the material world is slowly killing him without providing him with the enlightenment for which he has been searching. One night, he resolves to leave it all behind and departs without notifying either Kamala or Kamaswami.

Sick at heart, Siddhartha wanders until he finds a river. He considers drowning himself, but he instead falls asleep on the riverbank. While he is sleeping, Govinda, who is now a Buddhist monk, passes by. Not recognizing Siddhartha, he watches over the sleeping man to protect him from snakes. Siddhartha immediately recognizes Govinda when he wakes up, but Govinda notes that Siddhartha has changed significantly from his days with the Samanas and now appears to be a rich man. Siddhartha responds that he is currently neither a Samana nor a rich man. Siddhartha wishes to become someone new. Govinda soon leaves to continue on his journey, and Siddhartha sits by the river and considers where his life has taken him.

Siddhartha seeks out the same content ferryman he met years before. The ferryman, who introduces himself as Vasudeva, radiates an inner peace that Siddhartha wishes to attain. Vasudeva says he himself has attained this sense of peace through many years of studying the river. Siddhartha expresses a desire to likewise learn from the river, and Vasudeva agrees to let Siddhartha live and work beside him. Siddhartha studies the river and begins to take from it a spiritual enlightenment unlike any he has ever known. While sitting by the river, he contemplates the unity of all life, and in the river's voice he hears the word on.

One day Kamala the courtesan approaches the ferry along with her son on a pilgrimage to visit Gotama, who is said to be dying. Before they can cross, a snake bites Kamala. Siddhartha and Vasudeva tend to Kamala, but the bite kills her. Before she dies, she tells Siddhartha that he

is the father of her eleven-year-old son. Siddhartha does his best to console and provide for his son, but the boy is spoiled and cynical. Siddhartha's son dislikes life with the two ferrymen and wishes to return to his familiar city and wealth. Vasudeva believes Siddhartha's son should be allowed to leave if he wants to, but Siddhartha is not ready to let him go. One morning, Siddhartha awakens to find his son has run away and stolen all of his and Vasudeva's money. Siddhartha chases after the boy, but as he reaches the city he realizes the chase is futile. Vasudeva follows Siddhartha and brings him back to their home by the river, instructing him to soothe the pain of losing his son by listening to the river.

Siddhartha studies the river for many years, and Vasudeva teaches Siddhartha how to learn the many secrets the river has to tell. In contemplating the river, Siddhartha has a revelation: Just as the water of the river flows into the ocean and is returned by rain, all forms of life are interconnected in a cycle without beginning or end. Birth and death are all part of a timeless unity. Life and death, joy and sorrow, good and evil are all parts of the whole and are necessary to understand the meaning of life. By the time Siddhartha has learned all the river's lessons, Vasudeva announces that he is through with his life at the river. He retires into the forest, leaving Siddhartha to be the ferryman.

The novel ends with Govinda returning to the river to seek enlightenment by meeting with a wise man who lives there. When Govinda arrives, he does not recognize that the wise man is Siddhartha himself. Govinda is still a follower of Gotama but has yet to attain the kind of enlightenment that Siddhartha now radiates, and he asks Siddhartha to teach him what he knows. Siddhartha explains that neither he nor anyone can teach the wisdom to Govinda, because verbal explanations are limited and can never communicate the entirety of enlightenment. Instead, he asks Govinda to kiss him on the forehead, and when Govinda does, the vision of unity that Siddhartha has experienced is communicated instantly to Govinda. Govinda and Siddhartha have both finally achieved the enlightenment they set out to find in the days of their youth.

Major Themes in the novels are

1. The Search for Meaning: Siddhartha's journey represents the universal quest for purpose and understanding.
2. Spirituality vs. Materialism: The novel contrasts spiritual pursuits with worldly attachments.
3. Identity and Self-Discovery: Siddhartha's experiences shape his understanding of himself and the world.

4. The Nature of Reality: Hesse explores the illusion of the self and the interconnectedness of all things.

5. The Cycle of Life: Siddhartha's journey illustrates the cyclical nature of birth, growth, decay, and renewal

Character Analysis:

1. Siddhartha: Protagonist, seeking enlightenment and self-discovery.

2. Gotama (Buddha): Embodies wisdom and compassion.

3. Vasudeva: Wise and selfless ferryman.

4. Kamala: Sensual and alluring courtesan.

5. Govinda: Siddhartha's friend and fellow seeker.

**The literary style is simple, lyrical prose. The novel uses Stream-of-consciousness narration
Use of symbolism and metaphors like**

1. River: Symbolizes change, transformation, and the flow of life.

2. Ferryman: Represents Siddhartha's newfound role as a guide and mediator.

3. Gotama (Buddha): Embodies enlightenment and wisdom.

4. Kamala: Represents sensual love and attachment.

5. Vasudeva: Symbolizes wisdom, compassion, and selflessness.

Philosophical Influences:

1. Buddhism: Hesse draws from Buddhist teachings on suffering, impermanence, and the Four Noble Truths.

2. Hinduism: Incorporates concepts of karma, rebirth, and the cyclical nature of time.

3. Existentialism: Explores individual freedom, choice, and responsibility.

4. Romanticism: Emphasizes the importance of nature, emotion, and individual experience.

Symbolism:

1. River: Symbolizes change, transformation, and the flow of life.

2. Ferryman: Represents Siddhartha's newfound role as a guide and mediator.

3. Gotama (Buddha): Embodies enlightenment and wisdom.

4. Kamala: Represents sensual love and attachment.

5. Vasudeva: Symbolizes wisdom, compassion, and selflessness.

This novel influenced the counterculture movement (1960s)

It is praised for its poetic and thought-provoking prose. It has been translated into over 50 languages and is considered a classic of 20th-century literature

Siddhartha remains a powerful and thought-provoking novel, exploring universal themes and philosophical ideas. Its influence extends beyond literature to art, music, and popular culture.

Self-Assessment

1. write a summary of the novel.
2. Write a note on the writing techniques used in the novel.

Novel 02- *The Moonstone: A Romance*

Wilkie Collins (born Jan. 8, 1824, London, England and died on Sept. 23, 1889, London) was an English sensation novelist, early master of mystery_story, and pioneer of detective fiction. *The Moonstone: A Romance* by Wilkie Collins is an 1868 British epistolary novel. It is an early example of the modern detective novel, and established many of the ground rules of the modern genre. Its publication was started on 4 January 1868 and was completed on 8 August 1868. The story was serialized in Charles Dickens's magazine *All the Year Round*. Collins adapted *The Moonstone* for the stage in 1877. *The Moonstone* is a classic mystery novel centered around the theft of a precious diamond, the Moonstone, and its mysterious curse. Told through multiple narrators, the story unfolds with suspense and intrigue as various characters become entangled in the search for the stolen gem. Filled with unexpected twists, the novel is considered one of the earliest examples of the detective genre, blending thrilling suspense with elements of social commentary on Victorian society.

The Moonstone showcases Collins' interest in Indian culture and his critique of British colonialism, reflecting the complex and multifaceted nature of Indian influences on Western literature. The Moonstone of the title is a diamond (not to be confused with the semi-precious moonstone gem). It has gained its name from its association with the Hindu god of the Moon, Chandra. It is protected by three hereditary guardians on the orders of Vishnu, and waxes and wanes in brilliance along with the light of the Moon.

Summary:

The Moonstone opens with a written account of the large, yellow, Moonstone diamond, sacred to Hindus as the centerpiece in their idol of the god of the Moon. It has been commanded that three Brahmin priests must always guard the stone. John Herncastle, while fighting for the British Army in India in 1799, killed the three Brahmins who were then guarding the diamond and took it back to England with him.

The novel shifts forward to the mid-1800s. Gabriel Betteredge, steward to Lady Verinder, born Julia Herncastle, has been asked by Franklin Blake, Lady Verinder's nephew, to write a full account of the events surrounding the theft of the Moonstone from Lady Verinder's house. Sir John Herncastle, a dishonorable man and family outcast, has left the Moonstone to Lady Verinder's daughter Rachel to be given to her on her eighteenth birthday. Franklin Blake has been appointed to deliver the diamond. Franklin suspects that John Herncastle knew that his life was in danger because of the Moonstone and that John had willed the ill-fated diamond to Rachel as a gesture of malice towards Lady Verinder. Franklin's suspicions are further roused when he notices Indian men following him, both in London and at Lady Verinder's country estate.

On the night of Rachel's birthday, her cousin Godfrey Ablewhite, a famous philanthropist, arrives and proposes marriage to her. Rachel, obviously in love with Franklin, refuses him. Franklin presents her with the diamond, which she wears through a dinner party and then places in her sitting room overnight. In the morning, the diamond is gone and Superintendent Seegrave of the local police is called. Rachel acts strangely, refusing to help with the investigation and treats Franklin harshly. Seegrave proves himself inept, and Franklin calls for the famed Sergeant Cuff of London to take over the case. Cuff suspects Rosanna Spearman, a housemaid of Lady Verinder and a reformed thief, of having played a part in the theft. Cuff believes that Rosanna was working in cooperation with Rachel Verinder, who stole her own diamond to pay personal debts. Several days after the theft, Cuff tracks Rosanna and finds that she has gone to great pains to hide a package and has then committed suicide. Lady Verinder's household is in disarray at the startling news of Rosanna's death and the incredible news of Cuff's suspicion of honest Rachel. Cuff is dismissed from the case, and Lady Verinder moves her household to London in hopes of distracting Rachel, who seems distraught, but will not explain herself.

Miss Clack, a satirical character of hypocritical piety, contributes the next narrative in London and describes the circumstances under which Rachel reluctantly agreed to marry Godfrey Ablewhite and then broke off the engagement. Mr. Bruff, the family lawyer, next explains that

Rachel broke off the engagement because she had information that Godfrey intended to marry her for money (Lady Verinder has recently died, and Rachel is now an heiress). Mr. Bruff also notes the continued presence of the Indians in London, who seem to have tracked the diamond to the bank of one moneylender, Septimus Luker, to whom the diamond seems to have been pledged.

Franklin Blake, the next narrator, describes his discovery that Rosanna Spearman has left a letter to him that explains the motivation of her suicide—she was in love with him and had concealed evidence that he was the thief of the Moonstone. But she killed herself when he continued to ignore her. Franklin is astounded—he has no memory of taking the gem, but an interview with Rachel confirms that she saw Franklin take the gem with her own eyes.

Franklin Continues Investigating, hoping to clear his name. Ezra Jennings, assistant to Lady Verinder's doctor, Dr. Candy, provides an explanation. Mr. Candy fell ill the night of Rachel's birthday and had been nearly unintelligible since, but Jennings believes that Candy had given Franklin a dose of opium without telling him in order to settle a dispute about modern medicine. Franklin took the diamond under the influence of the drug, reacting to his anxiety about the safety of the gem. This hypothesis is proven when Jennings stages a reenactment of the night the gem was stolen, and Franklin replicates his actions exactly, again under the influence of opium. Franklin is vindicated, and Franklin and Rachel are reconciled and engaged.

Back in London, Mr. Bruff has tracked the diamond from Septimus Luker to a sailor with a dark complexion. When Franklin and Sergeant Cuff locate the sailor, the man has been killed. The sailor is Godfrey Ablewhite, disguised. Cuff correctly determines that Godfrey has been leading a double life. Franklin, under the influence of opium, had given the gem to Godfrey after taking it from Rachel's room and asked Godfrey to store it safely in his father's bank. Godfrey had kept the gem and pawned it for money and had just redeemed it and was planning to take it to Europe to be cut up and sold. He had been killed by the Indians, who have returned to India with the Moonstone and restored it to the forehead of their idol.

Characters

- Rachel Verinder is the fiery and independent daughter of the Verinder family. Throughout much of the book, she believes that her lover Franklin Blake stole the diamond.
- Julia, Lady Verinder (née Herncastle) is her mother, a wealthy widow. She is devoted to her daughter, and summons Sergeant Cuff to investigate the theft of the Moonstone

- Colonel John Herncastle is a professional soldier and the brother of Lady Verinder. He is suspected of foul deeds during the Siege of Seringapatem in India; he gained the Moonstone by unlawful means (namely murder and theft)
- Gabriel Betteredge is a venerable man and the Verinders' head servant. He bases his personal philosophy around the book Robinson Crusoe, and frequently uses quotes from it to apply to different situations. He narrates the first section of the novel, and assists Sergeant Cuff in his investigations
- Penelope Betteredge is the daughter of Gabriel, and is also a servant in the household
- Rosanna Spearman is the second housemaid of the Verinders. A lonely figure, she was once placed in a penitentiary for theft, and so suspected of the theft of the diamond. She is infatuated with Franklin Blake and attempts to protect him; she eventually commits suicide in the Shivering Sands
- Drusilla Clack is a poor cousin of Rachel Verinder and the second narrator of the novel. A comical character, she is an unpleasant, hypocritical meddler who attempts to distribute religious tracts that she does not actually believe in. She idolizes Godfrey Ablewhite
- Franklin Blake is an adventurer and amateur detective. He is also a cousin and suitor of Rachel. It is established that he stole the Moonstone unwittingly under the influence of opium. At the end of the novel, Rachel and Franklin are married
- Godfrey Ablewhite is a philanthropist and lay preacher. He is a cousin of Rachel Verinder who becomes engaged to her in order to steal her fortune; he is the true thief of the Moonstone, and is eventually murdered by Hindu priests anxious to recover it
- Mathew Bruff is the family solicitor and the third narrator of the book. He reveals Godfrey Ablewhite's true motives to Rachel Verinder
- Sergeant Cuff is a famous detective with a penchant for roses. He is commissioned by Lady Verinder to solve the theft of the diamond, and despite being later discharged he is able to find the true culprit. He is an early example of the police detective in English crime fiction
- Dr Thomas Candy is the family physician, who loses the ability to speak coherently after recovering from a fever. Offended by Franklin Blake's comments on the profession of medicine, he doses him with laudanum as a jest, setting the events of the plot in motion
- Ezra Jennings is Dr Candy's unpopular and odd-looking assistant. He suffers from an incurable illness and uses opium to control the pain. His knowledge of this allows him to

use opium to reveal the memories of Franklin Blake, solving the mystery. He is the fourth narrator in the book

- Superintendent Seegrave is an ineffective police officer who accidentally insults several members of the Verinder household before Sergeant Cuff is able to take over
- Mr Murthwaite is a noted adventurer who has traveled frequently in India. He provides the epilogue to the story, in which he sees the Moonstone restored to its rightful place
- Septimus Luker is a moneylender. He has at one point possession of the Moonstone, before passing it on to Godfrey Ablewhite
- Lucy Yolland is a neighbour of the Verinders who is the confidential friend of Rosanna Spearman
- The Indian jugglers are three disguised Hindu Brahmins who are determined to recover the diamond.

Wilkie Collins's writing style varies greatly in *The Moonstone* depending on which narrator the reader is encountering. In general, however, the style of the novel is forthright, intense, and emotional, which belies the complexity of Collins's intensely tangled plots known for "traps" and red herrings intended to mislead a reader, and for intricate and intellectually stimulating puzzles and tricks. His figurative language provides a highly detailed and intense landscape for the reader to explore, as he engages with the psychological struggles of complicated characters. He depicts moral issues in a nuanced and thorough way through a variety of perspectives, and peppers the novel with romantic and occasionally poetic descriptions of treasure, romance. The novel's relationship with time is interestingly inconsistent, as some sections "come from" the distant past, and the end of the novel is narrated from a future beyond the events of its central plot.

Indian Elements:

1. The Moonstone diamond: Inspired by Hindu mythology's sacred stones.
2. Colonial India setting: Part of the novel is set in India during the British colonial era.
3. Indian characters: Characters like Herncastle, a British officer, and the Indian Brahmins who curse the diamond.
4. Hinduism and Buddhism: References to Eastern spiritual practices and philosophies.
5. Hindu mythology's sacred stones (e.g., Syamantaka gem)
6. Indian folklore and legends (e.g., curses, omens)
7. British colonialism in India (East India Company)

8. Indian cultural practices (e.g., worship, rituals)

Themes and Symbolism used in the novel are : Imperialism and colonialism, cultural appropriation and exploitation, identity and belonging, fate and destiny.

Self-Assessment

1. Explore Indian impact in the novel?

2. Write summary of the novel?

Novel 03 - *A Passage to India*

E.M. Forster (1879-1970) was a British novelist, essayist, and social critic. Born on January 1, 1879, in Marylebone, London. Raised in a liberal, upper-middle-class family. Tonbridge School (1893-1897) later at King's College, Cambridge (1897-1901) Influenced by Cambridge's intellectual and artistic circles. Visited India in 1912-1913 and 1921. Served as secretary to the Maharaja of Dewas (1921-1922). He was influenced by Indian culture, philosophy, and politics. He criticized British colonialism in India. Died on June 7, 1970, in Coventry

Awards and Recognition:

Nobel Prize in Literature (1953). Order of the Companions of Honour (1953). Honorary doctorates from universities worldwide. He Influenced modernist and postcolonial literature. Explored themes of class, identity, and social justice. Championed individual freedom and human connection. Forster's life and work reflect his commitment to social critique, cultural exploration, and personal freedom.

A Passage to India, which Forster had begun in 1913, was published in 1924 and is known as his most complex and mature work. It would also prove to be the last major work of fiction by Forster published during his long lifetime.

Summary -

Two Englishwomen, the young Miss Adela Quested and the elderly Mrs. Moore, travel to India. Adela expects to become engaged to Mrs. Moore's son, Ronny, a British magistrate in the Indian city of Chandrapore. Adela and Mrs. Moore each hope to see the real India during their visit, rather than cultural institutions imported by the British.

At the same time, Aziz, a young Muslim doctor in India, is increasingly frustrated by the poor treatment he receives at the hands of the English. Aziz is especially annoyed with Major

Callendar, the civil surgeon, who has a tendency to summon Aziz for frivolous reasons in the middle of dinner. Aziz and two of his educated friends, Hamidullah and Mahmoud Ali, hold a lively conversation about whether or not an Indian can be friends with an Englishman in India. That night, Mrs. Moore and Aziz happen to run into each other while exploring a local mosque, and the two become friendly. Aziz is moved and surprised that an English person would treat him like a friend.

Mr. Turton, the collector who governs Chandrapore, hosts a party so that Adela and Mrs. Moore may have the opportunity to meet some of the more prominent and wealthy Indians in the city. At the event, which proves to be rather awkward, Adela meets Cyril Fielding, the principal of the government college in Chandrapore. Fielding, impressed with Adela's open friendliness to the Indians, invites her and Mrs. Moore to tea with him and the Hindu professor Godbole. At Adela's request, Fielding invites Aziz to tea as well.

At the tea, Aziz and Fielding immediately become friendly, and the afternoon is overwhelmingly pleasant until Ronny Heaslop arrives and rudely interrupts the party. Later that evening, Adela tells Ronny that she has decided not to marry him. But that night, the two are in a car accident together, and the excitement of the event causes Adela to change her mind about the marriage.

Not long afterward, Aziz organizes an expedition to the nearby Marabar Caves for those who attended Fielding's tea. Fielding and Professor Godbole miss the train to Marabar, so Aziz continues on alone with the two ladies, Adela and Mrs. Moore. Inside one of the caves, Mrs. Moore is unnerved by the enclosed space, which is crowded with Aziz's retinue, and by the uncanny echo that seems to translate every sound she makes into the noise "bom."

Aziz, Adela, and a guide go on to the higher caves while Mrs. Moore waits below. Adela, suddenly realizing that she does not love Ronny, asks Aziz whether he has more than one wife—a question he considers offensive. Aziz storms off into a cave, and when he returns, Adela is gone. Aziz scolds the guide for losing Adela, and the guide runs away. Aziz finds Adela's broken field-glasses and heads down the hill. Back at the picnic site, Aziz finds Fielding waiting for him. Aziz is unconcerned to learn that Adela has hastily taken a car back to Chandrapore, as he is overjoyed to see Fielding. Back in Chandrapore, however, Aziz is unexpectedly arrested. He is charged with attempting to rape Adela Quested while she was in the caves, a charge based on a claim Adela herself has made.

Fielding, believing Aziz to be innocent, angers all of British India by joining the Indians in Aziz's defense. In the weeks before the trial, the racial tensions between the Indians and the English flare up considerably. Mrs. Moore is distracted and miserable because of her memory of the echo in the cave and because of her impatience with the upcoming trial. Adela is emotional and ill; she too seems to suffer from an echo in her mind. Ronny is fed up with Mrs. Moore's lack of support for Adela, and it is agreed that Mrs. Moore will return to England earlier than planned. Mrs. Moore dies on the voyage back to England, but not before she realizes that there is no "real India"—but rather a complex multitude of different Indias.

At Aziz's trial, Adela, under oath, is questioned about what happened in the caves. Shockingly, she declares that she has made a mistake: Aziz is not the person or thing that attacked her in the cave. Aziz is set free, and Fielding escorts Adela to the Government College, where she spends the next several weeks. Fielding begins to respect Adela, recognizing her bravery in standing against her peers to pronounce Aziz innocent. Ronny breaks off his engagement to Adela, and she returns to England.

Aziz, however, is angry that Fielding would befriend Adela after she nearly ruined Aziz's life, and the friendship between the two men suffers as a consequence. Then Fielding sails for a visit to England. Aziz declares that he is done with the English and that he intends to move to a place where he will not have to encounter them.

Two years later, Aziz became the chief doctor to the Rajah of Mau, a Hindu region several hundred miles from Chandrapore. He has heard that Fielding married Adela shortly after returning to England. Aziz now virulently hates all English people. One day, walking through an old temple with his three children, he encounters Fielding and his brother-in-law. Aziz is surprised to learn that the brother-in-law's name is Ralph Moore; it turns out that Fielding married not Adela Quested, but Stella Moore, Mrs. Moore's daughter from her second marriage.

Aziz befriends Ralph. After he accidentally runs his rowboat into Fielding's, Aziz renews his friendship with Fielding as well. The two men go for a final ride together before Fielding leaves, during which Aziz tells Fielding that once the English are out of India, the two will be able to be friends. Fielding asks why they cannot be friends now, when they both want to be, but the sky and the earth seem to say "No, not yet. . . . No, not there."

The novel criticizes colonialism while pondering the more personal difficulties of forming relationships with individuals of different beliefs and cultures. While the plot and characters focus

mainly on the English-Indian conflict, the themes of the novel go beyond it – the situation in India often becomes a microcosmic metaphor for division and tribalism around the world, and for the existential challenge of becoming intimate with anyone, regardless of their race or religion. Forster calls for unity and understanding between all people, but is also plainly unconvinced that the world in its current state is capable of such an achievement.

Themes in *A Passage to India*:

(1) Colonialism and Imperialism: Critique of British rule in India.(2).Cultural Differences: Exploration of Indian and Western cultural clashes.(3)Identity and Belonging: Struggles of Indians and British expatriates.(4)Social Class: Critique of social hierarchies in India and Britain.(5)Spirituality and Philosophy: Exploration of Hinduism, Islam, and Western rationalism.(6) Friendship and Human Connection: Bridge between cultures.

The writing style is modernist narrative structure, Nonlinear, fragmented, and introspective. Indian landscapes, architecture, and artifacts are used as symbols. Irony and satire is through critique of colonialism and social norms. The novel is written in philosophical and poetic language. Reflections on nature, identity, and existence. Multiple narrative voices through Indian, British, and hybrid perspectives. Exploration of Indian spirituality and philosophy is through Hinduism and Islam in the novel. Indian mythology and folklore is referenced to Hindu gods and stories. Indian architecture is critique in the form of mosques, temples, and caves. There is a portrayal of Indian culture, customs and Indian daily life, festivals, and traditions. Urdu and Hindi languages: Incorporation of Indian phrases and words. The Marabar Caves inspired by Ellora Caves in Maharashtra and the Ganges River are symbols of spiritual renewal and connections. Description of Diwali and Eid celebrations. There are descriptions of saris, turbans, and kurta-pajamas.

- Indian Characters who represent Indian point of view are:Dr. Aziz: Representative of Indian intellectual and cultural aspirations.
- Professor Godbole: Embodiment of Indian spirituality and philosophy.
- Fielding: Bridge between Indian and British cultures.
- Mahmoud Ali: a Lawyer who is sophisticated, westernized, and cynical he is a representative of Indian intellectual and cultural ambiguity Hamidullah: A Merchant who is Warm, hospitable, and traditional. He symbolizes Indian hospitality and cultural heritage. These characters navigate complex cultural, social, and philosophical tensions, illustrating Forster's nuanced exploration of human relationships and cultural clashes.

- A Passage to India remains a landmark novel exploring the complexities of colonialism, cultural identity, and human connection. Forster's Indian influences and experiences deeply shaped the narrative, themes, and characters.

Self-Assessment

1) Write a summary of the novel and trace Indian influence in it?

Novel 04 - *Untouchable*

Mulk Raj Anand (born December 12, 1905, Peshawar, India [now in Pakistan]—died September 28, 2004, Pune) was a prominent Indian author of novels, short stories, and critical essays in English who is known for his realistic and sympathetic portrayal of the poor in India. He is considered a founder of the English-language Indian novel.

Untouchable is one of the most celebrated novels in Indian English literature for its realistic rendering of the life of a sweeper boy named Bakha who is an untouchable. E.M. Forster describes him in the Preface to the novel, “Bakha is a real individual, lovable, thwarted, sometimes grand, sometimes weak and thoroughly Indian. Even his physique is distinctive; we can recognize his broad intelligent face, graceful torso, and heavy buttocks as he does his nasty job or steps out in artillery boots in hope of a pleasant walk through the city with a paper packet of cheap sweets in his hand.” This novel shows a realistic picture of all the oppressed sections of society during the pre-independence period of India. Bakha, the protagonist of the novel, is representative of all the downtrodden people of the country who faced discrimination and suppression due to their caste. Bakha and other characters in the novel suffer due to the fact that they belong to the lower caste. We get a bleak vision of their place of living as described in the beginning of the novel, “The outcastes’ colony was a group of mud-walled houses that clustered together in two rows, under the shadow both of the town and the cantonment but outside their boundaries and separate from them. There lived the scavengers, the leather-workers, the washer men, the barbers, the water-carriers, the grass-cutters and other outcastes from Hindu society.” These sections of people suffer because they are by birth regarded as outcastes by others. Mulk Raj Anand has brought to limelight the artificiality and hypocrisy of the upper caste men especially men like Pandit KaliNath who preaches good things in life but is himself corrupted to the core. Untouchable is the story of a

single day in the life of Bakha and gives an account of the humiliation and struggle that he and other lower caste people had to go through. Bhaka was dissatisfied with his profession as a toilet cleaner and wanted to pursue a better life by educating himself. The lower caste people were restricted from drawing water from wells, entering temples or touching anything as it was believed that things would become polluted if they were touched by untouchables. Bakha was also subjected to mental and physical abuse mainly by the upper caste Hindus. Even his sister was sexually assaulted by Pandit Kalinath who called her to clean the courtyard of his house. He was attracted by Sohini's youthful beauty and tried to touch her but when Sohini shouted the Pandit turned the situation by claiming that he was touched by an untouchable and put the blame entirely on Sohini. Bakha arrives at the place and sends Sohini back. Although he was furious with anger, he did not say anything and left the scene. He comes home and tells his father that people think they are dirty simply because they clean the dirt. He feels that it is a curse which he should destroy as soon as possible. That afternoon he attends the marriage of Ram Charan's sister whom he loved once but could not marry due to their class difference. Later in the evening Bakha goes to play hockey match at Havilder Charat Singh's place. In the midst of the game a little boy is wounded and Bakha tries to help him but he is rebuked by the boy's mother for having polluted her son. Bakha feels quite dejected as he faces humiliation all around him. However on one occasion Bhaka gets inspired after listening to Gandhi's thoughts about untouchability which he regarded as a malpractice and wanted people to get rid of it. The novelist provides three different alternatives to ensure a better life to the protagonist and the people of his community. Bakha was advised by Col. Hutchinson to convert to Christianity that is devoid of any caste system and he would never face discrimination in his life any more. Moreover Gandhi's views on untouchability and the education he imparted to these outcasts have enlightened people to a great deal. At the end of the novel, we find that Bhaka meets a poet named Iqbal Nath Sarshar who informs him about a new technique of cleaning fecal matter automatically, that is, toilet-flush machines. This would not require human effort to clean excreta and put an end to manually cleaning toilets. Bakha regards this to be a solution for his problem and feels that a transformation will surely take place to improve his condition of living.

Mulk Raj Anand's commitment to reveal the deep-rooted social malice in Indian society made him create Bakha. He wanted to show the youth's unique sensitivity as against the people of the upper caste who thought merely touching him is degradation. He meant symbolically to show that such small tenderness among people in private life or the catharsis of human existence. The

evil of untouchability is the main theme of the novel *Untouchable*. It draws our attention toward the miseries faced by the untouchables. The injustice, humiliations, and degradation faced by a particular section of the society is even visible in modern Indian society.

Anand employs the stream of consciousness technique which was a dominant characteristic in most of the writings of the period especially by Woolf, Joyce and others. The stream of consciousness method is used to delve deep into the mind of the central character, Bakha, who is tormented by the treatment of the society towards him and his fellow beings. It can be regarded as a psychological novel as well for it gives us a vivid account of Bakha's thoughts and ponderings most of which are fragmentary in nature. The novel also has a dream sequence in which Bakha finds himself surrounded by a group of monkeys. There are also a number of flashbacks used along with symbolic images and thoughts combined with an awareness of the reality that renders a modern touch to the novel. Anand uses a number of images that are recurrent in the novel, mostly the image of the sun and the river. The sun is the symbol of creative and vital force of life and is seen as a contrast to the lives of the people. The image of the river is symbolic of the anguish and grief of the people as it stands for the flow of existence which is past change. The novelist uses a number of words, idioms and phrases in English which reflect the Indian way of speaking. There are many words in Hindi and Punjabi that have not been translated into English like girja ghar, jalebi, babu, Harijan whereas some abusive words in Hindi have been translated into English like son of a pig, swine dog and others. The aim was to capture the flavor and colour of a particular village in Punjab during pre- independence times and give a realistic representation of it.

Major characters

- Bakha is an 18-year-old sweeper and the novel's protagonist. He is Lakha's son, Sohini and Rakha's older brother, and a good friend of both Chota and Ram Charan.
- Lakha is the father of Bakha, Sohini, and Rakha, and the Jemadar (head sweeper) of Bulashah. Though Lakha was once a patient and ebullient man, his wife's death has changed him
- Sohini is Bakha's younger sister and Lakha's youngest child. She is very beautiful, lusted after by men across town and even by Bakha himself.
- Rakha is Bakha's younger brother and Lakha's middle child. Though Rakha also works as a sweeper, he is less motivated than Bakha either to complete his tasks or to escape the punishment.

The novel *Untouchable* is focused on the cast system. The central character of the novel Bakha belongs to an untouchable community and he is very much impressed by Mahatma Gandhi and his leadership in the country. He is very much frustrated by the cast system. This novel untouchable focuses on the social and psychological ramifications of the cast system in India, particularly focusing on the plight of dalit community. Bakha the central character gets the dehumanizing treatment and he is in search of the human dignity which is not the part of untouchables. Bakha thought that his work is hand over to him because of his untouchability and there must be someone in the world who will remove this untouchability and therefore he is expecting this from the great leader Mahatma Gandhi. There is much more humiliation to him on the base of the untouchability but there are few characters in the novel who treated him properly, he loves to have their company, in short he needs self respect which is not getting because of his low cast. Therefore Bakha is expecting more from the father of the nation that is Mahatma Gandhi. This novel serves as call for the social reformation and need to give collective efforts for the eradication of caste system which is Gandhian thought. Those at the bottom of the hierarchy, who fall outside the four main categories of Brahmins (priests and teachers), Kshatriyas (warriors and rulers), Vaishyas (traders and merchants) and the Shudras (laborers), are considered “untouchables” or Dalits. Mahatma Gandhi has always encouraged the individuals to empathize with the marginalized and work towards their upliftment. In other words Mahatma Gandhi was kind of hope and aspirations for the downtrodden people, especially for Bakha the central character who is very much disturbed with the treatment given by the society because of his caste restrictions. This novel breaks the taboos and proclaims a new era for the Indian society.

Self-Assessment

1. Write about Gandhian influence on the novel?
2. Critically examine the novel?

Conclusion

This unit has explored several significant novels that demonstrate the profound influence of Indian culture, philosophy, and social issues on English literature. Through examining works like

Hermann Hesse's *Siddhartha*, Wilkie Collins' *The Moonstone*, E.M. Forster's *A Passage to India*, and Mulk Raj Anand's *Untouchable*, we can observe the diverse ways in which Indian thought and traditions have shaped Western literary imagination.

These novels showcase various aspects of Indian influence:

1. Spiritual and philosophical concepts: *Siddhartha* delves deep into Buddhist and Hindu philosophies, exploring themes of self-discovery and enlightenment.
2. Colonial interactions: *The Moonstone* and *A Passage to India* reflect the complex relationships between British colonizers and Indians, highlighting cultural misunderstandings and the impact of imperialism.
3. Social critique: *Untouchable* addresses the caste system and social inequalities in India, bringing attention to issues of discrimination and the need for social reform.
4. Symbolism and imagery: Many of these works incorporate Indian symbols, landscapes, and cultural elements to enrich their narratives and themes.
5. Narrative techniques: Some of the novels, particularly *Untouchable*, employ modernist techniques like stream of consciousness, influenced by both Western and Indian literary traditions.

The study of these novels reveals that the impact of *Bhartiya Gyan Parampara* (Indian Knowledge Tradition) on English literature is multifaceted and significant. It has not only provided new themes and settings for Western authors but has also influenced narrative styles, character development, and philosophical underpinnings of their works.

Furthermore, these novels have played a crucial role in introducing Indian culture, spirituality, and social realities to Western readers, fostering cross-cultural understanding and dialogue. They have also contributed to the development of postcolonial literature and criticism, encouraging a more nuanced and critical examination of colonial histories and cultural interactions.

In conclusion, the impact of Indian knowledge and traditions on English literature has been profound and enduring, enriching the literary landscape with new perspectives, themes, and narrative approaches. This cultural exchange continues to shape contemporary literature, promoting a more globally aware and diverse literary canon.

Activity

Compare and Contrast Essay:

Choose two of the novels discussed in this unit (*Siddhartha*, *The Moonstone*, *A Passage to India*, or *Untouchable*) and write a 1000-word essay comparing and contrasting how they incorporate Indian influences. Consider the following aspects:

1. Themes related to Indian culture or philosophy
2. Portrayal of Indian characters
3. Use of Indian symbolism or imagery
4. Critique of colonialism or social issues in India
5. Narrative techniques influenced by Indian traditions

Assessment/Know Your Progress:

1. How does Hermann Hesse's *Siddhartha* reflect Buddhist and Hindu philosophical concepts?
2. Discuss the significance of the Moonstone diamond in Wilkie Collins' novel and its connection to Indian culture.
3. Analyze the character of Dr. Aziz in *A Passage to India* and his role in representing the Indian perspective.
4. How does Mulk Raj Anand's *Untouchable* address the issue of the caste system in India?
5. Compare the portrayal of British-Indian relations in *The Moonstone* and *A Passage to India*.

Glossary

Bhartiya Gyan Parampara: Indian Knowledge Tradition

Untouchable: A person considered to be of the lowest caste in traditional Indian society

Colonialism: The policy or practice of acquiring political control over another country, occupying it with settlers, and exploiting it economically

Brahmin: A member of the highest Hindu caste, traditionally assigned to the priesthood

Marabar Caves: Fictional caves in *A Passage to India*, inspired by the Barabar Caves

Stream of consciousness: A narrative mode that seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes

Karma: The sum of a person's actions in this and previous states of existence, viewed as deciding their fate in future existences

Nirvana: A transcendent state in which there is neither suffering, desire, nor sense of self

Imperialism: A policy of extending a country's power and influence through colonization, use of military force, or other means

Caste system: A hereditary class structure that historically divided Hindu society

Dharma: The eternal and inherent nature of reality, regarded in Hinduism as a cosmic law underlying right behavior and social order

Modernist literature: A literary movement characterized by a break with traditional ways of writing, often reflecting fragmentation and alienation in society

Postcolonial literature: Literature that responds to, describes, or grapples with the aftermath of colonialism

Orientalism: The representation of Asia, especially the Middle East, in a stereotyped way that is regarded as embodying a colonialist attitude

Advaita Vedanta: A school of Hindu philosophy and religious practice, which asserts the essential unity of all phenomena

Syamantaka gem: A legendary jewel from Hindu mythology, often associated with the god Krishna

Epistolary novel: A novel written as a series of documents, usually letters

Bildungsroman: A novel dealing with one person's formative years or spiritual education

Sati: A former practice in India in which a widow burned herself to death on her husband's funeral pyre

Bhakti: Devotional worship directed to one supreme deity, usually Vishnu or Shiva in Hinduism

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