

LANGUAGE COMPARISON OF PRE & POST INDEPENDENCE INDIAN ENGLISH FICTION

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ABSTRACT

This particular periodical places a major emphasis on the language of English literature in India prior & post to the country's independence, which is seen as being of critical importance. Additionally, it embraces all facets of literary freedom in a thorough manner. Furthermore, there are some people who have put out the idea that the literary works of “Raja Rao, Mulk Raj Anand, and Manohar Malgonkar” should be considered genuine examples of Indian exclusion. The purpose of the title that has been offered is to shed light on the significant contributions that renowned Indian authors have made to the area of English-language Indian literature. In light of this, the purpose of this study is to investigate his most recent methods of communicating opinions and viewpoints of life. Moreover, it highlights the significance of anecdotal evidence, temperament, tone, and different style in modern depictions of Indian English. This is accomplished while successfully reflecting the essential essence of writings. As part of the first section, which was titled “Introduction,” we investigated the beginnings of English literature in India before to the year 1920 as well as its evolution within the nation. Does the section of your thesis titled “Language Comparison of Pre & Post Independence Indian English Fiction” include a discussion on the resurgence of Indian literature during the Renaissance period? It is important to take into consideration renowned reformers like “Aurobindo and Rammohan Roy”, amongst others. It is also notable that he is so dedicated to the development of the Renaissance. An extensive discussion is also given about the influence that writing in English has had on Indian authors.

KEY WORDS: Language, Fiction, Literature, Comparison, Evolution.

INTRODUCTION

Since the East India Company brought Royal Paper to India in the 1600s, the British had practically achieved authority over the nation. This was done with the intention of gaining a dominant position in the spice trade in Indonesia. His attention was directed towards an alternate market, notably India, although he kept a close eye on the Dutch, who were at the forefront of the industry. India had the highest value and was considered the most respected region among the immense assets of the British Empire, which comprised a quarter of the world's population and land. It was frequently referred to as the “crown jewel” of Queen Victoria's Kingdom. India was the most valuable and regarded as the most prized territory. James Morris exemplified the profound and significant nature of the relationship that existed between Britain and India. This relationship was superior to any other asset or asset in terms of size or production. There is a considerable difference between India and the rest of the United Kingdom, and India has been a strong opposing power to the United Kingdom owing to the disadvantageous conditions that it has. The people who lived in Britain at that time period had a firm conviction about their empire. He added that “India held significance not only for the entire world, but also for the Queen herself, who extended her regard to even the lowliest Hindu servants on the planet.” Some time ago, my brothers, he set off on a mission to carry out an investigation into the sections of Cawnpore that is currently inert. With regard to India, the British had a profound respect for the originality and inventiveness of the Indian people. Both of them looked to be frail and linked with one another. Raj, who was representing the demand side, thought of India as a diamond that featured an extraordinarily brilliant shine. The idea of having a nation seemed like a miracle happening to the people who lived in the misty northern areas. It was comparable to a fantasy occurrence that could only be found in stories about fantastical animals or people who were bestowed with enormous wealth.

Through this one-of-a-kind encounter, the articulation that is present in a wide variety of English scripts was brought to light. Scholars have, for the most part, ignored this large collection of literature, despite the fact that it is subdivided into numerous categories. It is possible that this is the result of a restricted and biased understanding of “English literature” or of a failure to recognise the association that was discussed before. For the purpose of showcasing British Indian writing in an efficient manner, it is essential to build a mutual understanding

between the reader and the subject matter of the anecdotal books that are on exhibit about India. It is the intellect that plays the most important part in the collaboration that takes place between the small number of British people who are present in India and the actual opportunities that are accessible on the subcontinent. An introduction to the literature of the British Raj is provided by two assessments that focus on the social and authentic origins of the almost three centuries that the British were involved in India. It is not true that every single European who landed in India was of British descent. Over the course of the fourth century B.C., Alexander the Great's army expanded their territory to encompass a significant portion of the Punjab area, so establishing marine routes that were accessible for more than eight centuries. In the sixteenth century, Portuguese explorers started to begin restoring contact after the fall of the Roman Empire and the subsequent rise of Arab armies in the Middle East, including Europe and western India. This occurred after the Roman Empire had fallen. As a result of their tireless efforts to convert the people of the area and their extensive maritime expertise, the Portuguese were able to quickly establish a massive empire in the Indian Sea. By the year 1588, the British naval force had taken control of the Spanish Armada, and by the year 1580, Spain had successfully invaded Portugal. Following the fall of the Portuguese Empire, other European nations were granted the freedom to explore the Indian Ocean in pursuit of commercial opportunities and natural resources. The East India Company made a trip to India in order to conduct business with Indonesian organisations that were known for reliability. This trade was of interest to the Mughal Empire, which was prepared to examine the possibility of relinquishing the remaining territory under British control. In the vicinity of Portugal's coastline, the marine region situated. As a consequence of this, the British were granted permission to construct industrial networks and were granted preferences in marketing.

The most significant development that took place during this stage of the conflict between the British and the French was the establishment of a British military force that was dominant in Bengal. Due to the fact that they wanted to protect their Calcutta emporium, the British effectively blocked the eviction attempts. It was via this action that they were able to firmly establish themselves as the legitimate leaders of an area that is about equivalent in size to England. The East India Company was distinguished by the fact that it placed a greater focus on trade and trade-related benefits than it did on geographical growth. Due to the fact that the

organisation primarily serves a military purpose, the local authorities have provided the organisation with a number of economic incentives. A comprehensive exemption of the expenditures that were incurred by the members of the organisation in a private transaction was one of the most crucial elements. The storage of huge private assets was made possible as a result of this agreement. After twenty years of disastrous floods, William Pitt's Law on Indians was finally adopted in 1784. This law, which imposed limits on trade and administration, allowed for the establishment of these laws. At the same time that the East India corporation gave up its aggressive political attitude, the British government acknowledged the role it played in obtaining permission for the corporation to enter India. As an illustration of the countless changes that occurred in the new century, the colonisation of India by the British is a good example. Up until that point, every single monetary and political choice was based on the assumption that individuals had to be unshakable mercenaries. However, it became clear that there was a reluctant awareness of another responsibility: the obligation to develop a feeling of civilization in the western part of the Mughal Empire by unifying its multiple divisions into a coherent and harmonious organism. This knowledge was acquired with some reluctance. the enormous subcontinent in question. Both the cost of the farms and the distribution of the land rights were determined by the exceptional agreements. Through the effective documentation of genuine examples of Indian labourers working on private property and the elimination of the impact of previous valuation systems, India has accomplished a key milestone. The workers were harmed as a result of the unnecessarily inflated entitlement ratings, which resulted in the development of a new group of wealthy Indian landowners as a consequence of the sale of discounted land. By the middle of the nineteenth century, we had accomplished a significant portion of these goals. The precarious British hegemony in international affairs and military strength led to the direct subjugation of practically all of India under British rule or the imposition of the policy of appeasing local rulers. Both of these strategies were implemented in order to maintain British control over India.

During the year 1857, a small number of Indian revolutionaries in Meerut caused a disturbance on the otherwise peaceful Indian subcontinent. After the insurrection, the Maverick troops dispatched the Mughal emperors, who were already in a weaker position, to Delhi in order to take control of the situation. There was a rebellion in India that lasted for a number of months

on end. The cities of Lucknow and Cawnpore, which both represented the tenacity of the British people and their treachery, left an indelible mark on the British people until the year 1859, when they finally triumphed over their last trials. Lack of integrity; of Asian ancestry. There are, without a doubt, ongoing disagreements over the nature and scope of the insurrection. The reasons for the riot are something that may be the topic of a never-ending debate and speculation. The insurrection had a significant impact on all subsequent relations between India and the United Kingdom. In the aftermath of a terrible act of retribution carried out by British soldiers in India, the authorities in London swiftly demanded that measures be taken to ensure that an uprising of a similar nature would not arise again. In the year 1858, the Indian Law was responsible for a substantial amount of instability and relocation in the Eastern area. Concurrently with the endeavours of the Indian Company to achieve domination, an edict issued by the crown altered the path that British colonisation would take in India. Both the Indian kingdoms and their civilizations were unable to expand their territory to the west as a consequence of this condition.

There is a tendency for Indians to confuse post-independence works in English with post-colonial writings in English. This occurs on occasion. Over the course of the 1940s, the publication of works written in English by “Mulk Raj Anand, R.K. Narayan, and Raja Rao” marked the beginning of the rise of Indian literature written in English into the public eye. The essential reality of the genre emerges as a distinguishing feature of Indian English literary movements that emerged after the country's independence. There are five distinct realism traditions that may be found in Indian English fiction. These traditions include social, psychological, historical, mythical, and magical. Novelists such as “Shashi Deshpande, Nayantara Sehgal, and Kamala Markandaya” are notable examples of female novelists who concentrate on expressing social realism and investigating the dynamics of family relationships. *A Handful of Rice* and *Nectar in a Sieve* are two books written by “Markandaya” that investigate the tremendous influence that social upheaval has on the dynamics of families. These novels shed light on the hard socioeconomic realities that result from this transformation. In women's fiction literature, the investigation of an individual's identity apart from that of their spouse is a motif that appears frequently among the narrative protagonists who are female. A remark made

by “Shashi Deshpande” in *That Long Silence* has been brought to the attention of “Shiv K. Kumar”, who has done so accurately:

“In *That Long Silence*, Jaya the protagonist resents the image of a wife ‘yoked’ to her husband – ‘a pair of bullocks yoked together’. This is the image that haunts her all the time. So married to Mohan – a sedate, well-placed business executive – she secretly wishes to savour existential freedom through some disaster befalling him. So she feels ‘relieved’ when he is charged with embezzlement and they have to live in a sort of hide-out. She now feels redeemed as a woman with an identity of her own, seeing her husband rudderless and pathetically dependent upon her – this man whose ‘fastidiousness, passion for neatness and order had amazed me when married’ (23)”.

When “Nayantara Sehgal” explores the politics of the country in her works, she uses the political milieu as a metaphor to convey her thoughts. On the other hand, “Anita Desai” is primarily concerned with the investigation of psychological reality and delves deeply into the complexities of the human mind of her protagonists. An essay titled “*The Indian Writer's Problems*” was written by “Anita Desai”. In this piece, she expresses:

“By writing novels that have been catalogued by critics as psychological and that are purely subjective, I have been left free to employ simply, the language of the interior. Even when two characters meet, they use this particular type of language – the language of their thoughts, their interior selves – which has nothing to do with geography and can be written in any language”. (*Explorations in Modern Indo-English Fiction*, 225)

The novel “*Fire on the Mountain*” written by “Anita Desai” and subsequently honoured with the “Sahitya Akademi Award”, is an example of a conscious effort to move in this particular path. Within the context of a society that is oblivious to their desires, the tale illustrates the rigorous efforts that women make in order to make their dreams come true. By cultivating the ability to comprehend and share the sentiments of one another, it is essential for women to develop their capacity to do so. As a consequence of this, Desai is able to bring about a resolution between the main character, Nanda Kaul, and her great-granddaughter, Raka, prior to

the conclusion of the book. Examples of works that are considered to be examples of the type of literature known as mythic realism include “*The Great Indian Novel* by Shashi Tharoor” & “*Cuckold* by Kiran Nagarkar”. For the purpose of bringing the narrative into the modern era, “Tharoor” uses names from the “Mahabharata”. It was for his work “*Cuckold*” that “Nagarkar” was presented with the “Central Sahitya Akademi Award in the year 2000”. The particular approach that *Cuckold* takes sets it apart from other English works written by Indian authors by a significant margin. The inventive blending of genuine knowledge and imaginary components, incorporating aspects from both historical events and classic storytelling, is what it entails. For the purpose of writing the book, “Nagarkar” participated in extensive study on the history of the Rajputs. The events of the story take place in India during the sixteenth century, within the “Rajput Kingdom of Mewar”. The author has made an effort to situate the written work within the context of its historical context. As Meerabai's spouse, Bhojraj serves as the novel's main character and protagonist. The story is told from his first-person point of view during the narration. The characters in the book are based on real-life historical personalities, and the setting is comprised of four different kingdoms: the “Rajput Kingdom of Mewar, the Muslim Kingdom of Gujarat, the Muslim Kingdom of Malwa, and the Muslim Kingdom of Delhi”. Following the completion of each of the book's 49 chapters, there is an epilogue, an afterword, and a historical comment. The book is arranged in this manner.

The most recent English-language novel that has been published is this one. Through the usage of mythology and historical records, the story incorporates our cultural and historical legacy into the English language of the English language. These pieces of evidence disprove the assumption that Indian authors and novelists working in English lack “authenticity” in their works, which is a criticism that has been levelled against them by some. A work of historical fiction, this book delves into the past of India and its diverse history. There are several awards that are worthy of attention, including the “Sahitya Akademi Awards” and maybe many more. “*The Golden Gate*”, a collection of poetry written by “Vikram Seth”, was awarded the “Central Sahitya Akademi Award in 1988” and had a significant influence on the course of history. For the same reason as *An Equal Music*, this book takes place in the “United States of America” and centres on characters who come from a certain cultural background. Seth demonstrates that Indian authors have a tendency to go beyond the limitations of Indian issues and dive into global

concerns. This is something that Indian authors are known for. The conclusion is that Indian English fiction is equivalent to English literature from any civilization, with the exception of the canon of Anglo-American literature as well as also compete to the “pre-independence era of Indian English fiction”. There has been a substantial and favourable influence that “Upmanyu Chatterjee's” work has had on Indian literature written in English. Two of his literary classics, *English August and The Last Burden*, are in-depth examinations of the dynamics of modern families.

The first writers to write in Indo-English acquired a substantial level of conceptual soundness, and the majority of their works, to a certain extent, surpassed the dominant level of mediocrity that existed at the time. It was the influence of written English that sparked a rebirth of artistic expression in India. During the time when they were attempting to reproduce the works of early Victorian authors written in English, Indian intellectuals were spellbound by the writings of these authors. During the early phases of Indo-European history, there was a small child who was a nomad, which indicates that he had a nomadic existence. He demonstrated a high degree of excitement and a strong desire for personal growth, and he made a concerted effort to model his behaviour after that of the older generation. For example, there are books on models that date back to the early Victorian era: In point of fact, during this time period, two of the Indo Angliani books were written by the same author the entire time, while the rest novels were imitations of early Victorian literature. There are remnants of this time period that may be found in stories about weather patterns and tastes that are no longer relevant despite the fact that modern readers can simply ignore them. The things that are fleeting in terms of taste and those that carry the most significance throughout time are typically the ones that eventually become unnoticeable to the human senses. During that historical period, these Indo-European authors were not exposed to any significant inspection or evaluation, which is something that should be brought to your attention. “Given the unique characteristics of a different time period, it is somewhat imperative to delve into one's thoughts, acknowledge their purposes, and develop the determination to embrace certain circumstances that may deviate from one's personal beliefs.” 1. The British Raj was aware of the first journalists, who were primarily university professors from South India. According to the British Raj, these individuals “used a language that was influenced by English and Victorian operas or romantics.” Sir Walter Scott had a considerable impact on

both the structure and the substance of the work, as clearly demonstrated by the evidence that can be found in the literature that was written at that time period. Despite the fact that the first two decades of the twentieth century saw very little innovation, the majority of these works were created during the nineteenth century. The depiction of life in rural India brought to light the existence of societal injustice, while also highlighting the wonderful qualities that Indian women possess.

CONCLUSION

The commencement of British control in India coincided with the beginning of the considerable growth of Indian literature written in English. That development occurred almost simultaneously. In spite of this, knowledgeable individuals assert that the beginnings of Indian literature in India may be traced back to the middle of the nineteenth century at the earliest. In addition, there are a few official appraisals of notable Indian literary works that have been written in English. The efforts of the British government to reform schools, the individual efforts of ministers, and the response and acceptance of the English script and language among wealthy Indians were the primary catalysts that were responsible for initiating the process. On the other hand, the bulk of published perspectives on Anglo-Indian literature centre on putting the origins and emergence of this category into context from the perspective of its present expression. Both the Treaty Act of 1813 and the English Education Act of 1835, which was drafted by William Bentick, mandated the employment of persons who were committed to enhancing the spread of information. As a way of addressing and compensating for the self-centred, materialistic, and negotiating practises of the East India Company employees, the English Parliament established the Statutes Act, which held England liable for publicising improvements in the population. This was done in order to remedy the situation. The impact that Thomas Macaulay had on the education of indigenous people led to the establishment of British education law, which culminated in the English language being accepted as the language of instruction in India. As a direct result of this, educational institutions across the country began incorporating English-language instruction into their curriculum. Nevertheless, Indians did not suddenly decide to write in English; rather, it appeared that they had a number of genuine chances and unique persons to produce contemporary Indian English with its own significance for the first time.

Both domestically, with novels published in Bhasa literature, and internationally, with novels written in English language all over the globe, provide formidable obstacles to Indian English fiction. There are three distinct groups of Indian English novelists. Firstly, there is the group of writers who remain in the country and write in English. Secondly, there is the group of writers who split their time between India and abroad. This group includes “Vikram Seth & Amitav Ghosh”, among many others. Lastly, there is the group of writers who are either immigrants or writers of Indian origin. This group includes “Bharathi Mukherjee, Rohinton Mistry, Salman Rushdie”, and many more. All three groups of Indian English novelists contribute to the canon of literature. Notable academic writers who have lived abroad for an extended period of time, such as “Shiv K. Kumar & Manju Kapur”, write about their home country and incorporate modern society into their characters. An excellent book on communal animosity and friction among various ethnicities in our nation is “*A River with Three Banks* (1998) by Shiv K. Kumar”. The communal slaughter that followed division in 1947 is shown in it. One way to look at it is as a continuation of “*Train to Pakistan* by Khushwant Singh”. Set against the background of division, the story explores themes of love and hatred, marriage and divorce, vengeance and forgiveness. Literary works written in English by Indians, whether they reside in India or elsewhere, or who write for both markets, are all contributing to the growth of Indian literature in English. Much like the Bhasa literatures created in various regional languages of our nation, this new national literature in English follows a similar pattern. “Just as there is no clear dividing line between the new national literatures in English and their overseas branches in the United States or England, so there is no clear division between the new national literatures in English and in local languages,” Bruce King says, highlighting this point. As it aspires to compete with English-language fiction for international prizes like the “Commonwealth Fiction Prize, the Booker Prize”, etc., and as it persistently evokes colonial legacies in contemporary society, post-colonial Indian English fiction can be defined as fiction written in English after independence. Thematically rich and having developed its own vernacular, what can be referred to as “Indian English Idiom”, post-Independence Indian English literature is substantial in compare to pre-independence fiction.

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