

The Fragrance of Fancies and Facts Flourished In Indian Writing in English

D. B.Wankhade

Asst. Prof. Dept. of English Dr H N Sinha College, Patur, Dist. - Akola (M.S.) – 444501, India

Abstract

The limitations, hurdles, and riddles of Indo-Anglian writers, in searching the pure reflection of the co-existing, omnipotent society, is yet remained either an airy balloon or a bit of lead of cosmopolitan literature, is yet too early to prophesy. The Indian novel in English is being experimenting code mixing, code switching and borrowing in the flow of modern literature. The dynamics of the contemporary evolution vis-a-vis the traditions and realities of the modern life naturally are reflected in the novels written in modern India. Consequently the Indian novelists faces the problem of giving artistic expression to the effects of economic changes and industrialization on the community, the class structure, the old relations among occupation and profession and above all in domestic ties. A comprehensive and profound study brings forth a bare truth, imitation, art, narration, mingling and technique of English literature, Indo-Anglian literature is ploughing its soil for fertility and productivity through the anchor of Indian thoughts.

KEYWORDS: Indo-Anglian Literature, Fiction, Poetry, Short Story, Thematic Variations, Global Recognition, Lack of Real Perception.

Introduction

Indian writing in English has established itself as a distinctive literature. The attempts of several Indians of olden days who tried their hand at creative self-expression through the English medium has given us Indo-Anglian literature about a century ago. Under the rule of the English, awakened and enlightened opinion in India desired English education, the adoption of western ideas and techniques, and the merger of the best in our past with the best in Europe's present. Indian English is a mosaic of Indian literature, multiculturalism, traditional framework and the criticism in crisis in the arena of commonwealth literature. Indian literary history split into pre-English, colonial and modern. It is through English language that the Indian thought from the Vedic to the modern times has crossed the frontiers to the west. Eminent Indian thinkers of past and present from Raja Rammohan Roy and Keshub Chandra Sen to Vivekananda, Tagore, Aurobindo, Gandhi and Radhakrishnan have made themselves heard in the west through their mastery of the English language.

In the vast canvas of Indo-Anglian literature, the stand of novel is unique and unchallenged. In contrast with other genres of literature as prose, poetry, epic, essay, drama, short story and biographical sketches, Indian fiction in English is the most important tool which accelerated the speed of Indo-Anglian literature in the world of words. As far as Indian fictional writing is concerned, we have many literary giants and

geniuses both in the pre and post independent period those rendered incalculable and meritorious services with a number of themes on various aspects.

Novel, as a genre of Indian writing in English, transports us to the panoramic survey of native hue with the fine blend of creativity and imagination to the issues of realism, impact of capitalism, materialistic impotency, feministic crushing, nostalgia, patriarchal mode, fervent patriotism and national pride, historic sense and Gandhian influence. The universally accepted formula of novel from Chaucer, the grandfather of English novel, as per the view of G. K. Chesterton, up to now as the 'unison of plot, dialogue, character, setting and description' is somewhat abided in Indian novel in an artistic and architectonic way. To Meenakshi Mukherjee 'the Indo-Anglian writers have explored the metaphysical, spiritual and romantic aspects of confrontation between regional and national traditions of his or her own way'.

The themes of the Indo-Anglian fiction are full of variations i.e. - social problems in Anand and Khwaja Abbas; domestic problems with R.K. Narayan, Mrs. Jhabwala, Kamla Markandaya; sex and gender with Khushwant Singh's *I Shall Not Hear The Nightingale*, Narayan's *The Guide*, Malgoankar's *A Bend in The Ganges*, Nayantara Sehgal's *The Time of Morning* and Kamala Markandaya's *A Silence of Desire and Two Virgins*. The sexual relationships between men and women in the post independence Indo-Anglian literature are interpreted pluralistically. The intensity with sex is depicted, depends to a great extent on the novelists from English literature and how he interprets it to fit into Indian circumstances.

Indo-Anglian novel has shown a capacity to accommodate a wide range of concerns. The early novelists of 1930-40's Mulk Raj Anand, R.K. Narayan and Raja Rao can be compared to the Four Wheels of 18th century English novelists with themes and skills. In Anand with *The Coolie*, *The Untouchable* and *Two Leaves and A Bud* reveals the heroic suffering, the conflict between national and local sensibility, and the human concerns for the underdogs under the guise of Moonu, Bakha and Gangu respectively. R. K. Narayan depicts the comic mode as equivalent to the tragic in his evocation of mediocrity in metaphorical way with *The Waiting For Mahatma*, *The Guide* and other series of novels in an imaginary 'Malgudian' touch; and K. Nagrajan surprises by his sensitive handling of the human significance in the religious and the logical labyrinth so characteristic of Hindu society. While Raja Rao recaptures the magnificent mythical imagination of Indian antiquity successfully in the three novels – *Kanthapura*, *The Serpent and the Rope* and *The Cat and Shakespeare* and several short stories he has written and he has at the same time to use T. S. Eliot's words altered the expression to accommodate a distinctive, profoundly Indian sensibility.

In spite of diversity in themes and techniques, the younger novelists have some common features like the presentation of personal narratives against the background of modern Indian, honesty, the conflict of values between the family and the individual and the awareness of social change. One can see the sensibility in different degrees in the writings of Sudhidranath Ghose's four novels *And Gazalles Leaping*, *The Cradle of the Clouds*, *The Vermilion Boat* and *Flame of the Forest*; G. V. Desani's *All About H Hatterr* and Ananthanarayan's *The Silver Pilgrimage* which reminds us to *Don Quixote* of Cervantes in the struggle for self-identity. The women writers specially

Kamala Markandaya with *Nectar In A Sieve*, *Some Inner Furry*, *A Silence of Desire* and *A Handful of Rice*; Santh Rama Rao in *Remember The House*, while Anita Desai with *Cry The Peacock* and *The Voices In The City* have a fine eye for the urban and city life. Dr. Babhani Bhattacharaya and Khushwant Singh, in very different ways give us valuable insight into the pathos of economic impoverishment, mal- distribution of wealth and human degradation caused by political upheavals. Rushdie, Singh and Malgoankar bring forth tragedy, melodrama, violence, bloodshed, the self- sacrifice of Sikh community for the sake of love and nation in historic sense. Rushdie's Booker Prize winner book in 1981, *Midnights Children* and Singh's *Train to Pakistan* deals with war and partition issues in between India and Pakistan, arouses patriotic feelings.

The Indian litterateurs are constantly trying to pen the various phases of development amalgamated with multitudinous cultural and national life. The limitations, hurdles, and riddles of Indo-Anglian writers, in searching the pure reflection of the co-existing, omnipotent society, is yet remained either an airy balloon or a bit of lead of cosmopolitan literature, is yet too early to prophesy. The Indian novel in English is being experimenting code mixing, code switching and borrowing in the flow of modern literature. The dynamics of the contemporary evolution vis-a-vis the traditions and realities of the modern life naturally are reflected in the novels written in modern India. Consequently the Indian novelists faces the problem of giving artistic expression to the effects of economic changes and industrialization on the community, the class structure, the old relations among occupation and profession and above all in domestic ties. A comprehensive and profound study brings forth a bare truth, imitating, art, narration, mingling and technique of English literature, Indo-Anglian literature is ploughing its soil for fertility and productivity through the anchor of Indian thoughts. Though foreign in its origin, English has been accepted in India as a language of education and literary expression besides being an important medium of communication on a vast scale. Among the recent novelists mention may be made of Arundhati Roy's *The God of Small Things*, which won the prestigious Booker Prize in 1997, Ruchira Mukherjee's *Toad In My Garden*, Amitav Ghose's *Hungry Tide*, Vikram Seth's *A Suitable Boy* and 2006's Booker Prize winner Kiran Desai's *Inheritance of Loss* are internationally accepted novelists. Shashi Tharoor, Chetan Bhagat and Arvind Adiga, Jhumpa Lahiri around themselves, created ever a charming circle of intellectuals through their prolific, versatile and freelance style of writing fitted to the modern culture of reading.

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