

## Original Article

### The Triad of Modernity: A Comparative Analysis of Social, Historical, and Political Realism in the Novels of Mulk Raj Anand, Manohar Malgonkar, and Nayantara Sahgal

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#### Abstract

*This paper explores the divergent paths of the Indian English novel through a comparative study of Mulk Raj Anand, Manohar Malgonkar, and Nayantara Sahgal. While contemporary to one another, these authors represented distinct segments of the Indian psyche. Anand acted as the conscience of the marginalized, Malgonkar as the chronicler of the vanishing aristocratic and martial traditions, and Sahgal as the analyst of the post-colonial political landscape. By synthesizing their major works, this study highlights how the Indian novel transitioned from a tool of social protest to a medium for historical reassessment and political critique.*

**Keywords:** Indian English Fiction, Social Realism, Post-Colonialism, Subaltern Studies, Mulk Raj Anand, Manohar Malgonkar, Nayantara Sahgal, The Political Novel, Historical Narrative, Caste Hierarchy, Nehruvian Era, Partition Literature, Princely India, Feminist Consciousness, National Identity.

#### Introduction

The evolution of the Indian English novel is not a linear progression but a multifaceted expansion. In the mid-20th century, three writers emerged who redefined the boundaries of Indian fiction. Mulk Raj Anand brought the "lower depths" of society into the literary mainstream. Manohar Malgonkar captured the tension of a nation caught between its colonial military discipline and the chaos of independence. Nayantara Sahgal provided an insider's view of the moral dilemmas within the high offices of New Delhi. Together, they offer a panoramic view of India's social hierarchy: from the gutter to the garrison to the government.

#### Mulk Raj Anand: The Aesthetics of Social Protest

Anand's entry into literature was a revolutionary act. Influenced by Marxism and the European tradition of social realism (particularly Dickens and Zola), he sought to give a voice to those traditionally silenced by the Indian caste hierarchy.

#### The Subaltern Perspective

In his seminal work, *Untouchable* (1935), Anand breaks the "taboo of the touch." The protagonist, Bakha, is not a hero of grand actions but a victim of a systemic structure. Anand's genius lies in his ability to humanize the "polluted" body, making the reader experience the psychological weight of an accidental touch.

#### Labor and Exploitation

In *Coolie* (1936), Anand expands his critique to the economic exploitation inherent in both colonial and indigenous capitalism. Through Munoo's journey from the hills to the tea estates and eventually to the urban slums of Mumbai, Anand illustrates that poverty is as much a prison as the caste system. His prose is deliberately raw, stripping away the romanticism often associated with rural Indian life to reveal the "ugliness" of survival.

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## Manohar Malgonkar: The Chronicler of Valor and Vanishing Eras

If Anand looked downward at the soil, Malgonkar looked at the horizon of history. His novels are marked by a deep sense of "Old World" values—honor, duty, and the tragic irony of change.

### The Martial Tradition

In *Distant Drum* (1960), Malgonkar provides the definitive portrayal of the Indian Army officer. He explores the "code" that bound the officer class together, even as the British departed. For Malgonkar, the transition from British to Indian rule was not just a political shift but a spiritual test for those who lived by the sword.

### The Twilight of the Princes

*The Princes* (1963) serves as an elegy for the princely states of India. Unlike the populist view that dismissed the Maharajas as mere relics, Malgonkar offers a nuanced portrayal of the internal struggle between feudal loyalty and democratic necessity. In *A Bend in the Ganges* (1964), he contrasts the ideologies of non-violence and revolutionary terrorism, suggesting that the "bend" in the river of history was often carved out by blood rather than speeches.

## Nayantara Sahgal: The Anatomy of Political Power

Sahgal's contribution is the "political novel" of the elite. Having grown up in the heart of the Nehru-Gandhi dynasty, her fiction is an intersection of personal autonomy and public policy.

### The Domestic-Political Parallel

Sahgal's unique technique involves mirroring the political state of the nation within the marital state of her characters. In *Storm in Chandigarh* (1969), the partition of Punjab serves as a backdrop for the emotional partition of a failing marriage. She suggests that the lack of communication and the presence of authoritarianism in a household are micro-reflections of the same failures in the state.

### The Critique of Authoritarianism

*Rich Like Us* (1985) is arguably her most significant work, providing a scathing critique of the Emergency (1975–1977). Through characters like Sonali, a civil servant, Sahgal examines the corruption of the bureaucracy and the moral decay that occurs when democratic institutions are bypassed. Her work is a plea for the "liberal individual" in a society increasingly dominated by slogans and power-lust.

### Comparative Synthesis: Thematic Divergence

To understand the full scope of their contribution, we must look at how they treat the "pillars" of Indian society: the Caste System, the British Legacy, and the Role of Women.

Theme Mulk Raj Anand (The Proletarian) Manohar Malgonkar (The Aristocrat) Nayantara Sahgal (The Diplomat)

**The Caste System** Views it as a human rights violation. Focuses on the physical and psychological filth forced upon the "lower" castes. Largely peripheral. He focuses more on the class distinctions within the military and royalty rather than ritual caste. Views it through a political lens, often discussing how caste blocks are manipulated during democratic elections.

**The British Raj** Sees the British as exploiters of labor, though he appreciates Western secularism and technology as tools for liberation. Holds a nostalgic respect for British military discipline and the "gentlemanly" codes of conduct inherited from them. Views the Raj as a moral paradox—the source of both colonial oppression and the liberal democratic ideals she defends.

**The Female Identity** Women are often depicted as double-victims—oppressed by both colonial poverty and patriarchal tradition (Gauri). Women are often romanticized or secondary to the "manly" world of war and politics, acting as catalysts for the hero's honor. Women are central protagonists seeking intellectual and sexual autonomy within the suffocating "corridors of power."

### 1 The Treatment of the "New India"

A critical point of comparison is how each author envisioned the future of the nation post-1947.

**Anand's Secular Modernism:** For Anand, the "New India" was to be built on the foundations of science and the erasure of religious superstition. In the ending of *Untouchable*, he offers three solutions for Bakha: Christ, Gandhi, or the Flush Toilet. By choosing the machine (the toilet), Anand signals his belief that technology, not just spirit, would break the back of the caste system.

**Malgonkar's Skeptical Realism:** Malgonkar was less optimistic. His novels often end in a sense of loss—the loss of a kingdom, the loss of a brother-in-arms, or the loss of a moral compass during Partition. In *A Bend in the Ganges*, the tragedy of the characters suggests that the "freedom" won was tainted by the communal violence that birthed it.

**Sahgal's Democratic Vigilance:** Sahgal's novels are a constant warning. For her, the "New India" is a fragile experiment. She is concerned with the moral fiber of the leadership. In *A Time to be Happy*, she explores the "Brown Sahibs"—Indians who stepped into the shoes of the British but failed to adopt a truly Indian soul or a democratic spirit.

## 2 Stylistic Innovation: Language as a Weapon

The three authors used the English language as a tool to carve out an Indian identity, but their "tools" were sharpened differently:

**Anand's Literal Translation:** He often translated Punjabi idioms directly into English (e.g., "eating my head" or "son of a pig"). This was a deliberate attempt to force the English language to carry the weight and "smell" of Indian soil.

**Malgonkar's Narrative Speed:** His style is cinematic. He avoided the heavy philosophizing of Raja Rao or the linguistic experimentation of Anand, opting for a high-paced, objective narrative that mirrored the efficiency of the military world he loved.

**Sahgal's Intellectual Dialogue:** Her novels are "talkative." The action often takes place during dinner parties, garden meetings, or office briefings. Her style is one of sophisticated irony, used to expose the hypocrisy of the ruling class.

## Conclusion

The literary triad of Mulk Raj Anand, Manohar Malgonkar, and Nayantara Sahgal provides a comprehensive "Social History" of India. If one were to read only these three, they would understand the pain of the untouchable, the pride of the soldier, and the peril of the politician. Their works collectively argue that the "Indian Identity" is not a single narrative, but a complex tapestry of caste, history, and ideology. They moved the Indian English novel from being a colonial imitation to a robust, self-searching, and world-class literary form. The legacy of these three writers lies in their refusal to simplify the Indian experience. Mulk Raj Anand ensured that the "lowly" could no longer be ignored by the literary elite. Manohar Malgonkar ensured that the complexities of history and the military tradition were preserved against a tide of simplistic nationalism. Nayantara Sahgal ensured that the internal workings of power and the female quest for identity were brought to the forefront of the national narrative. Collectively, their major novels provide a holistic archive of India's journey into the modern age.

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