

Indian Campus Novels: An Emerging Genre in Literary Writing

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Abstract: The popularity of campus fiction in the present day proves there is a huge interest in reading about the academy. These novels are largely read and appreciated off campus too. Writers of these campus novels provide a fascinating reading experience to their readers by interestingly weaving their stories in a limited setting of campus premises. The stories of the campus novels are simple, having a general appeal which enables them to captivate the attention of the readers of every age by providing them with the desired information, knowledge and entertainment. The present study focuses on the evolution of Indian English campus novels that are very popular and widely read. It is also one such sub-genre which has enriched Indian English fiction. In recent times considerable progress has been attained in India in the field of campus novels. But as they have not been sufficiently explored, an attempt has been made in the present paper to carry out a survey of the campus novels in India. The paper attempts to throw light on the various focal points in Indian campus novels and provides examples for each type.

Key words: Academicians, hypocrisies, relationship, intellectual, ambitious.

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I. INTRODUCTION

Campus Novel or Academic Fiction is an interesting genre that has gained worldwide readership. Campuses spread throughout the world provide rich productive raw material for fiction. The trend of campus novels started back a century ago in European countries. David Lodge is one of the most popular contemporary writers of this genre in Britain. Even before him came novels like *Pnin* (1955) by Vladimir Nabokov and *Lucky Jim* (1954) by Kingsley Amis, that had the characteristic features of campus novels. However, David Lodge, who is also an acclaimed critic, considers *The Groves of Academy* (1952) by Mary McCarthy, as the first classic campus novel. Even before this genre of modern literary fiction was identified and named, it gained popularity, because of its subject matter and setting.

Campus novels are also called “Academic Novels” since these novels focus on the academy. Academy is a place that attracts most people because of its imaginary idealistic notions. Lodge in his article “Nabokov and the Campus Novel” (2008) examines the word “campus” and finds that it is of Latin origin which meant ‘field’, to indicate the physical space occupied by a college or university. It is a word that was synonymously used for university by the Americans from the beginning of the 19th century and was later used by the British also. Now the term commonly applies to any seat of learning – a university or any other educational institution.

The Oxford Companion to Twentieth-Century Literature in English (1996) elaborates on Campus Fiction as a genre of novels, usually comic or satirical, which have a university setting and academics as principal characters. An early example was Kingsley Amis’s *Lucky Jim* (1954), which is set at a midlands red-brick university and features the comic escapades of a junior lecturer. Other notable examples include Malcolm Bradbury’s *Eating People is Wrong* (1959) about life at a provincial university, and *The History Man* (1975), a satirical novel set at a new plate-glass university, which concerns the rise of an unscrupulous Professor of History.

Chris Baldick in *The Concise Oxford Dictionary of Literary Terms* (1990) defines campus novel as a genre of a novel, usually comic or satiric, in which the action is set within the enclosed world of university (or similar seat of learning) and highlights the follies of academic life. Many novels have presented nostalgic evocations of college days, but the campus novel in the usual modern sense dated from the 1950s: Mc Carthy’s *The Groves of Academy* (1952) and Kingsley Amis’ *Lucky Jim* (1954) began significant tradition in modern fiction including John Barth’s *Giles Goat-Boy* (1966), David Lodge’s *Changing Places* (1975) and Robert Davis’ *The Rebel Angels* (1982).

Siegfried Mews in his article "The Professor's novel: David Lodge's *Small World*" (1989) quotes Kramer's definition of campus novel which says that campus fiction "incorporates an institution of higher learning as crucial part of its total setting and ... includes among its principal characters, graduates or under graduate students, faculty members, administrators, and/or other academic personnel" (714). Stating this, Mews moves on to say that the definition proceeds from a sociological approach, ignoring the narrative aspects altogether. Janice Rossen, in her book *The University in Modern Fiction* (1993) calls campus novels as "social documents" which consist of a complicated web of "several disparate but related threads" (3). She opines that campus novels bringing in the play of fact and fiction are interesting to both writers and readers since they revel in the joy of knowledge of the insiders.

All the campus novels, as the definitions require, have a university or a similar place of academics as its setting or background and consist of academics as principal characters. They portray the happenings that take place in the small-enclosed world of the campus. Most of the campus novels are critical of one or the other aspects of life and are usually comical or satirical. Satirical elements creep into the academic novels since the authors both consciously or unconsciously break the traditional idealistic notions of academicians and try to portray the insider's real experiences. They try to reflect the reality of the academic world and in this endeavour, the follies and foibles of the academic life get highlighted. Through ironic and satiric kinds of portrayals, the writers try to show that there is little hope for education. Education has become more and more business-like and materialistic desires have engulfed the minds of the academics.

Although campus novels are usually, written by academicians who are either teachers or who have had a first-hand experience of having taught in some educational institution, it is not the case with all Campus Novel writers. However, it could be said, that with famous campus novelists like David Lodge, Malcolm Bradbury and Vladimir Nabokov who themselves were teachers this genre started flourishing. In fact, being teachers was an added advantage to them to make successful portrayals of events in the university. Even some of the Indian campus novelists like Anuradha Marwah Roy, Prema Nandakumar, Meena Alexander, Rani Dharker, Shakuntala Bharvani, Panjagam and Raj Gauthaman were teacher-novelists who excelled in this genre of novel writing.

Most of the campus novelists are not interested in portraying an ideal or false image of teachers and students who immolate themselves for the cause of education. They attempt at focusing upon the struggles the academic characters undergo when caught between practicality and idealism. Practicality forces them into pretensions and this paves way to satire and irony. The writers of Campus Novels satirize the usual glorified image of academicians. Teachers particularly are portrayed as comic, ridiculous figures who are less interested in matters relating to scholarship and academy. Academy is shown as a place of intellectual squabbles, where little intellectual work takes place. The institutional men and women are portrayed as normal human beings who are not different from ordinary people. They are depicted as selfish power mongers who possess their own desires, ambitions, and selfishness and are keen on their own self-development. Their flaws and hypocritical nature are mercilessly brought out in these novels. The power politics and the various mechanisms that are employed by the academicians are explicitly upheld by these writers. The academicians, with their hypocritical behaviour, serve as the butt of ridicule and are put to sheer shame when the masks of intellectuality that they wear are torn off.

Campus Novels, departing from the routine portrayal of the university as a respected seat of learning, depict the conflicts and illegal practices that are associated with the university. They embark upon showing the universities as "the most unlitrary places in the world" and the "most purely barbarous in spirit" (Lyons, 138). Elaine Showalter, a well-known critic of Campus Fiction views the University as a place of cloistered intrigue. Some campus novels highlight the unintellectual interests of the professors and bring out their keen interest in politics rather than in the development of literary activities. They show how academicians who occupy unambiguous hierarchies in the University set up are involved in various mechanisms of power politics.

David Lodge is of the opinion that "the high ideals of the university as an institution – the pursuit of knowledge and truth are set against the actual behaviour and motivations of the people who work in them." He says that they too possess, "the same ignoble desires and selfish ambitions as anybody else" (Edemariam, 145). Understanding the fact that the academic intellectuals are not different from ordinary human beings, the writers of campus novels satirize academic manners and present the absurdities inherent in the academic setup. Satire is used in these novels in order to present the University as "an absolute web of pretence" (Lyons, 161) in which all are caught.

The Academy or an Educational Institution is generally considered as a sacred one which is or which should be free from corruption, illegal practices, injustices or any kinds of selfish behaviour. It is supposed to be an ideal place where the youngsters fresh and filled with idealistic thoughts step into the realm of knowledge with good many hopes and aspirations. They enter with faith and ambition to learn and achieve success in life. However, the academy filled with ordinary hypocritical, ambitious inmates struggles hard to maintain its idealistic status and proves to be an ordinary workplace where corruption, exploitation and selfish pursuits take place to a greater degree. The academicians prove that higher learning instead of improving one's spiritual growth makes them gravitate to the gutter. The academic novel writers seem to indirectly hint upon that higher the degree, lower is the learning and good moral behaviour in academics.

Exploitation and victimization in academy is a reason for academic novel writers' assumption for the above proclamation and hence is their satirical and farcical portrayals of the academy. The academic institution consists of teaching faculty, administrative staff and students and the exploitation and victimization factors revolve mainly around these three. It could again be called power struggle that emanates based on the hierarchy that exists in the academic circle. A general or common picture of the academy portrays the teaching staff possessing power. Hence, the powerful position that they hold sometimes drags them towards taking selfish or undue advantage of situations or people, usually for their personal gain.

British and American campus fiction has touched almost all the aspects of campus life. However, even at this stage, India despite its richness in literature, is still in the growing stage as many emerging Indian writers tried their hand in this genre. Nonetheless, in the beginning of the twenty-first century, modern Indian writers, with their keen interest in inquisitively exploring innovative themes, have started proving their might in this genre also. These writers probe into the many Indian issues and explore a variety of themes that are contemporary and very Indian. Among the much sought-after genres of the recent times, attraction is recently towards the genre of college fiction, which again has a few other subgenres. Careful research shows that Indian novelists too have been acutely conscious of the academic situation and we now have a few writers who are overtly conscious of this kind of fiction. Indian English novelists like R.K.Narayan, PremaNandakumar, AnuradhaMarwahRoy, Anita Desai, Rita Joshi, Meena Alexander, KaveriBhatt, Ranga Rao, Rani Dharker, ChetanBhagat, AmitabaBhagchi, Srividya Natarajan have contributed to this genre.

These writers reveal the conflicts, desires, ambitions and hypocrisies inherent in the academic set-up. They try to portray the insider's real experience and perception. Some academic novels portray professors with idealistic notions who crave for academic freedom to bring in academic excellence. They inately assume the university to be a place of intellectual adventure and are disappointed due to its unintellectual practices. They leave the institution frustrated and move on in favour of a better intellectual quest, which, they feel would not be found in academia.

Though the campus novel is considered as an Anglo-American genre, its practitioners in India are found in abundance. It indeed had a slow beginning in India. Academic novels in India date back to R.K.Narayan's period when he wrote his *The Bachelor of Arts* (1937). This novel that appeared in India at an early stage cannot be labelled as a full-fledged campus novel, since it, though with academic setting in the first part, takes on a personal flight in the latter. The novel devotes the first few chapters to the protagonist's college experience and then moves on to his love and familial life. This is the state in most of the Tamil novels that have university or college as their setting for a few chapters, and then move on with a different purpose, thus neglecting the seriousness of academy. According to Lyons, such novels that lack serious treatment of higher education, though contains students or professors as characters, cannot come under campus fiction category. He, in his introduction to *The College Novel in America* (1962), clearly states his criteria for considering a novel, a college novel: "I consider a novel of academic life one in which higher education is treated with seriousness and the main characters are students or professors" (Lyons, xvii).

Upholding Lyons' views, and also going after Lodge's proposition that "the novel of a young man's emotional and psychological development from youth to maturity" (Lodge, "Nabokov," par. 2) could better be grouped under the German criticism *Bildungsroman* than 'Campus Novel', *The Bachelor of Arts* and similar such novels like Narayan's *Swami and Friends* can just be considered as novels that sowed the seeds for writers becoming conscious of the campus setting, rather than as full-fledged campus novels.

R.K.Narayan's *The English Teacher* has Krishna, a sensitive and sincere teacher working at Albert Mission College, Malgudi. In the beginning, we see him as an enthusiastic teacher who avidly teaches literature

to his students. He is also portrayed as an affectionate and protective father of Leela. But after his wife Susila's death, he is tortured by feelings of loneliness and lives a mechanical life attending college and looking after his daughter. He is forced to face the harsh realities of life and is tempted to commit suicide. However, the thoughts of his daughter stop him and he continues to live an existential life. The novel concludes with Krishna resigning his post as English teacher and reuniting with his dead wife through his psychic communion.

There are a few Indian English campus novels that were written before the 1980s. But these novels were eclipsed due to reading audiences who were not impressed by them. *The Vermilion Boat* by Sudhin N. Ghose is in three parts and recounts the college education of its hero. His college days are just a part of his growing up. The novelist concentrates more on his relationship with a Eurasian girl Roma than on his college life or campus events. *The Flame of the Forest* by the same writer too provides a campus setting and it contains "a fine satirical picture of the avaricious college professor, who prescribes his worthless anthology as a textbook for monetary gains" (Narayan, 153). The novel brings out the sycophantic nature of the teachers whose aim is academic excellence through attendance of the Vice Chancellor's *Durbars* and not through their scholarship and intellectuality.

The Long, Long Days by P.M. Nithyanandan is a nostalgic account of college days in South India. *The Serpent and the Rope* by Raja Rao recounts the life of a young research student who devotes little attention to his studies. Rama Sarma's *The Farewell Party* is a reverie of a senior professor on the day of his retirement. Anita Desai's *In Custody* presents the world of Deven Sharma, a poorly paid Hindi lecturer in a provincial town. His stay away from the university, in order to safeguard Urdu poetry, is not very successful, and he is thought of by his fellow professors as having a break, enjoying romantic affairs. *Miracles Happen* by D.R. Sharma comes under the category of campus novels written during the 80s.

Prema Nandakumar, can be considered as the first Indian writer who has written a full-fledged campus novel focusing on the activities of the academicians. Her novel, *Atom and the Serpent* (1982), serves as the best example of Indian English Campus Fiction. *Nampally Road* by Meena Alexander is yet another novel that has for its protagonists, teachers who are involved in political activities. Meena Alexander, basing her own experiences on *Nampally Road* narrates the story from the point of view of its female protagonist, Mira Kannadikal. After having been a student in England for four years, Mira returns to India as an English Professor at Sona Nivas College in Hyderabad. There she witnesses political turbulence and unrest and is deeply moved by the problems of the people. She joins hands with her lover Ramu who drags her into politics and tries to define herself by getting involved in the society around her. Her relationship with Ramu enhances her social and political awareness and she tries to re-contextualize her teaching and writing. This novel is not a campus novel since the setting and background is not the university but the city as a whole. Moreover, the political problems of the city have gained dominance and there is no question relating to higher education or aspects relating to it.

Anurag Mathur born in Delhi has experiences of having been educated at American universities. He graduated at St. Stephen's College, Delhi and at the University of Tulsa, Oklahoma, U.S.A. He is a journalist in the print and electronic media. He has to his credit two bestselling novels, *The Inscrutable Americans* and *Making the Minister Smile*. *The Inscrutable Americans* is highly comical and humorous and narrates the fun-filled adventure of a naïve 20-year-old boy who lives all alone in the U.S. Gopal Kumar left his native town Jajau in Madhya Pradesh to do a one-year in-depth course in Chemical Engineering in a small town university in the U.S. His family has been in the hair oil business for decades and is used to vegetarian food. Gopal is also instructed by his mother to have vegetarian food cooked by Brahmins only and to keep himself away from beef. His life at Eversville is hilariously brought out by the novelist. Gopal is befriended by Randy who introduces American ways to him but he takes everything in his stride. Randy attempts several times to make him lose his virginity but fails and finally Gopal returns to India.

Ranga Rao's *The Drunk Tantra* is a campus novel that satirizes the involvement of politics and politicians in the affairs of the university. It shows the interest of the inhabitants of the university in promotions, not based on merits but on contacts. It shows how the pretentious intellectuals of the academy debase themselves by going out of the way and involving themselves in cheap practices in order to climb the academic ladder. *The Drunk Tantra* tells the story of its protagonist, Hari Kishen, who despite his amorous and inefficient teaching practices is able to succeed in reaching the top hierarchical position as a Principal and later also tries for the post of Vice-Chancellor.

ShakuntalaBharvani, a college teacher, wrote the novel, *Lost Directions*, portraying a college teacher who tries to come to terms with her need for companionship. The novel presents the predicament of the narrator using a variety of narrative techniques like letters, folk tales and short stories.

ChetanBhagat, a recent famous campus novel writer, wrote his grand *Five Point Someone – What not to do at IIT* in 2004. He also authored three other famous books namely, *One Night @ the Call Centre*, *The Three Mistakes of My Life*, *Two States: The Story of my Marriage*, *Half Girlfriend* and *One Indian Girl*. *Five Point Someone* is a grand campus novel set in the IIT Delhi campus. It is the story that narrates the tale of three friends who find it difficult to improve their grades. Despite being intelligent, they mess up their grades. They try hard to cope with the heavy workload and with heavy competition. The story is narrated by one of the three friends, Hari, who is smart and bright. His two other best friends are Alok and Ryan, and all the three stay in the IIT hostel. The novel is highly interesting with the three friends fighting with one another occasionally and for portraying the various encounters with their Professors. Hari is even in love with one of his professors' daughter, which makes things even more complicated. The novel with its many incidents is a hit, given the present dismal side of educational institutions. It abounds in sarcasm and harsh criticism.

AbhijitBhaduri is another Indian English campus fiction writer who wrote the novel *Mediocre but Arrogant*. Bhaduri currently works as a Human Resources professional in the U.S. He is a man of many interests and loves theatre. He is an accomplished cartoonist and has illustrated several books. His debut novel, *Mediocre but Arrogant*, is set in a Business School campus and is a blend of fun, frolic, sadness, romance and reflection. It is a funny story of how an unambitious undergraduate from Delhi University lands up in the highly competitive Management Institute of Jamshedpur (MIJ), India. The novel is about the protagonist's life in the campus and the change that his campus life brings about in his relationships, in his dreams, and for that matter in his life itself. It is about the growing up of the undergraduate student. It again could be under *Bildungsroman* category.

SudeepChakravarti's *Tin Fish* is a look at the adolescent years of four boys as they grow up in a public school. Barun Ray nicknamed as Brandy has a pleasurable time with his friends Fish, Porridge and PT Shoes at the hostel. His father, having witnessed a shootout at the hostel opposite their house is appalled and hence admits Barun in a boarding school a Mayo College in Ajmer, Rajasthan. The novel has in its backdrop the political change in India. *Tin Fish* is sometimes funny, sometimes sad, and takes the readers on an exciting read about adolescent lives. *Anything for You Ma'am: The Love Story of an IITian* is a novel by TusharRaheja, an IIT graduate. The novel goes off like a love story where Tejas, an IIT Delhi student, who, in his final year of Industrial Engineering is in love with his sister's friend, Shreya. Shreya lives in Chennai and Tejas in Delhi. He lies to his parents and Professors, skips out of his Industrial visit and tries to leave for Chennai to see Shreya. But his plans are intervened by Prof.P.Sidhu who smells something fishy. Prof. Sidhu is determined to annihilate Tejas' plans.

Above Average by AmitabaBaghchi is an interesting campus novel – a story of a middle class teacher in Delhi yearning to be a drummer of a rock band. Although ArindhamChatterjee, popularly known as Rindu, the protagonist of the novel is good in Maths and Science, his mind is on the IIT Rock Fest. The novel set in Delhi, highlights the follies of academic life. It is made up of a series of anecdotal stories that tears off the masks of affectation of the academicians, and brings out the hypocrisies and snobbishness of the protagonist's college friends. Although he was a seven pointer in the department, he was not taken seriously, academically, by his classmates or by his professors. He feels bewildered and shaken when his professor Kantikar rejects him and selects another student with a lower CGP than him for Ph.D. The author brings to light the fallacious standards of judging the academic worth of students. He finds the university a place of betrayals, jealousies and losses and is always reminded of his inner ordinariness.

Everything you Desire – A Journey through IIM is a novel that reflects the student life of its author, Harshdeep Jolly. Jolly is an alumnus of the Indian Institute of Management, Bangalore and the book is an interesting insight into the emotions, aspirations, trials and tribulations of an IIM student during his stay in the place. *Joker in the Pack – An Irreverent View of Life at IIMS* is a novel by Neeraj Pahlajani, an alumnus of IIM Bangalore and Ritesh Sharma, an alumnus of IIM, Lucknow. The novel describes the student life of ShekharVerma, a middle class boy growing up in urban India. He is pressurized by his parents, relatives and neighbours to take life seriously and to do his studies well. Although he is immensely interested in cricket and Bollywood, he considers pursuing a career in Information Technology. Hence, he decides to graduate in IT, but gets disheartened when the IT field deteriorates and its professionals' salaries, crash. However, he makes up his mind to do an MBA and joins IIM Bangalore in order to get his dream job. The novel, progresses making him more mature and successful in the eyes of the society.

Three Makes a Crowd by Kaushik Sirkar is a narrative on hostel life at Dehradun's Rashtriya Indian Military College. It is a story of three friends, Arnab, Saurav and Bhaskar and their escapades at the IMA. Karan Bajaj, the young writer of the novel *Keeping off the Grass* is an alumnus from IIM Bangalore, and was selected as one of the top ten young business leaders of India by the Aditya Birla Foundation. *Keeping off the Grass* is a novel that keeps us hooked to the life of the protagonist. The protagonist, Samrat Ratan, son of second generation U.S. immigrants, leaves his plum job of an investment banker on Wall Street and comes down to Bangalore to join the IIM. Though finding his roots is his main aim in coming down to India, he gets addicted to smoking marijuana and undergoes a mix of bizarre experiences.

Namita Gokhale's *The Book of Shadows* revolves around the life of a 34-year-old college lecturer, Rachita Tewari. Tewari suffers at the hands of her fiancée's sister who mutilates her face by throwing acid on it. This story deals with ghosts and is a chronicle of displacement, strangeness and exile. It is a narrative that is deeply compelling and disturbing and leaves in the readers' mind deep shadows from the past. Soma Das is another noteworthy, contemporary campus novel writer who has set her debutant novel *Something of a Mocktale* in the famous JNU campus. Soma Das is a teacher at New Delhi's Miranda House. *Something of a Mocktale* is based on similar lines as other campus novels and has a lengthy title, *something of a Mocktale at JNU where the Kurtzfell in Love with Jeans*. It poignantly highlights the flaws and hypocrisies within the university and also has taken enough care to portray its virtues. Soma Das, in this novel, has brought in the personal and intellectual journey of three students of JNU; Kaya, Shubhra, and Ragini towards maturity. The three friends after going to JNU find themselves misfits in the campus and their escapades into the many adventures of the campus are highly entertaining.

No Onions Nor Garlic by Srividya Natarajan is a charming campus novel that is set in Chennai University. Natarajan is a talented creative writer and a teacher at the University of Ontario. In this novel, she humorously satirizes the caste stratifications that exist in educational institutions. She shows how the academy, instead of breaking away and destroying social stratifications, serves to stabilize it through the ill practices of academicians. The novel wittily deflates the sanctimonies of the academicians and harshly criticizes the prevailing caste system. It shows, humorously, how intellectual gatherings like seminars and conferences take a secondary interest when it comes to sex and shopping. In fact, the novel mocks at the very seriousness of conferences and the author shows her familiarity with famous academic novels like *The Groves of Academy* and *Small World*.

The Funda of Mix-ology: What Bartending Teaches that IIM Doesn't by Mainak Dhar is again a novel that could enter the compartment of campus fiction since it is the story of a young man, an IIM passed out alumnus, who is working in a firm called Dynamix. He has a high paying, high stress job and is immersed in his work. After a few years, he ponders over his mad pursuit of academic excellences at IIM and realizes that his IIM education did nothing to make him compete with the rat race of his job and the drudgery that characterized his day-today life.

Bombay Rains Bombay Girls (2008) by Anirban Bose is set in a medical school where Adi, a small town eighteen-year-old comes to study medicine. When he joins, he suffers from severe inferiority complex. However, as days pass, he makes friends with Pheru, Harsha, Rajeev, Sam and Toshi, a motley crew. His success, which he thinks has come to him by fluke, makes him act as a leader. His friends regard him as a born leader. He gains confidence because of various incidents. The author, through the life of Adi, has created a campus life with a bunch of quirky characters, campus ragging and campus politics, together with the challenge of learning the mysteries of human anatomy, discovering love and heartbreaks and interpreting new meanings of friendship.

Another campus novel that projects features of campus novels is *A Sunny Shady Life* by Sachinn Garg. Garg is a Delhi-based novelist who graduated from Delhi College of Engineering in 2008. He has worked in a university in Paris and in a top financial firm in Delhi. *A Sunny Shady Life* starts in a college campus with stereotypical ragging. It revolves around the story of Sunny, a teenager from a middle class background. He lands up in a reputed engineering college and undergoes a lot of hardship at the hands of the clerical staff and faculty. When he joins college, he is hopeful of having a successful life. But soon realizes that there is much more to it with all the loopholes in the Indian system of education. In his quest for success and idealism, he is helped by Vartika, his ladylove who is also a successful professional. It is Vartika who helps him during his testing times; he is suspended from college for a week and his life is transformed as he goes from being an idle to an ideal individual.

II. CONCLUSION

Indian English campus fiction, like their British and American counterparts, aim at portraying the inside of the academy. They picture the happenings within the academy and in the endeavour, the insiders' experiences are depicted. As happens in most campus novels, the academicians, be they students, faculty members, or administrative staff, it is their follies and foibles that are showcased. Their petty politics, stupid squabbles, and intriguing incidents are forayed and this itself satiates the curiosity of the readers about the academy. Academy being a closed world is most often viewed as an intriguing household and at the same time an idealistic place because of its closeness and far-off view. However, with the academic novel writers' aims at disposing off this closeness, the readers are exposed to the struggles that the academicians face. In this perspective, Indian English writers are set upon exposing the follies and foibles of the academicians. In doing this, they are sometimes critical and satirical, sometimes humorous, and most of the times just record things in an uncommitted manner.

Another common thing found both in Indian English novels, for that matter even in British and American novels, is a satire on publications. Campus novelists show the universities as the most unintellectual places where the academicians fail to give due importance to research and teaching. In addition, the necessity in participation in seminars and conferences and the weight-age given to publications force them to indulge in unethical practices. They indulge in somehow writing something and succeeding in getting those published. Campus novelists are interested in showing teachers as possessing little knowledge or sometimes even in showing them as being ignorant of their subjects. This aspect is found in Indian English campus novels. Another common aspect deciphered is that both these groups regard the teaching job as more convenient with less number of working hours and many salaried holidays.

A marked difference between Western and Indian English Campus novels is the treatment of sex. Sex is not the blatant topic or even for that matter a much sought after theme in Indian campus novels. The main reason may be the cultural background of the countries. Like some of the Western Campus novels, Indian English Campus Novels too show the protagonist's growth towards maturity or artistic maturity which could respectively be called as *bildungsroman*. However, no such novels are present in Tamil Campus fiction. Indian English campus novels are superficial and they have not gone deep into the psyche of any techie character as some of the western novels like *The Professor's House*, *The Professor of Desire* have done. In other words, there are no novels that trace the stream-of-consciousness of any professorial characters, both in Indian English and Tamil campus novels. This element is found in abundance in western campus novels.

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