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The Relevance of Thrill in the Novels of Manohar Malgonkar and Its Contribution to the Literary World of Anglo-Indian Literature

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Abstract:

The development of the Indian – English writing estimation of the trajectory in Anglo-Indian writing keeping in the Indian culture, literature and condition in viewpoint and comparing the plots, skills and style with the literature of British creative writings. This gave rise to various topics dealing with the condition of orientals, colonies and colonizers. The novelists Manohar Malgonkar belonged to the age where India was struggling to claim its rights against British colonizers. This paper attempts for bringing the development of Anglo-Indian writings in light of latent prejudice of colonizers and also present the unique techniques employed by the contemporary novelists to make their writing interesting and to mark the presence of Indian writing in the world of literature. Manohar Malgonkar was amongst the critically acclaimed novelist but he was not always given the due acknowledgement as his writings were always knitted as spy narratives as well as full of thrills. The literary genre of Malgonkar's writing were spy fiction which were later used in film version and received tremendous popularity and attention. The works of Malgonkar also enlist some implications of folklore as his works offer references to the ancient traditional knowledge as well as the cultural beliefs which has been transferred from generations to generation.

Keywords: Spy-fiction, thriller-writing, Anglo- Indian writing, Amateurish Writer, Hunting and partition, folklore literature.

About Manohar Malgonkar

Manohar Malgonkar was a prominent and prolific writer who emerged as most desirable author of Indo-English literature in line with Mulk Raj Anand, R. K. Narayan and Raja Rao. He was regarded as the novelist who used English literature to explore Indian cultural issues successfully. He also demonstrated the impact of English language in being apt to convey and express and at the same time he played with English language to project the sensibility of Indian society ingeniously. In the field of Indo-English fiction writing though Malgonkar was late entrant, but thanks to his five literary novels and four volumes of short tales, he earned a respectable position. His writings include a wide range of geographic areas, including the Indian subcontinent, and he also covered from the forests of Burma which locates eastern side to the Andaman Islands to the sides of western undivided India which also included the northern side covering Himalaya to the Ceylon, Malaya, Singapore islands in the south. In his writings, he used basic British English, avoiding the use of vernacular unless it was necessary, and discussed subjects and characters that he had encountered throughout his experiences.

Manohar Malgonkar was born in a marathi family (12 July 1913 – 14 June 2010) and grew up in Jagalbet hamlet a newly formed state of Indore. He completed his studies in Bombay, where he also worked as a guide for a considerable amount of time. He read English and Sanskrit literature at Bombay. He then served in the Indian Army from 1935 until 1952 before deciding to launch his own company. He spent some time in America, which undoubtedly helped him mature. His life experiences, which were deeply ingrained, were put to practical use.

He served in the Indian Army as both a Shikari and a Soldier, which made him brave, astute, and intelligent. He shared his experiences after leaving his position as a lieutenant colonel and felt inspired to enter journalism. He could not help but refrain from the creative literature because of his extremely acute and perceptive perspective of Indian culture and literature. Since he the childhood, he had possessed keen vision that allowed him to observe the genuine lives of princes, monarchs, and queens. Malgonkar spent his early years surrounded by princely families and was familiar with feudal society both internally and externally in the 20th century.

His works have also been published in England and America and have been translated into a number of European and Indian languages. He cannot be regarded as a paid professional

writer because he comes from a wealthy family. We all know that there are two different kinds of writers: amateur and professional, and it goes without saying that Manohar Malgonkar is an amateur writer who wants to share his unique perspective on life with his readers.

Manohar Malgonkar As a Novelist

Manohar Malgonkar is a distinctive author who sets himself somewhat apart from other Indian novelists who write in English. In his work as a novelist, he depicts various stages of the Indian national movement and its uprisings with the unflinching ferocity of a novelist who is also a historian. Even though he never copies the style, knowledge, or intellectual apparatus of earlier authors, he undoubtedly left his stamp on Indian English writing.

By reading his first three novels, *Distant Drum*, *Combat of Shadows*, and *The Princes*, one cannot analyze and evaluate Malgonkar's success as a writer of entertainments. But a detailed examination of these books would show how the entertainer was created. Early novels offer an early glimpse of the fictional language that makes a book a successful and satisfying form of entertainment. From this vantage point, *Combat of Shadows* appears to have a prominent position.

Malgonkar's perspective on the world is influenced by the social and literary advancement, particularly during the time when his mind is developing. In terms of Manohar Malgonkar's personality development, the time between the two World Wars is crucial. Therefore, in order to properly comprehend the novelist's works, one must have a grasp of the literary and social developments that occurred in the interwar period and shaped the novelist's intellectual development. It should be noted that these years play a crucial role in Malgonkar's first four novels because a large portion of the action takes place during this pivotal time in India's freedom movement.

Malgonkar's defence gains significant for two reasons. First, he tried to experiment with a genre that wasn't done in India. Second, he attempted to use the genre's potential to document the history of a time and place that were becoming more and more out of reach for the average person. It can be extremely enlightening to give a spy novel critical consideration and read it as both a historical record and a "mere" form of entertainment—an exercise that has rarely been done before.

Introduction of Thriller Theme

A thriller is a literary genre that focuses on dark, gripping plots with high levels of tension. There is no indication of a comedic impulse in the thriller topic. Thrillers primarily produce tense thrills and excitement. An anthology claims that the thriller genre offers a delicious literary feast. There are many different types of thriller literature, including: spy thrillers, criminal thrillers, legal thrillers, action-adventure thrillers, medical thrillers, police thrillers, romantic thrillers, historical thrillers, political thrillers, religious thrillers, high-tech thrillers, military thrillers, and many more. In this genre, changes are constantly being noticed. This genre is very durable since it is open to variation. Thriller themes elicit strong feelings, thrills, and dizziness.

Suspense is the primary feature of the thriller genre. The readers love the intrigue and understanding excitement that this genre brings, but it also raises anxiety among the audience. Readers have a sense of mystery that causes them to wonder what will happen next in the novels' actions. The suspense in the novel's scenes is unaffected by its brief length, which makes certain unique thrilling sections of the book incredibly enticing. The outcome of fascinating suspense, which frequently emerges against calculating the outcome, is optimism with anxiousness. In the novel, there is a hope that things will go as planned and a fear that they might not. Crime-related themes like kidnapping, robberies, and ransom are common in thrilling stories, whereas mystery-related themes include investigation and the whodunit approach.

In psychological thrillers, themes like obsession, surprise twists, and mind games are present. Spy thrillers include exciting works with the central themes of espionage, conspiracies, and national threats. Characters like criminals, assassins, sociopaths, stalkers, menacing women, psychotic people, terrorists, cops, and escaped con artists are common in thriller themes. These storylines centre on terrorism, political conspiracies, or love triangles that end in murder. The risk that the protagonist faces is frequently highlighted in thriller books. These thrills imply that the heroes are vulnerable to peril. Even if the protagonist in crime and action thrillers may be "a hard man" accustomed to danger, much like the stereotype of a police officer or detective.

Novels of Malgonkar with Relevance of Thrill and Suspense

Malgonkar's language accomplishments are unquestionably impressive. Malgonkar's English is primarily traditional and conservative, yet it is comprehensive and accurate, according to B. B. C. correspondent John Morris. Malgonkar incorporated English in his writing absolutely naturally as well as spontaneously, he had developed his refinement of subtle English tone with his close contacts and conversations with the authorities of British in the Indian Army as well as his interactions with the other British outside the rank, but being fully conscious of the linguistic issue of the Indian writer in English. Even if he lacks Raja Rao's originality, R. K. Narayan's brilliance, Mulk Raja Anand's vernacularity, or any of those qualities, he is always readable and entertaining. The cause is that Malgonkar favours "acceptability" over "experimentation" and keeps an eye out for a ready market.

Malgonkar professes to have amassed a sizable lexicon of unprocessed words, which he employs with ease. He released four of his six major novels quickly one after the other, which helped him establish his reputation as a novelist. These include *A Bend in the Ganges* (1963), *The Princes* (1963), *Combat of Shadows* (1962), and *Distant Drum* (1960). (1964). *The Devil's Wind*, a 1972 book about Nana Saheb Peshwa and the First War of Independence, was released. After a twenty-year hiatus, *Cactus Country* was released in 1992. *A Toast in Warm Water*, *Rumble-Tumble*, *Bombay Beware*, and *Four Graves and Other Stories* are just a few of the short stories he wrote before starting to write novels and were later collected in four volumes. He also penned numerous journalistic articles, thrillers, and screenplays.

As for his more recent novels, *Spy in Amber* is an espionage thriller that is partially set in Delhi and partially in the Ragyabas monastery in the Himalayas. It is about the Panchen Lama's precious gems, their search, and Chinese spies' attempt to damage the monastery and recover the riches. The story takes place in 1971, when tensions between China and India were beginning to show. Another detective story, *Bandicoot Run* centres on a missing file that causes conflict at the Army headquarters in *Life and Works 7*. Based on a true incident in which a file was trashed to support one of the two officers fighting for the top position in the Indian Army, it tells the tale of a lost file.

Open Season is a light romance intended for a movie and is a typical, everyday tale. Shalimar is an English-language novelization of a Krishna Shah film script and does not qualify as serious writing. Readers have rejected Malgonkar's forays into writing light romances, screenplays for movies, and detective thrillers as non-serious works full of intrigues, suspense, and sex, and as a result, academicians do not consider them suitable for in-depth study. However, general readers, particularly those in the army, applaud the author for making the brave decision to deviate from writing serious novels into a genre that is not highly valued academically.

The reader is sucked into a whirlwind of violent action as Malgonkar deftly develops the scenario, and the narrative takes on the typical raciness of a thriller. As the tale develops, the reader is made aware of a conspiracy that an Army General by the name of Behl, who is "working like a beaver to get rid of those who (stand) in his way of becoming the Chief," has instigated (Malgonkar 1982: 64). Behl is portrayed as a clever double-dealer who is more like a scheming politician than an army officer. In a military takeover akin to those in Pakistan and Burma, the "insanely ambitious" man is "bent to take over the country's leadership" (Malgonkar 1982:16, 64).

The reader learns about the information in the file that serves as the book's "objective correlative" only toward the book's conclusion, which is typical of thriller narrative conventions. The "lost file" really contained some crucial data that could have created legal obstacles in the way of Behl's objectives (Malgonkar 1982: 190).

Contribution of Thriller Novels in the Indian English Literature

Manohar Malgonkar's book complexity goes above and beyond what is typically found in subpar espionage thrillers. Because it is an espionage thriller, the work must adhere to the convention of the genre, which is to generate excitement, which entails the suppression of information. The genre uses a variety of techniques to generate tension, one of which is withholding some crucial information.

It is clear why Malgonkar picked the spy genre in the end. The army operates as an institution in a totally secretive environment. The common argument that it is a "sensitive" sector and cannot be made accessible to the general public because it could endanger the security of the

country validates the secrecy. As Malgonkar demonstrates, this veil of secrecy enables the personnel to become immune from any public responsibility, giving them free reign to plot and pursue self-serving goals while subverting the interests of the country.

Regrettably, an industry with such much potential has yet to gain any recognition in Indian academics. Maybe the cause of this firmly held contempt is instructive. In other words, the syllabus for literature at most Indian institutions is made up of a corpus of books called the canon and a teaching strategy called progressive aesthetic response refining. The approach makes sense given the texts, and the selection of texts makes sense given the method, therefore the two components support one another. It is encouraging to see that two young authors, Mukul Deva (Lashkar [2008], Salim Must Die [2009], Tanzeem [2011]) and Shashi Warriar (Sniper [2000]), have started to weave the new ground in Indian fiction in English forged by Malgonkar, despite the fact that critical engagements with this literary genre are essentially nonexistent.

Manohar Malgonkar was a contemporary of authors like Mulk Raj Anand, Khushwant Singh, and Kamala Markandya, but his contributions to the field of modern Indian Writing in English have received little attention. Malgonkar develops his unique style because he thinks it is the writer's duty to make his books as enjoyable as possible. No reader will ever find reading Malgonkar to be boring because of the way he crafts his plots. Malgonkar's books include social and political overtones. His writings are authentic and educational all at the same time. Therefore, a writer who has made such a significant contribution to Indian fiction writing in English and whose books have been translated into numerous European and Indian languages shouldn't be disregarded or undervalued but rather should be properly and in-depth explored.

Conclusion

Manohar Malgonkar is indeed an excellent Indo-English writer with exceptional distinctiveness, there is no doubt about that. And his creativity and originality in his interpretations are what make him so amazing. He has a razor-like vision made possible by his enormous intelligence, keen insight, and smart mind, as well as his exceptional ability as both an artist and a designer. Malgonkar stands out for his love of the outdoors, as the renowned Caribbean author V. S. Naipaul notes with aplomb. Malgonkar doesn't sound imitational or as other writers sometimes do. Despite the fact that the majority of his most recent books have been

intrigues and entertainers, his reputation as a novelist is already well-established. But even though he could not obtain any rank in "the Big Three" leading novelists of Indo-English literature for chronological, historical, or other relevant reasons, but he is nonetheless a force to be reckoned with and should not be forgotten by future generations. He is correctly included in the exclusive group of seven Indo-English authors by Khuswant Singh, who referred *A Bend in the Ganges* as a tremendous and stupendous literary work that serves as "a sample of quality storytelling by Indo-Anglian writers of today" (1974: 284). In terms of faultless plot-construction, captivating story-telling, outdoor freshness, and undeniable historical awareness, Malgonkar is still nearly unmatched in modern Indo-English literature. But it is regrettable that his contribution to the style of writing that we now refer to as Indian Writing English has received so little attention. Manohar was a prolific writer, nevertheless, and his command of the English language was on par with that of any of his contemporaries. He was without a doubt among the last of a generation to still be able to remember the events that profoundly altered our country's history and society. He made a significant contribution to the literature of Indo-Anglia with his books. He is unquestionably the greatest novelist in the world. Let's hope that Lt. Col. Manohar Malgonkar receives the recognition he deserves in the future.

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