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HISTORY, POLITICS AND FICTION IN THE RECENT INDIAN NOVELS IN ENGLISH – A STUDY

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ABSTRACT

In discussing the idea of Indian convention just as the custom of Indian English writing, It is to be noticed that the unmistakable nature of this class of writing fiction specifically is its social substance - especially in its portrayal of the contention between the individual and the network. The amazing spotlight on political, social and financial battle find out its solid association with the social and verifiable foundation of a customary society amidst tremendous changes. This is the point of convergence of contrast with the Victorian epic which is by and large viewed as the antecedent of the Indian English epic as an unmistakable kind. Essayists from the most punctual phases of Indian English composition like Bankim Chandra Chattopadhyay, Sri Aurobindo and others were regarding the novel as a report for social change and as a weapon of the nationalistic battle. This thought was taken up by the early greats of the Indian English fiction in particular M.R.Anand, R.K.Narayan and other people who utilized the novel trying to depict social facts and as a vehicle of progress and change.

INTRODUCTION

The unsettled issue is that these essayists had made a focal custom in discussing a dish Indian reality, a pattern, which has been changing in the innovator and post-pioneer time when authors have begun investigating a majority of convention. At the beginning period, the Indian English scholars shared what Meenakshi Mukherjee has called 'the uneasiness of Indianess' (Considerations 174) worried about characterizing their national personality at a container Indian dimension with the new brand of essayists. This need is never again felt and having picked up a feeling of trust in their unmistakable character they are presently taking a gander at the majority of Indian life by analyzing the multi-layered and multicultural conventions of India.

DISCUSSION

The variation in Indian literature and Indian English literature is a difference of history, tradition and language. The literatures are closely associated with the traditions, languages, histories and experiences of the various parts of the country where they originate. However, it is a different story with Indian English literature, it is the story related to the colonial encounter, as a critic has elucidated: "The literature written in English has an altogether different history and is linked with the global process of colonization. However it has also grown out of an Indian ethos and is responsive to the changing conceptions of Indian nationalism and self interest." (Kar, 7). The plurality of Indian English literature is the result of this clash of the local and the global.

The historical backdrop of the beginning of Indian English composing is an entrancing subject of study. It mirrors the change, progress and changes of a whole people and follows the social, political and social history of the Indian country from the late nineteenth century and keeps on mirroring the regularly changing situation of Indian life in contemporary Times. Indian English fiction has been differently called the "twice bom fiction" and the "last bom" (Mukherjee 20) to pinpoint and feature its particular and individualizing qualities. Indian English fiction or composing is both assimilated and acquired. Bom out of the experience between the east and the west, it is enhanced with the social legacy of an antiquated progress.

The investigation of the rise of the novel in India, both in the provincial dialects just as in the English is in excess of a subject of abstract research, it is identified with the socio-political and social advancements of the nation in the nineteenth century. The development of this class can be followed to the social and political happenings of a colonized nation just as the impact of a few indigenous account customs of an antiquated culture. Introduction to the English language and the western world through English language and western writing were by a wide margin the most significant impacts at work in the development of this new structure the Indian English epic.

Around the 1930s, the Indian English novel acquired a distinctive shape and character when it started voicing the aspirations of the people against colonial oppression and awakening them to the need of putting their society on the path of freedom, hope and aspiration. This can be said about Mulk Raj Anand whose novels embody a strong sense of consciousness about the evils of social injustice, particularly exploitation, caste divisions, caste wars etc. In short, the Indian social novels subject the social system to a thorough scrutiny. Even today, these novels continue to be relevant for their, engaging cultural and social debates. A discussion about the social and political aspects of the Indian English novel is incomplete without talking about the Indian Freedom Movement. The Freedom Movement made a sporadic start from around the later part of the nineteenth century after the First War of Indian Independence (1857) and gained great impetus during the 1920s and 1930s until the achievement of independence in 1947. The freedom struggle provided rich and ready material for the writers, particularly the Indian poets and novelists in the regional languages, and Indian English writers were no exception to the rule. The Indian Freedom Movement contributed greatly to the mass social emancipation of the Indian people. "It (the Civil

Disobedience Movement) accomplished in weeks what three-quarters of a century of social reform movements had failed to do so....". (Chandra et al 161)

Thus in the first phase we see two predominant theories in the novel; historical and the other political and reform-motivated. But at the same time, the novelists of this period were also interested in areas of human experience which are issues of deep and abiding interest to the Indian people as a whole. Therefore, they made use of such experience for artistic and creative purpose. These areas were mainly:-

- 1) the predicament of man in a world surrounded by inimical forces both in nature and in human institutions, and
- 2) man in relation to himself and his family. A person has to play out a plurality of roles in his/her real life as a father, mother, husband, wife, son, daughter, a friend etc.

Social clashes, emerging out of the effect of two assorted societies the east and the west, discovered articulation in numerous Anglo-Indian books written during the 1930s and the 40s essentially by the British women regularly the spouses of the frontier officers who burned through desolate lives far from their homes. The development of Indian ladies authors were likewise affected by these equivalent causes. The Indian ladies authors like Torn Dutt, Miss Sorabji and Mrs.Ghosal communicated their enthusiastic, touchy natures through articulations about internal life just as life of dreams; wistfulness and reflection structure the anecdotal exercise of the vast majority of these ladies essayists. These scholars foreseen other ladies journalists like Kamala Markandaya, Shanta Rama Rao, Torn Dutt and Ruth Praver Jhabvala who composed on these subjects in the post autonomy time.

Meenakshi Mukherjee says that "The concern of the Indian English novel today is the ultra historical modern man whose individuality and personal life are shaped factors of history." (Twice Bom 27) In India, the historical factor is provided by the Indian Struggle for Independence from the British colonial rule. The struggle for independence became a unifying force, particularly in the decades before the achievement of political freedom. A great national experience of such width and magnitude strongly influenced the maturity of the novel form. This phenomenon is not unique to Indian English fiction but also to other languages in India.

In India, the western idea of individual experience has dependably been viewed as outsider. In the Indian setting, the obligation towards the family is put on a higher regard versus obligation to oneself. Sexual love, individual bliss, outrageous independence; these don't have focal significance in the Indian setting.

The spot of confidence in socio-social life has been a subject of interest for ages of Indian English authors. Ceremonies, adherence to confidence, in the predominant astuteness of a gum, shape the lead of numerous individuals in various pieces of India in assorted ways and various degrees. The significance, the debasement engaged with connection to the gum religion, the general population who make a business of mysticism, present a part of good shortcoming in the unfortunate casualties concerned. In modern Indian and the Indian English books, be that as it may, the spot of customs and the significance of the gum have demonstrated a declining inclination. Traditional good examples, beliefs and legendary figures have everything except vanished from the modern Indian epic however we discover hints of these in Indian public activity.

Society and life in India is an interesting conglomeration of tradition and change. As a critic says, "Tradition in India is wrapped up in the crannies of nature, in the rituals and religion, in the collective; simple living of the villagers, in the emotional integration of large families." (Prasad 24 - 25) However, with the pace and march of modern life, change has become an inevitable part of Indian life. The orbit of fiction will become narrow, even stifling, if it is concerned with only a single, isolated phenomenon. Fiction as with any other literature must delineate the contours of change. Change- the result of a mixture of phenomenon comprising of historical consciousness and contemporarily of every society is in a process of constant growth. Indian fiction in English, like its counterpart in Indian regional language fiction, reflects like a many coloured glass (prism), the myriad nuances of tradition and change in Indian life. An illustration of this theme would be Mulk Raj Anand's *Untouchable*. The writer in *Untouchable* is a herald of a new dynamism. Barkha's rebellious anger is directed against his father Lakha's placid acceptance of the laws of untouchability.

The Indian writers like Tarn Dutt, Vivekananda, Sri Aurobindo, Gandhi, Nehru, Radhakrishnan, R.K.Narayan and Kamala Markandaya, all have retained his/her Indian sensibility and the achievement- a distinct creativeness. This consciousness of Indianess has been a persistent quality from the early days to date in the Indian English literary sphere. Indian English writing is a product of two worlds- the Indian and the Western, so it is but natural that a concern with identity is one of the commonest themes of this literature. R.Parthasarthy expresses this in lines which talk about loss of language and tradition, the theme of his poem:-
He spent his youth whoring after English Gods, there is something to be said for exile, you learn your roots are

deep. (45 - 46)

Many of the leading novelists have written about this quest for identity. Whereas the earlier novelists like Raja Rao and Sudhin N.Ghose began with the individual and traditional Hinduism, the later novelists wrote family sagas featuring minority communities.

Indian English fiction made its mark from the get-go in the third decade of the twentieth century and started to extend the subjects of nationalism, social equity, eastwest showdown, rustic urban clash, family connections and so on as of now, the whole situation was commanded by the huge three of Indian English fiction:- Narayan, Anand and Raja Rao. Among the following group of essayists to trail them, many were ladies like Kamala Markandaya, Nayantara Sahgal and Anita Desai-the compositions of these authors demonstrated another reasonableness and energetic lavishness. The epic as a representation of society got a wide differentiated treatment in their grasp. Along these lines as we follow the improvement of the ascent of the novel in India, what rings a bell is that contrary to the conviction of the novel being simply the outsider cerebrum youngster unequipped for supporting itself to the minding contacts of temporary parents of Indo-English fiction is nevertheless a legend.

Indian writing in English is an integral part of and a significant contribution to post-colonial literature. Though it has its own distinctive stamp of Indianess, it does display some of the salient features of post-colonial literature. It draws attention to the issues of cultural differences in literary texts, including issues of gender, class and sexual orientation. In colonial literature, the East (here India), stand for 'other', the 'Centre' for the colonial country. The post-colonial writers in general and the Indian novelists in particular focus on the sub-human status granted to the native as it is evident in Farrukh Dhondy's *Bombay Duck*. The East at the same time is viewed as a fascinating realm, as the exotic 'other' and the mystical.

India had many of the cultural conditions favourable to the novel before she was exposed to Europe. But now she has social forces actively favourable to the production of fiction- a large audience, an educated class, a new questioning of age old socio-religious dogma and a consuming urge for knowledge and interpretation of society. The Indian novelist has instead an extraordinary cultural multiplicity to contemplate, embracing differences of age, caste, religion, wealth and politics. It is a common mistake even among novelists to regard these factors as background or social setting. On the contrary, these divisions and contrasts are dynamic; the novel's drama has to contain them and concretely objectify them. The

novelist is complementary to the modern sociologist, psychologist and even economist.

Indian culture has dependably been a congregated one; the atomization of the west is as yet outside. Accordingly even individual dramatizations will in general have a wide social substance, and one life mirrors another. One sees this in the strain between minority gatherings and the individuals who still try to maintain solid class hindrances. This can likewise be found in the contentions between the new urbanized class and their town family, between the majority and those in open office, among understudies and instructors, and most strikingly between the youthful and the moderately aged (and frequently confused guardians). These contentions are re-established in a million structures in modern India. The authors would thus be able to draw upon specific circumstances basically person which yet have nearly the original intensity of illustration. Fiction of this benevolent will obviously be Indian in the most profound sense. It will portray diagnostically the peculiarity and soul of the Indian culture, by demonstrating the people whose experience is Indian culture. Be that as it may, it will be free of phony significance, orientalism and shrubbery scene painting. It will be composed with an eye on the item and without considering on the national confidence of the Indians or the artlessness of the European intelligent people. Recorded as a hard copy, the two separate universes the universe of sensations and the universe of words-must infiltrate one another.

How far has the English we use taken its mould from the sensations and feelings of our own daily life, from the intimacies of family or fellowship or the larger social experience, from the place and time and from the very ethos we breathe? Does our English articulate these adequately, truthfully and in a manner to awaken delighted recognition in our fellows? There are various degrees of achievement in this. The English of some of our fiction writers may hardly seem to have shed the mark of a laboured acquisition; that of some others may appear to have been absorbed the new life and on the way to becoming a new idiom. Everything depends on the intimacy of adoption, the level reached in the process of naturalization. While some of the authors have been products of an Indian 'home' growth, others have stayed too long in the west. Indian English writing has come a long way since those early days of Mulk Raj Anand, producing the likes of Salman.

In today's consumerist society, the position of Indian literature (fiction) becomes an ambiguous one. On one hand, its larger audience, particularly the elitist sections and the diaspora require this genre to be appropriated in the wider international market of fiction in English. Whereas another section (critics

included) would like to see this branch of literature in collaboration and dialogue with the other Indian language counterparts, for they believe that there cannot be a thorough understanding and expression of identity in isolation from other Indian literatures. Particularly if it is to express its multilayered and multicultural avatar

The appropriate response lies in the perusing of some significant writings (Indian English fiction) of ongoing birthplace which have reflected the substances of the multidimensional and multilingual India and in the meantime have turned out to be universal blockbusters. Works, which can be incorporated into this class, are *A Suitable Boy* (1993) by Vikram Seth, a book contrasted with *War and Peace*-m universal smash hit which yet catches the assorted subtleties of Indian life, the changed conventions and provincial varieties in language, traditions, religions, societies of India from all bearings underscoring genuinely the differed feel of the class itself. As Meenakshi Mukherjee claims, "the unmistakable nature of *A Suitable Boy* is its polyphonic mosaic." (*Perishable Empire* 184). Amitav Ghosh's *The Shadow Lines* (1988) is an outstanding book as its endeavors totalizing ideas of India, not characterizing but rather cross examining. It is a book "individual and political reminiscent of explicit spots and periods, mixing memory with imagination..." (Paranjpe, 117). Arundhati Roy's *The God of Small Things* (1997) is a standout amongst the most critical and frequenting books written in an imaginative style. A milestone in Indian English isn't just for the festival of the human soul against pitilessness and languishing however over the intriguing way with regards to which the nearby is interlaced with the worldwide.

These masterpieces open up new horizons for the Indian English novel. Recent Indian English works such as these and others talk about the multilingual and multicultural context of the production and appreciation of this literature. Particularly in its co-ordination and comparison with other Indian language counterparts. The best hope for Indian English fiction is to offer a resistance to avoid the consumerist culture of the times and oppose its isolated existence and elitist character. At the present moment, the domains of this literature has been considerably enriched as it becomes more of an intercultural literature, as it seems to integrate with other Indian literature, all the while joining effortlessly in the main currents of international literatures in English.

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