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## An Introduction of post colonial Indian English fiction in literature

Dr. Asad Ahmad Asst. teacher  
+2 Raj High School, Darbhanga  
Pin:-846004, Bihar.

### Abstract

We know that literature is always the treasure of knowledge. It provides us information, message of the places, people their cultures, languages, caste, communities, creed, contribution, political social and economic condition. Indian writing in English literature is an integral part and has a significant contribution to post-colonial literature. Though, it has its own distinctive proof of Indianness, and pledges an important role in literature. This paper includes introduction of post colonialism involves many issues such as language men's and women's role. Today English literature has become wider and covers a vast area around the globe. The aim of this paper is to introduce readers about the post colonialism, fiction and their contribution in literature. As post colonial Indian writers have drown which cultural heritage and explode their contemporary prevalence to the coming generation. It is very important to provide necessary message that may be helpful to know more about them.

### Keywords

Treasure, Distinctive, Significant, Colonialism, Contemporary, Relevance

### Introduction

The term 'post-colonial literature', therefore, not only refers to a phase in the history of a country and the literature belonging to that phase but also to some distinct body of literature having shared feature even though it be from several decolonized countries. It is a term of collectively for the literatures emanating from the Third World countries which share certain formal and is cursive features of their own specific to the social, cultural and historical conditions. They demonstrate 'resistance' and 'subversion' of the imperial 'centre' (the 'colonizer', the 'dominant' or the 'hegemonic' power). All the post-colonial literatures will have concerns with freedom struggles, rejection of imperial culture and so on. So, the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries and Sri Lanka are all post-colonial literatures. They emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which makes them distinctively post-colonial. Some of the major voices and works of post-colonial literature include Salman Rushdie's *Midnight's Children* (1981), Chinua Achebe's *Things Fall Apart* (1958), Michael Ondaatje's *The English Patient* (1992), Frantz Fanon's *The Wretched of the Earth* (1961), Jamaica Kincaid's *A Small Place* (1988), Isabella Allende's *The House of the Spirits* (1982), J. M. Coetzee's *Waiting for the Barbarians* and *Disgrace* (1990), Derek Walcott's *Omeros* (1990). They try to assert in their works the dignity of their culture and the nation, cultural conflict, the dominating and dominated

national values, the resistance and recuperative and reconstructive social, political, and historical aspects rooted in the national and regional consciousness. There is a re-visioning and reconstruction of history and the historical process with a view to highlighting and portraying realistically the/ inherent differences of the native culture from the culture of the imperial power. Hence, post-colonial literature is an attempt to restore the lost dignity of their nation and give due consideration, and then to proceed with the facts of cultural assimilation and convergence taking place during the post-colonial period. Bill Ashcroft et al. identify three common features of all post-colonial writings:

The post-colonial writer contends with a strange self-directed suspicion, a disabling doubt about the authenticity of his or her own relationship to the culture so long described and defined from the outside, by outsiders. The mirror provided by the other culture affords self-reflection, but it also threatens to cut into and expose the alien sinews of one's colonial identity. In the post-colonial discourse, place and self always go together. In this regard Bill Ashcroft et al. write: A major feature of post-colonial literature is the concern with the place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place. . . . The dialectic of place and displacement is always a feature of post-colonial societies whether these have been created or a process of settlement, intervention or a mixture of the two. Beyond their historical and cultural differences, place, displacement and a pervasive concern with the myths of identity and authenticity are a feature common to all post-colonial literatures in English. Post-colonial literary theory is an attempt to dismantle the entire historical process and the European hegemony and assumptions of the writings of the post-colonial societies as marginal and sub-ordinate. One of the most insistent concerns of post-colonial societies is the use of language as a tool against the oppressor to defeat them. Thus, the English language is appropriated in their hands with local and regional varieties, native experiences and rhythms of life and idioms. Ashcroft et al. suggest that "English is essentially hostile to the post-colonial experience and is fundamentally a form of epistemic violence. Every predicate they apply to English repeats the tale - it intervenes, invades, intrudes, seizes, subverts, demands, asserts, dominates, disfigures, violates, etc." A central assumption is that "language is a material practice and as such is determined by a complex weave of social conditions and experiences."<sup>9</sup> The 'linguistic turn' in cultural poetics and post-colonial politics is central to Ashcroft's insightful survey of the retaliate discourse through which 'the empire writes back' to the centre:... the power structures of English grammar (are). . . themselves metonymic of the hegemonic controls exercised by the British on Black people throughout Caribbean and African history.<sup>10</sup> The post-colonial literature is boom out of the tension between the abrogation of the received English which speaks from the centre and the act of appropriation promoted by a vernacular tongue with the complexity of its speech habits and strange nuances. Raja Rao refers to this tension to "convey one's own cultural experience in a language that is not one's own the spirit that is one's own." 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 Indianness, it displays some of the features of post-colonial literatures. It draws attention to issues of cultural difference in literary texts including issues of gender, class and of sexual orientation. It is ideally national literature. So, the writers are obliged to define new sets of literary conventions and new literary traditions. They have to draw on the rich cultural heritage of India and at the same time explore its contemporary relevance. Indian writers, like their post-colonial counterparts, 'adopted' the European model since they too assumed, at least initially that it had universal validity. They 'adapted' the form to suit Indian themes and perceptions. Then, the post-colonial writer came into his/her own and there was a declaration of cultural independence in unequivocal terms. Two hundred years of colonial rule were, indeed, the darkest phase of Indian history, but the internal colonialism that exists even after fifty years of India's independence is no less dangerous than the former. It has not only pushed the majority of the masses to the margins of decision making but has also led to their estrangement and alienation from the 'mainstream.' They become exiled from the national 'mainstream' as frustratingly as they were kept invisible during the colonial regime; and in this regard, Mohan T Tiampi writes: The divisive tendencies are exploited by unscrupulous groups in such a way that the masses are manipulated to perpetuate the economic and political unity and dignity. . . . Despite having achieved the political unity we have not been able to cement the unified sensibility of the different linguistic and cultural groups in the country. However, the Indian novelists attempted to break away from a slavish imitation of Western and colonial writings. They are not a part of English literature - not a colonizer's tool or force - but a part of literature in English, as much a proof of native genius as writings in other Indian languages are. In Anita Desai's novel, Cry, the Peacock, we have in Maya's self-examination an exploration of the alienated human psyche. Hers is the story of a young, sensitive girl obsessed by a childhood prophecy of disaster, whose extreme sensibility is rendered in terms of immeasurable human loneliness. Her rootlessness culminates in a kind of schizophrenia - "a body without a heart, a heart without a body." Her rootlessness keeps on increasing every day. When her brother, Aijun writes to her, "Without root, one cannot grow to any height" her rootless condition lands her into utter desolation: All order is gone out of my life, no peace, nothing to keep me within the pattern of familiar, everyday living and doing that becomes

those whom God means to live on earth. Thoughts come, incidents occur, then they are scattered, and disappear. Past, Present, Future. Truth and Untruth. They shuttle back and forth, a shifting chiaroscuro of light and shade ... Those are no longer my eyes, nor this my mouth . . . The pattern for an order of lines and designs, a symmetry... has deserted my own life... Strangers surround me. This is the typical condition of an alienated person. Thus alienation or rootlessness occupies a particularly important place in the works of Indian English novelists. Some amount of alienation has affected, directly or indirectly almost the whole generation of Indian writers of the present century.

But the rootlessness of Indian English novelists is “an extreme case of the general predicament of the Indian writer” and he is “the most vulnerable of all.” The problem of alienation is intimately related to the loss of and quest for one’s identity. Donald Oken rightly suggests that “it is the loss of identity For the post-colonial writers, the narrativization of history becomes apolitical act energized by periodic inversions of the dominant ideology. Post-colonial historical fiction has come to share common concerns about representation with post-colonial historiographic metafiction. In order to narratives the post-colonial history of India, it is to Indian traditions and texts that Salman Rushdie, I. Allan Sealy and Shashi Tharoor turn. In *Midnight’s Children*, the ancient pattern of the traditional oral story helps Rushdie in evoking Indian national life and in “hinting at the infinite possibilities of the country.” In it, history provides an able medium for his quest for roots and adds a rich human dimension to history. Similarly, Tharoor chooses a form suitable to the retelling of “the political history of 20th century India through a fictional recasting of events, episodes, and characters from the Mahabharata”, and to explore “the kinds of stories a society tells about itself... [and] the forces and events that have made India, and nearly unmade O/rit.” At the same time, he responds “as a novelist, to British attempts to depict the same period in fiction - the Empire striking back, as it were, as its portrayals ... reclaiming] the story of India for Indians.” According to Bill Ashcroft et al. “received history is tempered with, rewritten and realigned from the point of view of the victims of its destructive progress.” In Bpasi Sidhwa’s *Ice-Candy-Man*, the perspective changes to that of the ‘Other.’ This narrative sets out to disrupt English notion of ‘Partition’ and the ordering of time. Arundhati Roy’s conception of history, as evidenced in the following passage from *The God of Small Things*, is highly imaginative: Perhaps it’s true that things can change in a day. That a few dozen hours can affect the outcome of whole lifetimes. And that when they do, those few in geography and time. In his first novel, *The Circle of Reason*, a teacher of weaving builds the linguistic space of his craft for a trainee, constructing a world of terminology meaningful only in its immediate technical context. The *Circle of Reason* combines a critique of the repressive aspects of post-colonial societies with a qualified hopefulness about the possibilities of post-colonial modernity. It imagines ways of superseding a repressive post-colonial modernity by presenting an account of alternative utopian projects. This sense of possibility is conveyed by the figure of weaving. The novel also explores the phenomenon of migration, seeing in the experience of the nomad an escape for the repressive elements of modern rationalities and social forms. In *The Shadow Lines*, the narrator draws a circle on a map and suddenly sees all the random places around its circumference as connected; his fourth novel.

*The Calcutta Chromosome*, narrates the world as lived experience and as virtual computer reality cross-imaging past and present. Nevertheless, Ghosh is not guilty of “delinking of distress from dislocation”<sup>44</sup> by entering the banal or trendy space of post modern globalized intellectual and overlooking differences of class and wealth and conflicts of ethnicity, region and nation. His book, *In an Antique Land* offers us alternate histories and does so, in part, by challenging not only the boundaries of travel writing, but those of fiction, anthropology, and academic history writing. Indeed, Ghosh’s travels across geographical space and chronological time offer a counter point to his travels across the borders and boundaries of disciplines. He thereby poses a post-colonial challenge to the already slippery categories of travel writing, anthropology, and history. Amitav Ghosh offers a vision of living across the problematic space of post-coloniality in contemporary life - a kaleidoscopic set of interacting sites: village, city, province, nation, trade, zone, global network — and points very clearly to the post-colonial space as the ongoing project of analyzing and combating unequal power structures, both at a lived and a theoretical level, and in whatever intersections we can find between the intellectual and the subaltern. There are commonalities between several of his major interests and the concerns of postcolonial theorists who take a constructive view of culture. Like Edward Said, Ghosh draws attention to the artificiality of the East-West binaries of Orientalism. Like Homi K. Bhabha, he demonstrates the hybrid, interstitial nature of cultures, as articulated through language. Like Ranajit Guha and the Subaltern Studies scholars, he endeavours to recuperate the silenced voices of those occluded from the historical record. His novel, *The Glass Palace* as a post-colonial rendering of the enmeshed histories of Burma, Malaysia and India under the British dominion, provokes the question about the nature of deployment of its historical sources to design the desirable aesthetic response. Ghosh’s rendering of British colonialism and its aftermath in the three countries is an inter-play of fact and fiction in an illusory place of imagination to create an awareness of the experiential reality of the post-colonial worlds. Ghosh tells us that, in theory, there is no post-colonial space as such; but there are always, in practice, space of post-coloniality shadowed into being by the differentials of history, race, gender, nation, wealth, discourse. In this regard Novy Kapadia rightly puts the following words: We are condemned and liberated by having

to theorise them in order to understand and to move constantly through and across these contending sites and through and across our own theories in endless.

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