



**A STUDY OF CHARACTERS AND THEMES OF CAMPUS
NOVELS TOWARDS INDIAN SCHOLARLY SATIRE**

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ABSTRACT

The aim of this study is both reality and experiment, on campus fiction vibrates. It is therefore concerned, on the one hand, with conscientious pragmatism and the comic fiction mode which includes, on the other hand, parody and farce. Various types and narrating modes such as absurd, romantic, Meta narrative, self-reflective and satiric devices such as humor, epigram, sarcasm and repartee contribute to the development of the satire in campus novels. The basic devices that concern the reader are conflict, peripatetic and a series of causes and consequences According to Aristotle, one of the first literary critics. This is why these novels' key structure is the pattern of binary opposition. It also serves as the rare or unusual tool used by the writers to amuse and confuse the readers. This genre has been made incredibly popular worldwide by the enjoyable, yet insightful reading of campus novels. The high morals of the university are contrary to the true actions and conduct of those who work in the campus novels. I have the same reprehensible impulses and goals as anyone else. These men are the same. Interestingly, this distinction can be more surreal, more pronounced than in any other professional sense. The humor and escape elements distinguish the campus book, but the corrective purpose is mainly an intellectual satire. The college novels have crossed the boundaries of the Anglo-American world in recent years and have also enriched Indian English literature. In this case, many Indian novelists are intrigued by campus life and with many experiments and variations contribute to this subgenre. These reforms have not only helped to expand the variety of campus novels, they have led to correct the follies of campus-related people.

KEYWORDS: English Novels, Indian Scholarly Satire, conscientious pragmatism, campus novels

INTRODUCTION

In the campus novels the high ethics of the academic world are set against the actual demeanour and behaviour of the people who work in them. These people are subject to the same reprehensible desires and self-

seeking ambition as anybody else. This contrast is perhaps more ironic, more marked, than it would be in any other professional setting. The elements of comedy and escape characterize the campus



novel but the corrective purpose primarily makes it an academic satire.

The campus novel is by now a prominent sub-genre of contemporary fiction and has a significant body of criticism devoted to it. J. Lyons's *The College Novel in America* (1962) and Mortimer R. Proctor's *The English University Novel* (1957) may be mentioned among the earliest studies of the campus novel. Ian Carter's *Ancient Cultures of Conceit: British University Fiction in the Post-War Years* (1990) is other significant critical work on campus fiction. However, Elaine Showalter's *Faculty Towers: The Academic Novel and Its Discontents* (2005) is considered the most informative and probing study of academic novel.

The campus novel has been variously defined. For instance, John E. Kramer writes that the campus novel, "...incorporates an institution of higher learning as a crucial part of its total setting and ... includes, among its principal characters, graduate or undergraduate students, faculty members, administrators, and/or other academic personnel" (ix). David Lodge, another famous practitioner of this sub-genre gives his own view point on the campus novel thus:

In English 'Campus Novel' is a term used to designate a work of fiction whose action takes place mainly in a college or university, and which is mainly concerned with the lives of university professors and junior teachers-'faculty' as they are collectively known in America, 'dons' or 'academic staff' in England. (30)

Similarly, *The Routledge History of Literature in English* describes the campus novel in the following manner:

In Britain, the academic as novelist tends towards comedy. [...] The setting is often a university or college, the characters often academics or writers. The problems, however, remain the standard concerns of love and money, religion (especially in Lodge, who is arguably the most significant Catholic novelist of his generation), and success or failure. Where, in earlier writing, success was seen in social terms, here the scope is often reduced to academic success, with the result that there is a profoundly comic questioning of the whole ethos of success, failure, career, and private life, extending well beyond the English university system. Both writers (David Lodge and Malcolm Bradbury) use their experience of travel and other cultures to examine the ambivalence of the attitudes of the newly educated mass readership which has benefited from the worldwide expansion in education and social awareness. Both are also highly aware literary critics, particularly strong on Modernism and modern critical theory. (513)

Elaine Showalter gives the following definition of the campus novel:

The best academic novels experiment and play with genre of fiction itself, comment on contemporary issues, satirize professional stereotype and educational trends, and convey the pain of intellectuals called upon measure themselves against each other and against their internalized expectations of brilliance. (4-5)

Most campus novels are comedies, satirical in tone, often applying a range of



easily recognizable academic caricatures. Chris Baldick in *The Concise Oxford Dictionary of Literary Terms* writes:

Campus novel is a novel, usually comic or satirical, in which the action is set within enclosed world of university (or similar set of learning) and highlights the follies of academic life. Many novels had presented nostalgic evocations of college days, but the campus novel in the usual modern sense dated from the 1950s: Mary McCarthy's *The Groves of Academe* (1952) and Kingsley Amis's *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's *The Rebel Angels* (1982). (30)

Though campus novel is basically academic satire intended to expose the high rhetoric professed at universities, it is not only comic but also serious and sad where the element of pain is also inexorably found. In this regard Elaine Showalter says:

Many academic novels are wildly funny and lines from them have sustained me in hard times. ...Yet strangely enough, what appeals to me most in academic fiction is its seriousness, even sadness. Perhaps we professors turn to satire because academic life has so much pain, so many lives wasted or destroyed. ...Like the suburbs, the campus can be the site of pastoral, or the fantasy of pastoral - the refuge, the ivory tower. But also like the suburbs, it is the site of those perennials of the literary imagination John Updike names as "discontent, conflict, waste, sorrow, fear". (3)

The word 'Campus' is of American coinage. It was first used for Princeton University during the early decades of the eighteenth

century. Few other American colleges later espoused the word to describe exclusive fields at their own institutions. It was only during the twentieth century that the meaning opened out to encompass the whole institution in totality. Its usage began in the British English only in the late 1950s. The initial mention of the word 'campus' applying to a British University, was made in the Oxford English Dictionary in the year 1958.

The existence of campus novel as an independent genre was influenced by the great expansion of university education in the 1960s. The period after the World-War II saw a rapid increase in the number of universities. This expansion created opportunity for professional writers returning from war to join these universities. There were job opportunities in Arts faculties where the curriculum included a programme in creative writing. As a result, these professional writers were hired to teach it along with traditional literature courses. The university teaching with its suitable conditions and as a source of stable income became a welcome alternative career for the writers. Also, as novelists require a backdrop for building up their stories, they all of a sudden found themselves inhabiting a prêt-à-porter world around them. This enclosed world that the novelists found themselves inhabiting was the microcosm of the world in general, and it provided them a fertile ground for deriving their characters and developing their stories.

Although the genre is very much a post-World War II phenomenon and campus novel proper doesn't start until the mid-20th-century, it is observed that the English



university novels appeared in the nineteenth century itself. In this regard Showalter writes:

...there are some 19th-century precursors. Anthony Trollope's comic masterpiece *Barchester Towers* (1857) is the great ur-narrative of academic politics, even if it is about the bickering of provincial Anglican clergy over preferment and evangelical reform. Trollope's wrangling, rivaling Victorian clerics remind us of contemporary academics, with assistant professors, deans, and provosts standing in for curates, deacons, and bishops; and many authors of academic fiction, from CP Snow on, have been Trollope scholars. (6)

However, Showalter adds:

The supreme 19th century academic novel remains George Eliot's *Middlemarch* (1872), and Eliot's *Mr Casaubon* is the most haunting spectre of the academic as a grim pedagogue, the scholar as the spirit of all that is sterile, cold and dark. *Casaubon* has no small talk, but only a large, sad, musty talk of dead things. (7)

In the same context Showalter further writes:

Another novel along the same lines, one that must have been influenced by George Eliot, is Willa Cather's *The Professor's House* (1925). Cather too writes about the midlife crisis of a male academic, *Godfrey St Peter*, burned-out although he is only fifty-two years of age. Unlike *Casaubon*, *St Peter* is a historian, whose life's work, an eight-volume study of the Spanish Adventurers in North America, has won him acclaim, even the Oxford prize for history. But the meaning seems to have gone out of his life and his teaching; at the novel's conclusion,

he is resigning himself to spending the remains of his days without delight. (8)

Significantly enough, during the 19th century the genre focused mainly on the depiction of campus life at the two most prominent universities of that time- Oxford and Cambridge universities. In this regard Mortimer R. Proctor says:

The English university novels which appeared in such numbers in the nineteenth century offer a problem not common to better known Victorian fiction. In as much as they deal with Oxford and Cambridge they are concerned with the peculiarities of life within two exclusive and inbred communities, and they constitute a narrowly specialized body of literature built around codes of behaviour and thought which at times appear artificial to the outside world. (11)

However, the genre underwent several changes because of the educational reform movement and the admission of women to universities. The period saw the emergence of the Redbrick University. These universities gave admission to students from lower social classes, hence ending the dominion of the Oxford's and Cambridge's influence upon English society and culture. This new kind of campus novel had a specific function of suggesting a kind of anti ethos in their narratives, for improving the culture and protracting the community through a more ethically driven system of higher education.

The change in the genre of campus novel occurred because the 19th century was an era of extreme social change and industrial growth. These changes undermined the cultural influences of these privileged



institutions of learning. The genre now conceived the university not as an innocuous pastoral space but as an arena of major ideas and beliefs where people were subjected to the large intellectual and social changes that created the late twentieth-century world.

The genre of campus novel has undergone a notable shift at the thematic level. The early campus novel was characterized by comic convention. The setting of these novels was pastoral, portraying a small world free from the commotion of modern urban life. These novels amusingly observed the characters whose intellectual affectations are often let down by their very human shortcomings. As the teaching job in the universities was mostly temporary, the issue of security of job of teachers was the intermittent motif in the early campus novels. The teachers in order to hold on to their jobs, indulged in various schemes and tactics, for instance, pleasing and flattering the senior members of the fraternity by giving them parties. These parties used to be the highlight of the early campus novels because they expediently brought a large number of characters together in one scene, where these characters could be seen making hilarious, unseemly or indecorous disclosures under the effect of alcohol.

The early campus novels also dealt with the issue of 'class'. The clash between the socially inferior and superior was the plot of the early campus novels, depicting meritocracy which was responsible for bringing about the change in English society. Interestingly however, the American campus novels were free from the class related issues. Ian Carter, author of *Ancient Cultures of Conceit: British University*

Fiction in the Post War Years says in this regard: "Perhaps because American Universities are so highly differentiated, so recognisably peaceable; novel could take on a larger variety of themes without automatically having to deal with class" (15).

Admission of women in the universities paved way for the evolution of a new theme in the campus novels. This resulted in the incorporation of gender and sexuality as topics portraying the emancipation from a pedantic society on the one hand and the unjust inequality of women to men on the other. Inclusion of race conflicts could also be traced in the plots of these campus novels. Showalter writes in this context:

By the time we get to the novels of sexual harassment, the conflicts—over sexuality and race—could be said to be central and profound, but the academic novelists satirize the way the university community deals with them as quirky, pedantic, vengeful, legalistic, and inhumane. (146)

Over the period of time, as the universities changed, so did the tone of the campus novel. Instead of the robust farce and humour of the early campus novels, the tone now was angry, invigorating, discrediting or despondent. Michael Frayn's *The Trick of It* published in 1989 is a perfect exemplar of this change. In fact, the novels that appeared in the 70^s and 80^s, behaved like requiem to the concept of the campus. Howard Jacobson's *Coming From Behind* published in 1984 is an illustration of this tendency. Another change in the portrayal of the later campus novel is to regard campuses as desolate and gloomy. Although the



reflection of the university experience of this period is very exhaustive, but it strongly slams the portrayal of a sacrosanct university teacher. The world of academia is in fact depicted as a world of travesty and duplicity, of plagiarism, benefaction and charade. Malcolm Bradbury's second novel *Stepping Westward* (1965) is a perfect indicator of the symptoms of this evolution. It is directed against the incompetent intellectuals and the professional charlatans who had established themselves during the period of expansion.

THE PLOT IN CAMPUS NOVELS

As per definition given in the *Literary Devices* (2014), plot is a literary term that is used to describe the events that make up a story or even the main part of a story. These events relate to each other in a particular pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the story. It is the foundation of a novel or story, around which the characters and settings are built. It is meant to organize information and events in a logical manner. There are five main elements in a plot.

1. Exposition or Introduction

This is the beginning of the story, where characters and setting are established. The conflict or main problem is introduced as well. Chetan Bhagat in *Five Point Someone* informs the readers what to expect in the beginning of the novel. Before I really begin this book, let me first tell you what this book is not. It is not a guide on how to live through college. On the contrary, it is probably an example of how screwed up your college years can get if you don't think straight. But then this is my take on it,

you're free to agree or disagree. (1) In *Bombay Rains, Bombay Girls*, Anirban Bose, at the beginning of the novel, updates the reader about what they would read ahead in the story. On learning that I was going to study medicine in Bombay, someone said to me, 'You've got to see two things in Bombay: the Bombay rains and the Bombay girls.' At that time it seemed kind of inconsequential; one of the hundreds of 'drugs are bad', 'don't smoke', 'you must call every week' pieces of advice that people litter on an impressionable eighteen-year-old about to live alone 2,500 kilometres away from home. (1)

2. Rising Action

The rising action occurs when a series of events build up to pace up the ongoing narrative. The main characters are established by the time the rising action of a plot occurs, and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension, or crisis is encountered. Ritesh Sharma and Neeraj Pahalajani in *Joker in the Pack* write about the conflict the students' faces. Sunday, October 12, was the beginning of a bitter journey. At 6:30 in the morning about two hundred PGP first-year students assembled in the common area of the MDC—the Management Development Centre, normally a beautiful guest complex on campus for visiting executives and officers taking short term management courses, but now a placement bazaar where MBA students would flash their wares. (80) Prashant John in *Second Degree* after introducing the major characters in the novel sets the action by writing about the conflict that would take place between the teachers



and students during the remaining course of the novel. Faculty at IIM-A is impressive, to say the least. Without exception, all of them have published several papers in international journals, consulted for the best companies in India and abroad and generally are smashing good at what they do. And once a person reaches that level of achievement, you don't spar with others, especially your students. In most sessions, I could well imagine the professor laughing his head off at the silly discussions happening and the desperate attempts to get face time. You don't mess with faculty and mostly they are above all the petty attempts we came up with to score brownie points. (134)

3. Climax

In the climax which can also be considered as the main point of the plot, there is a turning point in the story. This is usually a moment of the highest interest and emotion, where the reader becomes anxious to know the further narrative. Abhijit Bhaduri in *Mediocre But Arrogant* fuels the readers' excitement by writing about the tension faced by the protagonist during the placement time. In spite of being a bright student, Adi is stressed about securing a good job.

I was back in MIJ. Placement season was on. You could feel the strong undercurrent of tension in the air. All conversations began to turn to applications, questionnaires, jobs, work life, corporate lifestyles and other such areas which had seemed like distant concerns just two months ago. The same MIJ that had been so relaxed and laidback seemed to be picking up speed scarily, like the athlete in the last lap of the marathon.

Everyone wanted to breast the tape before others—only winning mattered. And the prize at the end of the race was a career. So the stakes were high. Anything and everything could be sacrificed and would be. (261) In *Second Degree*, Prashant John, almost during the last phase of the journey in the novel, takes the course of action from the campus premise to an international location. This captivates the readers even more as they get interested to know about the experiences of the protagonist and other major characters thereon. Hardly any of us paid attention to when term three was coming to an end. We were busy focusing on the next big thing on the radar—international immersion. Simply put, it was the equivalent of summer internships with the exception that it mandatorily required everyone to be out of India for five weeks. We would spend a week at one of the B-schools IIM had tied up with and then spend four weeks in organizations with the sole focus of working in an international setting and then came back and share the wisdom with the class. The distilled collective wisdom of sixty experienced executives would then add to the enormous knowledge base of the class or at least that was the idea. (202- 203)

4. Falling Action

The falling action or the winding up of the story occurs when the events and complications start to resolve. The results of the actions of the main characters are put forward for the readers. *Samar in Love*, A Rather Bad Idea, feels happy for himself and his friends when they get saved from being expelled from the college. 'Well, like I said, you let me have the identities of the other



two friends of yours and we can have a talk around reducing your punishment,' the Dean said, waving his hands at Pranav and Skimpy. 'It's very fortunate for you that good sense prevailed just in time. Another couple of hours and even I would not have been able to save you from the DISCO.' The Dean was rushing through the summary, even as Samar struggled to grasp the import of the words. He was not sure if the Dean was letting him off or was about to come down heavily on him. The Dean continued, 'Anyhow, I am most certainly taking a grave view of the situation. So while I concede that you and your friends here have acted honorably and with dignity. I am awarding all three of you 100 of community service. You shall report to the NSS Office and complete your 100 hours over the next 2 months. At the end of it I want a complete report of satisfactory completion from the NSS Office or else you would be in really big trouble. Am I clear?' the Dean asked. (197-198) Adi in *Mediocre But Arrogant* is relaxed after he gets the job. The hectic course of action mellows down. With a job in hand, we lost the last dregs of motivation to attend the remaining few weeks of classes. The only way to get us out of this ennui was to rekindle the competitive spirit that had driven us. Even the fear of poor grades not getting us jobs had gone, now that the myth was broken. (294)

5. Resolution

Finally, the resolution or the conclusion is the end of a story. It may occur with either a happy or tragic ending. The endings of all the ten contemporary Indian English campus novels under study are happy and the readers' expectations are fulfilled. Shekhar

Verma in *Joker in the Pack* expresses his happiness after accomplishing his desire. Everything seemed to flash in front of my eyes—BIT, Anoushka, CAT, IIMB exams, summers, Vista, day zero....As the music got louder, I felt dizzy and decided to lie down on the concrete steps by the side of the dance floor. I looked up and saw the stars zipping all across the twirling sky, leaving behind sharp blazes of light. I took in a deep breath and closed my eyes, smiling at the thought that Shekhar Verma would finally be a king. (193) Leaving the campus premises, Harsh in *Everything You Desire* becomes emotional and acknowledges the importance of studying in IIM and cherishes the relationships that he developed there. The journey from Delhi had been full of nervousness and anticipation. The journey back from Bangalore again evoked mixed feelings - sadness at parting with IIM Bangalore and also nervous anticipation for what lay ahead in the corporate world. I would really miss Bangalore - a city which had become like a second home; a city where I spent what would arguably be one of the two most important years of my life. I would miss my friends, some of whom will be thousands of miles away in different continents charting the course of their lives. The friendships developed would remain invaluable; the ups and downs that we together shared will remain as fond memories. A part of me didn't want these two years to end, while another wanted to move on to the next challenge in life. (246)

CHARACTERS IN CAMPUS NOVELS

The trio of students, teachers and parents form the major characters of campus novels. The protagonists of the campus novels are



the students studying in prominent Indian educational institutions like IIT, IIM, JNU, MIJ, Bombay University and various colleges affiliated to the Delhi University. The entire course of action is generally the manifestation of views of the leading protagonists. The protagonist is a student who is surrounded by his/her parents, friends and teachers who have a lasting impact on his/her thought processes, overall development and sometimes an impediment. The central character is generally the mouthpiece of the author who puts forth his/her views regarding the other characters, the education system in India, campus politics and life of the youth. Conventional characters like Venkat are juxtaposed by the non-conventional characters like Ryan in Chetan Bhagat's Five Point Someone. Venkat believes in gaining good scores by learning things by heart even without a proper understanding of the content matter whereas Ryan believes in learning through experimentation and innovativeness. Such a conflict is witnessed in most of the novels under study.

Parents and teachers are generally viewed by the protagonists as archetypal, authoritative, dominating, monotonous, rigid and skeptical characters. Professor Cherian in Five Point Someone, Professor Chatto in Mediocre But Arrogant, Dr. Gomke in Bombay Rains, Bombay Girls where she was considered as a specimen of an old-fashioned propriety, overenthusiastic Professor Bichitra Roy in Sumthing of a Mocktale, Crazy Panther in Joker in the Pack and Professor Shankar in Everything You Desire are some of the typical educators who remain fossilized with their follies and reserved teaching

techniques. Among these typical teachers are found Professor Veera in Five Point Someone and Father Hathaway in Mediocre But Arrogant who are both dynamic and charismatic. They are the hope of students and emblem of sound and erudite educators. Most of the times, parents come across as moral instructors. They want their children to gain materialistic facilities but through fair means. As Adi's father tells him in Bombay Rains, Bombay Girls, After working for thirty-five years, I still drive a scooter, have one suit and travel second class. (21) They take pride in their way of life but enforce their children to foster a dream that is larger than life. They wish their children well and want them to achieve what was not possible for them to do. Indeed they are the ones whom the protagonist finally wants to impress, justify, feel proud of and prove their point. Their children, however, do not lag back in displaying their individuality. Adi and Ayesha in Bombay Rains, Bombay Girls seek admission in higher education institution to go away from parents and to refrain from marrying someone of their parents' choice.

THEMES IN CAMPUS NOVELS

The themes of a majority of the contemporary Indian English campus novels revolve around friendship, education, love life, career anxiety and campus politics as experienced by the major as well as the other prominent characters. Friendship is displayed with utmost precision in most of the campus novels. Kaya, Ragini and Shubhra in Sumthing of a Mocktale, Hari, Ryan and Alok in Five Point Someone, Abbey, Rusty and Pappu in Mediocre But Arrogant, Adi, Harsha, Rajeev, Pheru, Sam



and Toshi in Bombay Rains, Bombay Girls, Samar, Pranav, Skimpy and Jiya in Love, A Rather Bad Idea and Tushar, Dipendu, Harsh, Divya and Priya in Everything You Desire are some of the examples where we come across true bonds of friendships. Education as a theme is dominant in campus novels. The prevalent education system is often censured by the authors. There is a cry for creativity, originality and practicality. Campus novels offer a very coherent and concrete view of the academic life prevalent in the leading Indian educational institutions. The representation of teachers, students, examinations, viva, grades, evaluation parameters, dehumanization of students (ragging), inefficient administrators, coaching classes and students perceived as byproducts of industry display the prevailing conservative education system. Adi in Bombay Rains, Bombay Girls talks about the stress and tension experienced during the examination time. Conducted with a psychopathic rigour bordering on institutionalized torture, the hallmark of the exam was the agonizingly protracted timetable...The practical exams and viva-voce would follow in the three subjects after a week's lull, extending the torture by another fortnight. This four-week period promised them hell, and they could think of little else as they began burning the midnight oil religiously. The nagging uncertainty of covering the sixteen month curriculum in the few weeks that remained turned time into a precious commodity. (163)

NARRATIVE TECHNIQUES

Narrative technique refers to the writer's style of telling a story. Writers of campus

novels make use of varied narrative techniques very aptly to make their presentation crisp, comprehensive and commanding. First person narration is employed by all the writers of the campus novels under study. Juxtaposition, bildungsroman, In Medias Res, active reader response technique, humour, irony, info dumping, metaphorical use language and stream of consciousness are some of the prominent narrative techniques that are beautifully employed by the contemporary Indian English campus novelists. The juxtaposition is observed among colleges, cities, class, gender, religion, regions, students, teachers, parents and urban and rural areas. In Sumthing of a Mocktale, Rumpa talks about the contrast between the two cities. Calcutta is bustling with people but the way Metro handles there, Delhi can only dream of. No eve-teasing or adam teasing there baba. (21) Bildungsroman is the narrative technique very effectively used by the campus novel writers. Without faltering, we can observe the mental, social and emotional growth and development of the characters through our journey from the initial stages of the novel till its culmination. In Bombay Rains, Bombay Girls, Isha observes, You probably don't realize it Adi, but you've changed so much from the initial days when you were a quiet shy guy, to today, when you have the confidence to walk up to the ladies hostel and ask me out...Earlier, you always behaved as though you didn't belong...as if your presence in medical college was a mistake. But you've found confidence in yourself, cemented your position in class and it's very nice to see you transform...so...seamlessly. It's like



watching a beautiful tree grow from a tender sapling and develop strong roots. (233) In Medias Res is a narrative technique where the action of the story begins from the middle of the novel. Five Point Someone starts in this manner. In the prologue, Chetan Bhagat talks about Hari and Ryan taking Alok to the hospital after Alok attempted committing suicide. Tushar Raheja in Anything for You Ma'am and Chetan Bhagat in Five Point Someone make use of the active reader response technique quite well. The characters of novels talk to the readers thus making them feel an important part of the novel. Tejas talks to his readers in Anything for You Ma'am by allowing them to think about their personal experiences. Now, lie back, all you lovers and let your mind slip back to that fortunate accident, that ingenious stroke of fortune which enable you to meet your love. I do not talk about the moment you fell in love no, I talk about the accident, that singular coincidence, when he or she, not yet your love, bumped into your life. Now forgive me, I will ask you all to delete that incident from your life, though from its hinges your entire life; it is a scenario you shudder to contemplate, but do it; what remains is an aloo parantha without aloo. (21-22) Crisp, sharp and easy humour provides quality of freshness and entertainment to the campus novels. Even when the circumstances are serious, writers do not restrain themselves from making lively and comical comments. This can be observed significantly in the narrative style of Chetan Bhagat in his novel Five Point Someone in the dialogue between Ryan and Hari when he and Ryan are tense

about Alok's condition after Alok attempted to commit suicide.

CONCLUSION

The preceding chapters of the thesis have focused on various manifestations of satire in Indian campus novels-how the practitioners of this genre use the element of satire in their novels and in what connections and situations. The campus novel is a fascinating genre that has gained global readership and popularity because of its subject matter and setting. The campus novel features an institution of higher learning as an essential part of its total setting and incorporates students, faculty members, administrators, and other academic personnel among its main characters. Departing from the customary portrayal of the university as a respected seat of learning, these novels depict the conflicts and illicit practices that are associated with the university. In these novels Academy is shown as a place of intellectual tiff, where little intellectual work takes place and the academics are portrayed as normal human beings who are not different from regular people. Their flaws and hypocritical nature are mercilessly brought out in these novels. Since Academy is a place that attracts most people because of its make-believe idealistic notions, therefore, when these notions are juxtaposed with reality, they provide a rich source for parody, satire and irony. Though the elements of fun and satire are very often found in campus novels, the element of intrigue is also inevitably found. The campus novel engages in the interplay between fact and fiction. It is assumed that university novels are realistic because they



are based on the actual institutions in a real place, and yet the characters are likely to be imaginary in general. The professors and students who form the world of academia identify with certain characters and find similarities between their own lives and the lives of the fictional characters. This is the most important factor for the popularity of campus or academic novels. Although the world of campus novel seems to be a limited one, it would be undue to typify it as a fictional form wanting in the sense of social responsibility. In fact, the ostensibly closed image of the campus novel embodies some important message for the society as a whole. It is so because education has always been a powerful means of social betterment. The English word 'campus' is drawn from the Latin word campus which means 'field'. The usage of 'campus' to refer to college or university is an American invention. It entered British English only in the late 1950s. The earliest mention of the word 'campus' in The Oxford English Dictionary applying to a British University was in 1958. If we trace the origin of the campus novel it could be observed that the English university novels appeared in the nineteenth century itself. Anthony Trollope's comic masterpiece *Barchester Towers* (1857) could be cited as its prime example. The existence of campus novel as an independent genre was the result of the great expansion of university education in the 1960s. The period after the World-War II saw a rapid growth in the number of universities. This expansion created opportunity for professional writers returning from war to join these universities. Also, the emergence of the Redbrick University created an

opportunity for the students from lower social classes to get admissions in universities, thereby ending the supremacy of the Oxford's and Cambridge's influence upon English society and culture.

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