

tenants were sympathetic and showed grief. Yet the majority were happy, as they always are in the misfortunes of others. His rival zamindars felt the man was growing too tall and he needed a dressing down. (The Crown and the Loincloth: 114)

Nahal fastidiously investigates the sort of man-lady relationship that won among the progressives during the Indian opportunity battle. Illegal undertakings like elopement, free love and live-in relationship were extremely normal among the progressives, accordingly making a joke of social foundation called marriage. Sengupta and Charulata lived respectively, Rossie left her better half, a motor driver, and lived with her adored Hoshier Singh, Zahir ran off with Sultana, the little girl of a Lahore medico, Joseph lived with Dulara, a Hindu young lady and Darbara Singh's Salma was a previous whore of Hira Mandi. The youthful male progressives had the option to handily dazzle young ladies with lofty languages of Marxism which had not figured in their psyches. Progressives like Sengupta and Charulata were so lively, forceful and trying and consistently discussed retribution, yet at whatever point time allowed them, they had intercourse. They lived respectively and moved together starting with one spot then onto the next by making look like kin or cousins. The idea of their way of life and their work is depicted in an amusing way in the accompanying expressions of Nahal:

The girls abandoned all ties and ran away with the revolutionaries. Posing as sisters. Posing as cousins. Yet sleeping with them and talking of Marx. There was a mushroom of man-woman teams going around the country, generating political sedition during the day and sexual sedition during the night. They moved around in homespun white kurtas and pajamas or they wore Western style clothes. (The Crown and the Loincloth: 379)

Since progressives lead an exceptionally unreliable and erratic life, an enduring love affair is a far-off dream for them, and it has little worth when contrasted with their central goal to free India from the unfamiliar guideline. The author additionally shows that a miserable wedded life can situation an individual to have illegal illicit relationships with different ladies through the portrayal of Lala Dharam Das' relationship with his significant other, Viran Vati. On discovering

that her mom is truly sick, Kusum goes to her parental home in Wazirabad after quite a while. She is stunned to find that her mom's ailment is set apart by incessant upheavals of outrage, and her dad is as a rule at the less than desirable finish of the fits. One late evening, Kusum ends up investigating her dad's room while attempting to change her wet garments, yet she can't accept the obvious reality when she sees her dad laying down with a lady.

When criticized by her little girl for doing a particularly wretched demonstration, Dharam says that his better half, Viran Vati has not permitted her significant other to draw close to her and denied him intimate freedoms from the absolute first evening of their marriage onwards, and out of disappointment he utilized power. Denied of intimate freedoms, he began looking for delight from different ladies. He tells her the sort of torment he has been exposed to by her mom: "Your mom has driven me to different ladies. From the principal day of our marriage, she has shown only antagonism, and outrage and harshness. (The Salt of Life: 236) Chaman Nahal discusses the presence of free love, inbreeding and genuine romance among the British.

The casual hookup between Cutlass, a British armed force official, and Ginger Barnes, the spouse of David Barnes, a British ICS official, at Udoka while a ball is occurring inside the congregation goes to show the pervasiveness of free love and unbridled conduct among the British. Be that as it may, the most corrupt man-lady relationship present in the British society is perverted relationship displayed by Percy Wand and Jennifer Wand. They are sibling and sister, yet the way wherein they blend with one another openly far surpasses the limits of kin relationship. Both the British and the Indians presume their relationship and make gossip. Yet, the talk fills in as an energizer to their relationship. Like darlings they are together more often than not. They likewise dance together and embrace each other in broad daylight. Their perverted conduct is portrayed strikingly by Chaman Nahal in the accompanying words:

The gossip about the two of them was not confined to the Indians alone. Their own folks spoke in similar innuendoes. Percy and Jennifer did nothing to curb the gossip. They rather felt stimulated by it. They danced together in the Lahore Club, embraced each other in full view of the elderly members of the club, and whenever occasion permitted travelled together on their trips—as the person near the bus stop said. (The Salt of Life:153)

The author doesn't preclude the commonness of depraved relationship in Indian culture. Lala Kanshi Ram's youngsters, Arun and Madhu however they don't go into any kind of unlawful relationship, they are excessively forthcoming with one another as though they were sweethearts. While expounding on Nahal's depiction of their relationship. The kind of transparency that is displayed corresponding to Madhu and Arun skirts practically on inbreeding which does viciousness to our feeling of appropriateness.

In "epilog" which is added to the 1993 release of *Azadi*, Chaman Nahal portrays socially unsatisfactory or remarkable man-lady connections winning among the British. Percy Wand and Jennifer Wand, regardless of being kin, live respectively in Australia. John Tree, a cleric, rather than driving a devout and ethically virtuous life, has a live-in relationship with his adored Carol Schnicke. Ginger separations her significant other David Barnes and lives with Brigadier Alan Cutlass. Lucy, the little girl of Ginger and David, doesn't cherish and isn't content with her progression father. She is determined to going to India to be with her dad, much against the wish of her mom. Unlawful relationships in Chaman Nahal's *The Gandhi Quartet* fill the double need of keeping the characters from being romanticized by making them incapable to oppose the allurements of licentious cravings and drawing out the different sorts of manwoman relationship outside the marry lock. Unlawful love affairs, therefore don't just enliven the narrative of Indian opportunity development in the epic *Quartet* yet assume a significant part in the fictionalization of the different political occasions relating to Indian opportunity battle.

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