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NATIONALISM IN INDIAN AND NIGERIAN PRE-INDEPENDENCE NOVELS

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ABSTRACT

The political developments in third world countries in the first half of the last century gave rise to nationalism as a reaction against colonialism. This paper explores the theme of nationalism in selected Indian and African novels dealing with the national movements in India and Nigeria. It examines how Mulk Raj Anand, Raja Rao and Chinua Achebe deal with the national movement and the struggle for freedom in their novels and how they view the encounter with the British presence. One of the objectives of the study is to show the similarities in the national experience in India and Nigeria in the first half of the last century and how the three novelists deal with this experience. The focus is on Anand's *The Sword and the Sickle*, Raja Rao's *Kanthapura* and Achebe *Things Fall apart* and *Arrow of God*. How did the protagonists react to the foreign presence in their countries? Did they succeed in their struggle? The paper argues that Indian culture was more deeply rooted in history than the Nigerian culture; and this is why it preserved its national identity.

Key words: Chinua Achebe , Mulk Raj Anand , nationalism , novel , Raja Rao

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LITERATURE REVIEW AND BACKGROUND

Nationalism is defined as "loyalty and devotion to a nation, especially a sense of national consciousness exalting one nation above all others and placing primary emphasis on the promotion of its culture and interests as opposed to those of other nations or supranational groups (<http://www.merriamwebster.com>...). In wikipedia.org nationalism is defined as "essentially a shared group feeling in the significance of a geographical and sometimes demographic region seeking independence for its culture and/or ethnicity that holds that group together, this can be expressed as a belief or political ideology that involves an individual identifying with, or becoming attached to, one's nation." Merriam-Webster

dictionary defines nationalism as " a feeling that people have of being loyal to and proud of their country often with the belief that it is better and more important than other countries: a desire by a large group of people (such as people who share the same culture, history, language, etc.) to form a separate and independent nation of their own" .It is a broad term that covers a wide range of meanings. The basic thing in nationalism is the love of one's country and a wish to see it politically independent. Nationalism is one of the forces that shape the national and cultural identity of a people. Nationalism in this paper means two things; the armed resistance to colonial rule and the psychological, social and cultural resistance to the idea of colonialism. The main objective of the study

is to compare the theme of nationalism in two of the most important Third World literatures; Nigerian literature and Indian literature. The focus will be on selected novels by Chinua Achebe (1930-213), Mulk Raj Anand (1905- 2004) and Raja Rao.(1908-2006).

The political developments in third world countries in the first half of the last century gave rise to nationalism as a reaction against colonialism. National sentiments expressed themselves in different forms, social, economic, political and cultural. The national consciousness of any nation can be read in its creative writings and therefore literature was one of the means through which the colonized people encountered colonialism. Jameson states that in Third World literature 'the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society'(69).The private story of the individual is tied with the national story of the country. Therefore, the personal becomes the national and the family becomes the nation. In order to give a vivid picture of the historical development in their countries, Third World writers resorted to mixing fact and fiction, myth and reality, the past of their countries with the present. They usually combine in their writings traditional techniques of narrating history with new ones. In India and Nigeria, many of the writers were brought up in multiethnic, multilingual, multireligious communities and they struggled to create a national harmony that includes all segments of society irrespective of religion, ethnicity and social caste. Added to this was a chaotic colonial situation where the European colonial rule was in place. Therefore, nationalism, for these writers, was not only a resistance of the foreign power but also a way of unifying the various ethnics, religions, and languages.

The social, political factors that played major role in the rise of nationalism in India and Nigeria are similar. These factors include the role of the educated elite, the racial practices of the British, the emergence of nationalist political parties and groups, and the return of the soldiers who fought in the World Wars. Colonial policies by the British in India and Nigeria equally contributed in stimulating national consciousness. The British mistreated the colonized people depriving them of their rights and

dealing with them as second –rate citizens. The colonial racial activities contributed in spurring nationalist feelings among the elite and the masses alike. Another similarity in the development of nationalism in both countries is the return of the soldiers who fought during the world wars.Nationalist feelings and activities were strengthened by the influence of the soldiers who had fought in the war. Most of them returned with new skills and with new awareness of the importance of a national identity. They like Lau Singh in Anand *The Sword and the Sickle*, took active part in the freedom movements in both countries. Another factor that contributed to the grievances of the Indians and Nigerians is the fact that there was much discrimination shown in respect of appointment of Indians and Nigerians to the government services.

Literature in English from Africa and India has been set against a backdrop of struggle for independence. Novel emerged as a new creative force of resistance against the injustice and oppression of the colonizers in many of the countries that fought for freedom. Naturally, no creative writer at that time could probably evade the happenings of his time or avoid dealing with the national aspirations of his people. He had to deal with the social and political situation in his country and take part in the national struggle. The politics of freedom movements plays an important role in the development of the novel in countries like India, Nigeria, and Kenya. African and Indian novelists recognized the implications of imperialism and its effect on the colonized nations. The events associated with the struggle for freedom were used in their novel and the question of national identity became a prominent topic.

Since its beginning, the colonial system had been systematically eroding the identities of colonized peoples. This had its negative effects on the way the colonized people view themselves. It was the duty of writers to urge their people to take pride in their national identity, history and culture. Moreover, they tried to address the western reader and clarify any misconceptions regarding the identity of the colonized people or the nature of colonialism. These writers knew that until colonized

peoples rejected the beliefs about themselves created by the colonizers and about the colonizers themselves, there would be no hope of ending colonial presence and achieving independence. The emergence of the novel in India and Africa is, therefore, a direct consequence of the development of colonialism

The writers and the language of the colonizer:

To recreate an Indian and Nigerian identities there had to be a separation from colonial power, culture and ideologies. This separation is fundamental because it allowed people to redefine themselves outside of the colonial sphere. This separation could be promoted by various means including literature. Fanon believes the writer has the ability and influence that can infuse a colonial people with the ideas necessary to create national consciousness. He outlines the path that colonized writers tend to take in their writing, which consists of three steps assimilating the colonizer's culture, having his convictions shaken, and finally entering into a "combat stage" to "rouse the people" (158-59). Many Indian and African writers faced a difficult challenge regarding the language they should use in their writings. Some of them decided to write in English, the language of the colonial power. The decision to write in the English language sparked innumerable debates, in India and Nigeria as well as the whole of Africa.

The controversy over which language or languages African and Indian writers should or may use in producing their literary works, involve two opposing camps: a camp for local languages and against foreign (European) languages, and a camp largely in favor of using European languages. The British introduced education in English in India and Nigeria for their own selfish reasons. Ironically, the rise of English helped in promoting the nationalist movement. English educated Indians and Nigerians acquired nationalist consciousness. English also helped in making communication between different groups easier in countries with various languages. The use of English language by African and Indian writers achieves the first goal of erasing internal differences, which constitute regional identities in India and African countries. Talking about the role of English in India, Gowda states that "Western

Education has given India a common language in which her educated classes freely exchange views and ideas. A common language is of great help towards the formation and growth of National unity the process of development of spirit of Nationality would have been not only difficult but also infinitely prolonged without the English language"(64)

Nationalism in India

The beginning of the 1930s marks the real rise of Indian Nationalism and the emergence of Indian National Congress. It was a national and pan-Indian party that encompassed in its fold all the cross-sections of the Indian society. The Indian National Congress had created a sense of Indian identity across the vast stretch of the country, unifying the people of different castes, religions and ethnics. It changed the attitudes of the people from being regional into national. The period between the two world wars was the age of Gandhi in which he influenced every part of Indian national life-political, religious, social, economic and cultural life. Only his personality could take up the task of unifying Indian diversities on the one hand, and creating unified Indian tradition in the face of the western civilization. **Survase** states "When the Gandhian tornado struck India, a change was visualized in mostly all directions, including the novel. There was intensification in the sense of nationalism as well as endeavors to construct of the idea of a modern India."(2013) Gandhi "kindled the nation awakening the non-violent movement within the Indian minds through non-cooperation and disobedience movement. Besides the political freedom, Gandhi also strived for economic sovereignty and a spiritual renaissance." (Elmo Raj, 2013, 4)

National experience is a central theme in the Indian English novel before independence. The historical events of this turbulent period are portrayed in the different novels dealing with this period. Mahatma Gandhi's passive resistance movement, the khilafat Movement, the inhuman massacre in Jallianwala Bagh, the boycott of the foreign goods, the Civil Disobedience Movement of 1930, the famous Dandi March, the Government of India Act of 1935, the Quit India Movement of 1942 and many other historical events are dealt with in

the creative writings of English Indian novel. Not only historical events but also political figures are presented in these novels such as Gandhi and Jawahar Lal Nehru.

Raja Rao's *Kanthapura*

Rao's *Kanthapura*, is an" engaging portrayal of a pre-Independence village set during the thirties against India's political background which fuses traditional religious faith and the intensely political truth-force of the Gandhian non-violent movement"(Mercanti,230). According to **Prayer Elmo Raj** the novel is "one of the finest depictions of the Freedom Movement commenced in the early twentieth century by Mahatma Gandhi to lead India towards freedom from the colonial British rule. India's freedom struggle which exerted considerable influence on the demeanor of Indian population is the central thrust of the novel"(Gandhian Ideals, 2013). The novel deals with the impact of the philosophy of non-violence advocated by Gandhi on a small Indian village in South India in the 1930's. Gandhi himself is portrayed as a divine figure, an incarnation of Krishna who can put an end to the suffering of the Indian nation. The novel combines the ancient myth with the present reality through the beliefs of the simple villagers. Rao vividly depicts the suffering of the Indian workers working for the British " Armies of coolies marched past the Kenchamma Temple, half-naked, starving, spitting, weeping, vomiting, coughing, shivering, squeaking, shouting, moaning, coolies – coolies after coolies passed by the Kenchamma Temple, the maistri before them, while the children clung to their mothers' breasts, the old men to their son's arms, and bundles hung over shoulder and arm and arm and shoulder and head " (1997, 48) The people are oppressed by caste hierarchy and the colonial political structures. The protagonist of the novel is Moorthy a gifted man who is inspired by the teachings of Gandhi. He has decided to battle economic oppression and exploitation. He tries to improve the situation of the people in the village and workers who work at the Skeffington Coffee Estate. He crosses traditional barriers of caste by seeking the Brahmins' support to achieve his aim.

Raja Rao gives a realistic image of a traditional Indian rural community with its beliefs, traditions, customs, caste system, and superstitions. The representation of traditional Indian society is a way of countering the culture of the colonizers. It is also a method of redefining Indian identity."The conflict between the young Moorthy and the hierarchically drenched society is an archetype of Indian society that Gandhi attempted to revolutionarily alter."(Elmo Raj , 2013, 5) Moorthy is presented as an idealist who is trying to carry out Gandhi's vision of India in his small village. All the strands of Gandhian struggle against colonialism – social, political, and religious meet in the character of Moorthy making him a good representative of Gandhi's influence during this period." Moorthy is the "Gandhi's incarnate" who instills the fire of revolution among the Kanthapurians.(Swain, 2001, 78) he was able to convince the traditional villagers, who believe in the old traditions of social castes and untouchability to gradually change their views and get united in the struggle for freedom. What is remarkable in the novels of Raja Rao is his strong belief that religion has a vital role in the freedom struggle. This is why he depicted Gandhi as a symbol of divine power.

Religion plays a significant role in *Kanthapura* suggesting the energizing power that it had among the people. The villagers who are newly enrolled as members of the Congress appear in the oath-taking ceremony that is performed in the sanctuary at the presence of God. Moorthy requests the newly enlisted members to stand before the sanctum to vow that they will never breach the law. Moreover, they vow to spin the yarn, perform *ahimsa* and involve themselves in the quest for truth. The villagers call upon the Goddess to set Moorthy free when he was arrested and believe that the Goddess would lend a hand to them and free Moorthy from the British: (Raj, 2013, 4)

Mulk Raj Anand

Anand was perhaps the most vocal and committed Indian writer in English. Anand grew up seeing his country enter its most intense phase of the freedom movement when Gandhi returned from South Africa in 1915; Anand was caned by the police for breaking the curfew during the JallianwallaBagh

massacre in 1919. Later in 1921, he was briefly jailed for participating in the Civil Disobedience campaign against the British. These events had their lasting influence in the growing consciousness of young Anand. What is remarkable in Anand's novels is that he did not blindly accept the Indian traditions as opposed to Western traditions. He was protesting not only against the colonial rule but also against the injustice and the social system in Indian society. For him reforming the Indian society would pave the way for independence from foreign intrusion. In his novels *Untouchable*(1935) , *Coolie*(1936), he combined nationalism and humanism. He was not only concerned with the impact of colonialism on India but also the ugliness of the social system.

It is in his Punjabi Trilogy *The Village* (1939) *Across the Black Waters* (1939) *The Sword and the Sickle*(1942) that one can trace the development of the theme of nationalism in Anand's work. In the first part of the trilogy *The Village*, the Indian social system is severely criticized through the plight of the young man Lalu. The political structure of India at the time is outlined in the novel including the British rule and struggle for independence. Commenting on the impact of colonialism on Indian rural life Anand says Imperialism destroyed the basis of the old village life and mechanically imposed a superstructure from the top. It sapped the whole foundation of the self-sufficient feudal village, but left another feudalism in its place. It destroyed the ancient forms, but left the festering sores of an age long decay beneath the surface without making any serious attempt to heal the sick body, except treating it with patent medicines. It broke up and changed India, but refused to renew it (quoted in Niven 38)

The Village is a true representation of how colonialism through its modernist project in agriculture destroyed the rural life in India. It altered the old feudal system and replaced it with a new one that is as unjust to the farmers as the old one. The novel shows the oppression of Indian peasants at the hands of the landholders. This oppression forced Lalu to leave the village and join the British army.

The second part of the trilogy *Across the Black Waters* has a continental setting because the

novel's action takes place in the European/colonizers mainland during the First World War. Anand dexterously extends the colonial atmosphere to the European main land to make the 'peasant' and the 'village' dominate the action of the novel much more than 'war' and 'Europe'. That was the period of intense Nationalist activity and Gandhi had emerged on the Indian political horizon. What prompted the young man Lalu to join the British Army to fight in the alien land was his quest to save his debt-ridden family and the land from being auctioned and the promise of land for their service. He and the thousands that joined the colonizers' army from different colonized countries in Asia and Africa were not in a position to understand the cause of war to save the civilization. The novel ends with Lalu's vision of the Greenland i.e., his own village and his capture by the German army.

In the next novel, *The Sword and the Sickle* published in 1942 "deals with a period when the freedom movement of Mahatma Gandhi gathered strength. People disillusioned after the breach of promises made during the war by the British government had started to feeling the need of freedom with greater intensity"(Arora, 2005, 194) Lalu was released from captivity and returned home but the colonial government, which had promised him land, betrays him.

He hopes to be rewarded for his services in the British Indian army, but finds himself a layman cut off from the life-giving strength and vitality and once again becomes involved in the peasants' struggle"(Khan, 2000, 64)

He joined the revolutionaries against the British and met Gandhi whose influence was so powerful in the mind of the young man.

In the novels of Mulk Raj Anand, we find that parallel to the struggle for political freedom was a social struggle against caste system, poverty, illiteracy, and other social evils. Anand believed that reforming Indian society is also part of the freedom struggle. This combination of the political and the social is perhaps the result of Anand's humanism and the influence of Marxism on him. Therefore, he reacted not only to the suppression imposed by the colonial power but also suppression and social

injustices within Indian society itself. Nationalism, for Anand, is therefore a social consciousness directed towards purposeful action.

Nationalism in Africa

Africa in the first half of the twentieth century suffered from European colonial rule. In Each African country, there was a national desire for independence from colonial rule and concerted effort among writers and other intellectuals to stir a sense of pride in African history, race and culture. There was also a pan-African movement to assert the right of Africans in self-rule and independence. Many intellectuals and writers responded to Western claims of racial superiority by asserting the African identity and igniting desire for independence among masses by building a sense of the larger African entity based on a shared history, common traditions, similar cultural and religious values and heritage. It is these common traditions and cultural heritage that the Europeans try to eras. Francis Ngaboh-Smart affirms this idea saying, "Europe realized its presence in Africa through a massive displacement of the African's cultural memory, leaving the latter with no alternative but to evoke or assert his or her past and subjectivity," hence the need for unifying myths (100).

Nigerian nationalism asserts that Nigerians are a nation and promotes the cultural unity of Nigerians. Nigerian nationalism is a territorial nationalism, emphasizing a cultural connection of the people to the land — in particular the Niger and Benue Rivers. (https://en.wikipedia.org/wiki/Nigerian_nationalism).

British colonialism created Nigeria by, joining diverse peoples and regions in an artificial political entity in 1914. This makes it similar to India, which also consists of various social castes, religious and ethnic groups. Like India, Nigerian Nationalism became a political factor in Nigeria during the interwar period and like Indian nationalism in which religion played a major role, Political opposition to colonial rule in Nigeria often assumed religious dimensions. Even Nigerian Christians were fed up with the practices of the European missionaries. The Gandhian movement in India had its counterpart in Nigeria in the National Youth Movement. Nigeria's first political party to have nationwide appeal was

NCNC founded in 1944 when Azikiwe encouraged Nigerian activists in to call a conference in Lagos of all major Nigerian organizations to form a unified bloc against the British rule. Azikiwe and Macaulay are considered the fathers of Nigerian nationalism and the former became the first president of independent Nigeria. Another similarity is the presence of a towering national figure who was able to unite the different ethnic groups. Herbert Macaulay played a role in Nigerian nationalism similar to that of Gandhi in India although he did achieve the universal appeal of The Mahatma. Herbert Macaulay established the first Nigerian political party the Nigerian National Democratic Party in 1923. In 1944, Macaulay "co-founded the National Council of Nigeria and the Cameroons (NCNC) together with Nnamdi Azikiwe and became its president. The NCNC was a patriotic organization designed to bring together Nigerians of all stripes to demand independence" (https://en.wikipedia.org/wiki/Herbert_Macaulay)

Colonial policies by the British in India and Nigeria equally contributed in stimulating national consciousness. The British mistreated the colonized people depriving them of their rights and dealing with them as second –rate citizens. The colonial racial activities contributed in spurring nationalist feelings among the elite and the masses alike. Another similarity in the development of nationalism in both countries is the return of the soldiers who fought during the world wars. Nationalist feelings and activities were strengthened by the influence of the soldiers who had fought in the war. Most of them returned with new skills and with new awareness of the importance of a national identity. They like Lau Singh in Anand *The Sword and the Sickle*, took active part in the freedom movements in both countries.

Like in India, novelists in Africa believed in the national aspirations and used their novels as a platform for the nationalist views. Some African novelists such as Chinua Achebe and Ngugi Wa Thiong'o believed that writing should be a political act to inspire and achieve social change. They used the novel as a medium for creating national consciousness and pride in African identity. They encouraged Africans to pursue the policy of cultural

identity as a way of encountering colonialism and racism.

Achebe (1930 - 2013)

Chinua Achebe once wrote that the time and place in which he was raised was "a strongly multiethnic, multilingual, multireligious, somewhat chaotic colonial situation" (*Education* 39). In his novels, he tries to give a vivid picture of that "chaotic colonial situation". *Things Fall Apart* is set in a Nigerian village at the beginning of the 20th century, it is the story of Okonkwo, an Ibo warrior and clan leader struggling to come to terms with the upheaval of his times caused by the arrival of the white man. Okonkwo is a proud, wealthy and respected man in his community who values above all his position in traditional Ibo society. With the arrival of colonial administrators and Christian missionaries in Umuofia, *Things Fall Apart* the collision between African and European culture becomes inevitable leading to the central character's tragic death.

Francis Ngaboh-Smart tells us that "That *Things Fall Apart* is a nationalist work is obvious from its date of publication 1958, the tail end of the decade of intensive nationalist movements for independence. 1958 not only precedes the two turbulent years leading to Nigeria's independence, but also marks the height of the nationalist ferment in Africa as a whole" (Worldiness, 4). The novel represents how colonialism disrupted the organized life of Igbo society. At the beginning of the novel, Achebe focuses on a description of the African lifestyle and the lives of one village, Umuofia. In the presentation of traditional Igbo society, Achebe took a balanced stand in which he legitimizes Ibo cultural heritage, while delegitimizing those aspects of that culture that are pointless. The arrival of the whites is a turning point in the story. When Umuofia encounters the British, the novel begins to reflect the convergence of cultures and the outcome of a cultural clash. The missionaries started dividing the society through conversions to the church. The once-unified society is falling apart and Okonkwo's attempts to resist the falling apart of his society were in vain. Instead of refuting the change caused by the foreign presence, Umuofia attempts to adapt to that change. Okonkwo kills himself because he

can only see one option before his society: the choice to submit to the British power.

Arrow of God (1964) portrays the early years of British colonialism in Nigeria. The novel recounts the story of an Igbo priest Ezeulu in a fictional Nigerian village named Umuaro. It narrates the tragic downfall of Ezeulu because of his unsuccessful attempts to reconcile the conflicting orders of British and Igbo reality. The novel dexterously illustrates the disintegration of a traditional Igbo community because of the intrusion of the Europeans. According to **Sai Diwan** "Although the conflict between the colonizer and the colonized has dominated many novels of the time, (in *Arrow of God*) the white man merely functions as a catalyst. His acts of oppression cause the natives to create a disillusioned construct of the colonizer. The Whiteman's "acts of intervention cause such great turbulence in the structure of the clan, that they overshadow the impending conflict with the colonizer." (Diwan, 2013). The novel shows how the colonizers show no respect for the culture of the colonized people. They exploited the difference between Umuaro and Okperi and between Ezeulu and Nwaka and their respective villages. The Whiteman takes advantage of the situation spreading his religion and culture and succeeds in doing so because at the close of the novel more people believe in the Christian God than Ulu, the local goddess. Like Okonkwo, Ezeulu finally loses his fight against the foreign intrusion.

It is remarkable to note that while Lalu and Moorthy gain more and more confidence in their culture, religion, and national identity, Okonkwo and Ezeulu lose their fight against the intruders and watch their society embracing the alien culture and religion. They are either defeated and frustrated or driven to commit suicide. This can be explained in the light of the historical development in both India and Nigeria. Unlike Nigeria, there was no massive conversion to Christianity in India and the Indian people can be said to have preserved their traditions and cultural heritage in a better way than the Nigerians who were more deeply influenced by western culture and the religion of the whites. Commenting on the ending of *Things Fall Apart*, Erele points out that "The import of the novel arises

from this intimation, for what *Things Fall Apart* registers ultimately is an acute consciousness of historical and cultural discontinuity occasioned by the colonial encounter in Africa, and of its ontological implications: the necessity for a new mode of being, of relating to the world.(2000, 24) The colonial encounter in Africa resulted in "cultural discontinuity" while in Indian culture and heritage withstand that encounter.

Conclusion

The study tried to investigate how the parallelism in the historical development in India and Nigeria resulted in a similarity in the way Indian and Nigerian writers dealt with the theme of nationalism. The historical factors that contributed to the rise of nationalism in both countries are similar. These factors include the colonial attempts to erase the local culture and traditions, the social and economic exploitation, the emergence of national leaders, and the role of the soldiers who fought in the first and second world wars. The colonizers tried to force their culture on the colonized people and this prompted the nationalistic movements. Many of those involved in the freedom movements were the educated elite whose role was to raise national awareness among their people. Several Indian and African writers emerged during the struggle for decolonization and independence, and national identity. These writers are the output of dramatic political, social and cultural transformations in their countries. They are a product of colonialism and its consequences. They were bent on fighting social injustice and the existing order that gave the colonial power all the rights over the colonized nation. In their writings, they either attack the influence of the external intrusion on the peaceful coexistence of their societies, or expose the side effects of the colonial experience. On the other hand, these writers praised African and Indian traditions, describing its beauties, uniqueness, and wisdom.

Indian and Nigerian Novelists dealt with the theme of nationalism in many ways. They chronicle the nationalistic movement, its leaders, and its impact on the people and dramatize the conflict between traditional values, beliefs and structures on the one hand and the modern western values

imported into Nigeria and India by the colonial rulers on the other. They used the novel to create national consciousness by emphasizing the significance of their countries' history, culture and religion. Some of them used English the language of the colonizer to address themselves not only to the public in their countries but also the western readership. They succeeded in making English a medium for voicing their protest against the colonial practices of the British. These writers were committed to the task of educating their peoples and the Europeans, about the rich cultural heritage and great history that their respective country can boast of. Each writer faced colonialism in his own way. Raj Rao depicted the impact of Gandhi on the Indian masses and how his teachings motivated them to stand up to injustices and exploitation. Anand peopled his novels with the untouchables, the underdogs who are the victims of both colonial practices and Indian social system. Achebe succeeded in reconstructing the glorious past of the Igbo society and in depicting the psychological, social and cultural havoc, wrought by the colonial presence. He used the Igbo traditional culture, religious beliefs, ceremonies and rituals as the raw materials for fashioning out his fictional narrative, action and plots. Anand, Rao and Achebe are committed writers with a zeal for the restoration of dignity to their people.

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