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A STUDY ON PRE AND POST INDEPENDENCE TIME TO CHANGING POLITICAL INCLINATION OF THE INDIAN IN ENGLISH LITERATURE

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ABSTRACT

The Indian literary renaissance was renewed by the impact of English literature. Indian journalists, who sought to communicate themselves in English, were under the influence of early Victorian models, which they attempted to imitate in their own works. The early authors and, for the most part, the South Indian writers are enthusiastic about the British Raj, and "their language is derived from works of the English Romantics and Victorians." Even authentic novels from this century show Sir Walter Scott's reasonable influence in frame and structure. However, the stories published in the nineteenth century and the first two decades of the twentieth century were inadequately innovative. The mentioned social ills commended the lovely traits of Indian femininity and depicted Indian rural life. The current Indian literature written in English is notable for its level of realism. Novelists with perceptive eyes and compassionate hearts have probed deeper and more profoundly into the numerous and multitudinous aspects of India's social existence. It has been thoroughly examined in both the city and the surrounding countryside. The picture of India that is shown in novels written by Anglo-Indian authors like Meadows Taylor, Rudyard Kipling, John Masters, and E.M. Forster is a realistic one. They have presented India as an area of darkness that is rooted in ignorance, superstition, occultism, and yoga. They have described it as a country of bejeweled Maharajas, Sadhus, thugs, serpents, tigers, and elephants. They have described it as a country of grinding poverty and fabulous wealth, slums that mar the glory and grandeur of princely states, malaria and other fatal diseases, and the Taj Mahal and other historical monuments.

KEY WORDS:* *Independence, Political Inclination, Indian, English Literature

1. INTRODUCTION

The main characteristics that any reader of these works will notice are that they are written in the style of early Victorian authors. Genuinely, there is a large variance in the moral point of view, and some tiny contrasts in

issues for each author widen the reach of the topic. Padmini by T. Ramkrishna represents a historical situation, whereas "One Thousand and One Nights" by S. K. Ghosh is a romantic replica of the Arabian Nights. In this way, they have tackled different themes, their perspective, point of view, or angle of vision being basically Indian. However, from a literary and form standpoint, the contrasts are significantly smaller than the similarities. Another issue that evidently arises is that the main pattern of the novels' carrying inescapable personal disparities is the same. These stories comprise a huge variety of personalities and incidents grouped around the figure of the hero, connected together in an extraordinarily lax manner by an interest, and concluding with a joyful marriage.

2. POST-INDEPENDENCE INDIAN ENGLISH LITERATURE

Altering the appearance of autonomy, the more genuine author has demonstrated how the delight of freedom has been more than neutralized by the disaster of "partition," how corruption, inefficiency, poverty, and cumulative misery are continuing (or notwithstanding running), and how, after all, the insignificant substitution of the white sahib cannot impact a radical cure for the plaguing sins that are plaguing India. When freedom was finally achieved, the "real" author, so to speak, found that his job had been eliminated because the traditional nemesis of the story, colonial control, was no longer a factor. The author, in a way of speaking, initiated a new beginning by maneuvering his lamp to one side and then the other, conducting his experiments, and finding very little that satisfied him. It was said that the old circumscribed loyalties blossomed as expressively as they had in the past.

It is believed that communal, linguistic, and casteist impulses began to quickly recur despite the absence of any restraining influences. While talk of emotional integration filled the air, those on the ground were treated to the terrifying sight of a home that had been partitioned into two halves, each with a shaky floor and a precarious roof. Given the precarious nature of the situation, the writer is tasked with completing a challenging job. In order to reform and revitalize society, he must first present an accurate portrayal of its current state, complete with all of its dysfunction and catastrophes. Indian writers writing in English have done a terrific job carrying out this task. The Indian descent of the English novelist provides him with the inspiration he needs. He takes a look at his cultural background through the lens of his heritage.

There is no way to divorce writing from its relationship to society and ethnicity. An essayist's nationality will surely be reflected in his or her body of work; even the mentalities he holds and the topics he chooses to write about are, to a significant extent, the result of his or her involvement in society. Writing inevitably imparts a sense of national individuality. The author, Ralph Fox, contributes to this organization. As a result, the author has an immense responsibility not just to the present but also to the history of his country. 144 What he learns

from the past is essential due to the fact that it reveals which aspects of the cultural legacy of his nation still have relevance in the modern era. It could be argued that the author is unconcerned about how other people will react to his war, despite the fact that what he has to say about the current situation is critical because he is thought to communicate what is most important in the spirit of his opportunity. Everything that he learns and everything that he expresses is completely his own business. Dorothy Spencer correctly perceives Indian English literature as a significant hotspot for the exact inquiry of cultural change, with the Indian point of view on the globe serving as the focus that can build Western readers. a comprehension of the acculturation procedure.

Love and respect for our ancient history are recurring themes in fiction; in Indian culture, a regard for the past serves as the cultural fulcrum. Whether we like it or not, our way of life, our history, and our customs are deeply imbedded in our blood and continue to engulf our whole consciousness. This is the case regardless of whether we like it or not. In spite of the fact that progress and custom are pitted against one another in various Indian English works written during this time period, the significance of retracing major steps in one's history has been demonstrated more than once.

In the novel Music for Mohini by Bhabani Bhattacharya, Jaydev's mother poses the question, "How would we be able to lie without the past?" Time is our ground, the ground that nurtures our branches and our roots. In the book "The Serpent and the Rope," Raja Rao makes the point that India is a unique country in which the recent past and the present are inextricably woven together to form a single cohesive whole. Some of the more archaic customs and rituals that have been around for a long time but haven't been subjected to much objective scrutiny are essential components of the Indian cultural matrix.

These practices continue to hold significant symbolic meaning despite the shifting cultural and social environment. They provide a sense of emotional congruity for us, as though the past were flowing into the present. The holy Tulsi plant in the yard, the picture of God in a niche on the wall, and the breath of ancestors in the air are all symbolic representations of the development of the most cherished aspects of Indian cultural traditions and can be found in Bhabani Bhattacharya's home, which contains a large number of Hungers.

The development of India's cultural legacy is revealed in the works of Raja Rao in Kanthapura, The Cat and Shakespeare, R. K. Narayan in The Guide and The Vendor of Sweets, Anita Desai in Cry the Peacock, and Sudhin Ghose in The Flame of the Forest. This personal connection with the nation's historic cultural legacy lends some of the writings an air of realism and a sense of philosophical resignation. As a result, the ideal of renunciation, which is at the center of our way of life and is praised in the Bhagavad Gita, has emerged as an important topic in contemporary works written in English. In a number of his books, Raja Rao is able to achieve

perfection on several occasions through renunciation and separation. Moorthy, the main character of Kanthapura, is shown as someone who is working toward the goal of achieving detachment and renunciation. He is drawn to Ratna, a young widow, but he manages to get over his feelings for her so that he may work with her in the Satyagraha Movement in a cool and collected manner. He has not yet fully triumphed over his compulsion or obsession.

3. INDO-AGLIAN LITERATURE

Indo-Aglian literature was yet in its infancy, and an Indo-Anglian writer, at that moment, had no conception of the novel as a genre. Many Indo-Anglian novelists did not reach the level of even a truly decent English novelist because the majority of the writers who wrote in English did not have the creative viewpoint of those writers, or perhaps talented writers were yet to come, and thus the prior endeavors were ready for mature works. Bakim Chandra Chatterjee's primary Indo-Anglian book "Rajmohan's Wife" was published in 1864, possibly nine years after the Indian Mutiny of 1857.However, following this original attempt in English, Bankim Chandra authored his books in Bengali; evidently, he made sure that their interpretations in English came out in due time. Why he stopped writing exclusively in English is a mystery that no academic can solve.

Yet, the truth emerges that the Indo-Anglian novel is a little more than one hundred years old. Likewise, it took somewhere in the vicinity of fifty additional years for the Indo-Anglian authors to ace their approach and make up with the main stream of literature published in English. Because Bengal was the driving force behind the cultural renaissance, it was inevitable that Bengal would be at the forefront of Indo-Anglian authors of the last century. In Bankim Chandra Chatterjee, one may discover excellent narration, enthusiasm for social improvement, and a touch of wit. Indo-Anglian painters were gathering all the time at the crossroads of Western models and Eastern topics. The works that have the overall quality of immaturity, e.g., Roshinara by K. Krishna Lahiri or Bijoy Chand by H. Dutt, are novels of antiquarian intrigue, and similarly immature is Hindupore by S. M. Mitra. "The Love of Kusuma" by Balkrishna But finally, once all is said and done, a few stories have fantastic outcomes. For instance, "Bianaca or the Young Spanish Maiden" by Toru Dutt was undoubtedly a memorable performance. The books of T. Ramakrishna, S. K. Ghosh, and Sardar Jogendra Singh are examined with imagination and have some type of harmony. The religious foundation and emancipation of women in social change are central themes in pre-independence social novels. Philosophy and propaganda command these books. The rundown, generally, couldn't be thorough; however, no recognized work in the field of social work has been prohibited. The Hindu Wife or the Enchanted Fruit of Raj Laxmi Devi and Sarata and Hingana by K. Chakravati are shaky novels written in an unusually antique manner. As their storylines are familiar, many works fail to

excite our attention and earn merely a fleeting remark. Bijoy Chand H. Dutta is likewise a novel with a dubious and improbable plot. Path-creators, as opposed to inventive artists, standardized the medium that their contemporary, Bankim Chandra Chatterjee (1834–94), developed with great dexterity and transformed into a magnificient instrument for his novels and stories. Bankim Chandra is considered the father of the book in India. Tales, tales, and narratives of romantic adventure have been known to India for more than two thousand years, although the novel, as the term is used today, is a western import. Bankim's virtuosity made the outsider shape natural, which underlines his great and extensive influence on his contemporaries and successors.

4. INDO-ANGLIAN FICTION

The legend of Indo-Anglian fiction in this form is just a century old. The major Indo-Asian books, generally enough, originate in Bengal. Bankim Chandra Chatterjee, whose distinctiveness on a very fundamental level relies on his Bengali novels, authored his debut novel. Rajmohan's Wife, which was published as a serial in 1864 in The Indian Field, a week-by-week magazine. The presence of this work was for quite a time disregarded, even by his biographer and nephew, Sachis Chandra Chatterjee, who has indicated that Bankim did not complete this English novel. Mr. Brajendra Nath Banerji, when experiencing the fly of the popular Anglo-Bengal periodical the Hindu Patriot for 1864, observed that the binder had by error bound everything but the initial three of the Indian Field, in which Bankim's book had shown up.

Along these lines, a lucky mix-up of the esoteric binder has exposed the primary Indo-Anglian narrative. The social existence of those days is depicted in these works. It was a moment of religious transformation and the emancipation of women. Political stirrings were present, but the desire for full autonomy had not captured the minds of those who were, at best, seeking home rule.If The Hindu Wife's goal is to convey the Indian ideal of the Hindu spouse to readers.Nasrin, Sarata, and Hingana represent the loves and annoyances of Indian families.Vasudev Sastri portrays an ideal Brahmin, so common at the time but still prevalent today.Love stories are completely dominated by the classic notion of adoration, in which the beloved is put up to pass on for her sweetheart.

The love stories of Kusuma, Nasrin, and Garland, as well as such varied stories, demonstrate a similar theme. Religious transformation was the order of the day, and books like Thillai Govindan and Vasudev Sastri revealed presence.The political viewpoint of the day is represented in Hindupore and in a few stories from The Tales of Bengal. It must be granted that attempts were made to characterize the life of the day; however, the books were a long way from being satisfactory and substantially unrealistic. The historical novels created during pre-independence time don't exhibit remarkable originality or a sense of historical point of view. They need the

breadth, vision, and research needed by the historical novel. The consequence is that these works are relatively recent historical romances. Uma Parmeshwarn capably encapsulates the qualities of such historical romances: "Their novels have all the well-known Scott similes: high romance, barehanded struggles, accomplishments of prowess, protestations of long-lasting affection, songs and poems inside the novel, bards and seers, women and talismen, stories of old retold and remembered, damsels in distress and knights errant, and loyalty unto-death followers." They are stories of devotion and bravery, intrigue and murder, all woven around historical events.

Back then, it was nearly unthinkable to expect anything like detective fiction in the Indo-Anglian book, so it turned into a great surprise to browse through S. B. Banerjea's "Indian Detective Stories" (1911). Evidently, Banerjea has been enlivened by Sir Arthur Conan Doyle and his Sherlock Holmes. These stories definitely don't meet our desires. They scarcely, if ever, reach the scientific flawlessness so vital to the art of detection. Best case scenario, these crime and detection stories remain intriguing attempts. India should go a long way before she can develop Sherlock Holmes, Poison Spike, or Perry Mason.

The technical knowledge of the art of detecting and investigating crime requires leisure and related inquiry from the writer, which Indian novelists can tolerate on occasion.In the meantime, in Indian English literature, detective fiction is looked upon as an alien, suitable to be loathed and avoided. Normally, in this way, writers of legitimacy once in a while undertake this genre of story-telling, which Indian personalities from time immemorial have treasured. To ponder an ideal existence of brave men and lovely ladies and terrible faraway things and conflicts has long been a favorite topic among Indian authors. In such a capacity, even at this early stage, magnificent romances are taken note of. Toru Dutt, the young woman genius whose sonnets were highly regarded by western critics, also wrote an English novel, Bianca the Young Spanish Maiden. This romance was published posthumously as a serial in The Bengal Magazine.

This romance, which she wrote when she was in her adolescence, has never been published. In these ways, she is similar to Fracoise Sagan and other female novelists who rose to prominence in their youth. Roshinara, by Kalikrishna (1881), is an immaterial medieval tale built around the figure of Roshinara. S. K. Ghosh is a great storyteller. Mr. S. K. Ghosh's debut book, One Thousand and One Nights (1904), originally appeared in Pearson's Magazine. The subtitle of the narrative is "The Trials of Narayanlal," and the story "recounts in the fashion of an eastern storyteller the superhuman acts of Narayanlal." Not very much of the Indo-Anglian literature of the pre-independence period has attained even a tolerable measure of aesthetic beauty. Many of them are no longer recognizable; a student of literary history would not want to turn their pages.Vasudev Shastri, by Rajan Iyer S. K. Ghosh's two feelings, Cornelia Sorabji's short stories, and Sardar Jogendra Singh's works all provide

interesting reading for the modern reader, as they "surprise the world with local products" and "with exquisite heavenly imagining."It ends up being strikingly apparent that the books up to 1920 are an aberrant blend of the magnificent and the dreadful. None of the novels surpass the bar of mediocrity. Technical talent, diverse aesthetic strategies for narrative, and harsh realism—all these have no place in the literature of the pre-independence period. As might be expected of them, some of the writers are excellent storytellers. It is congruent with what Prof. Bhupal Singh states: "Indian authors and storytellers, all in all, don't contrast favourably with Anglo-Indian writers." That they write in an alien tongue is a serious obstacle in itself. At that moment, few of them have any knowledge of the craft of fiction.

They don't appear to comprehend that creating fiction, in spite of its freedom, is susceptible to explicit laws. They are weak in story development and even weaker in representation. Their inclination toward didacticism and allegory is a further hindrance to their flourishing as authors. They have had some success as short fiction writers on occasion.[60] With the exception of the spasmodic advancement of a line of improvement examined above, no uniform example or routinely created incline is unmistakable in these novels, on the grounds that the novels originated from various provinces and were illustrative of the advancement of literature in their particular vernaculars. As a result, they are unable to progress. There were many initiatives to speak to India in English.

The relevance of these works is merely historical as milestones on the route of achievements to come. The main World War ended in 1918, and its influence began to be represented in literature gradually beginning in 1921.The war, with its dark horror, has merged the consciences of the globe. Indian authors were doubly inspired by the war on the grounds that the national consciousness was awakened and freedom and independence were rewards worth striving for and dying for. This concept became even more distinct as Mahatma Gandhi's liberation movement gradually expanded across the length and breadth of India. Many essayists of the time wrote songs about freedom and sacrifice. Stories and novels regarding the war for freedom were written. The battle that shook humanity had given people fresh wellsprings of drive. All themes were represented in the novels and short stories of the Indo-Anglian authors. Like different eras of improvement and fresh notions, this period likewise provided strong exams and energizing accomplishments. Charlatans and impersonators collided with men of invention and virtuosity. It was no time for high purity and ridiculous refinement. Men were rattled and reinforced by global occurrences, and ideas and feelings came out to be usually purposefully dramatic.

As they continued with the new ones, there was no dramatic departure from the old ones. Old topics, old methods, and old emotional didactic literature did not fade. In any event, the sensible book with a cause showed up in its own specific way, carrying with it fresh motivation, new techniques, and a new vision. Most likely, the topics of

the works were modified. A man like Mulk Raj Anand would delve into the depths of humble life and discover dignity or majesty in the manhood of an untouchable or a coolie; another like R. K. Narayan would portray the white middle-class man of South India; a Raja Rao or a Karaka would venture into spiritual utopias and proclaim "the world's most prominent age begins anew"; and yet another like Muhammad Habib or Ahmad Ali would find his answer in weavingThe pre-freedom period thus indicates an incredible leap ahead. There is a noticeable growth in technique, frame, and style.

Raja Rao enhanced the story with remarkably good poetry and literary and artistic narrative. This time featured men like Mulk Raj Anand, R. K. Narayan, D.F. Karaka, Ahmed Abbas, Ahmed Ali, and countless others whose dedication to the growth of the Indo-Anglian novel is of no lesser order. In terms of goal, they brought the Indo-Anglian book within striking distance of the most recent western novel. The town granny represents the tragic conditions of the independence struggle in Raja Rao's "Kanthapura." The autobiographical manner of representation so essential in tearing down the persona is very much exploited by Raja Rao. The approach adopted by him is Conradian, and the grandma in this story substitutes for Marlow. Mulk Raj Anand used a propelled narration style in all of his works. In the meantime, fighting for the cause of impoverished people and the poor, Karaka, Ahmed Abbas, and others created powerful stories that resembled a breath of fresh air. S.K. Chettur, in his "Bombay Murder," constructed a pretty nicely wrought out detective narrative along the lines of Agatha Christie.

5. INDIAN ENGLISH WRITERS

Untouchable" could have been written by any Indian, if all things were considered. Mr. Anand stays in the optimum situation. By caste, he is a Kshatriya, and he may have been forced to inherit the pollution complex. In any case, as a tyke, he played with the offspring of the sweepers joined to an Indian regiment; he developed a devotion to them and grasped their disaster, which he shared. He's recently had the right mix of insight and separation, and the fact that he's turned to fiction has given him depth.

Bakha is a true person: lovely, frustrated, now and then great, at times feeble, and totally Indian. Indeed, his physique is distinctive; one can see his wide intelligent face, elegant middle, and overwhelming buttocks as he does his nasty jobs or stumps out in big guns boots with expectations of a charming walk through the city with a paper of modest desserts in his grasp, poisoning everything that happens along these lines, including such lovely scenes as the hockey game and the nation walk. After a jagged path of ups and downs, we go to the arrangement, or rather, to the three arrangements, with which the book finishes.

The major remedy is that of Hutchinson, the Salvationist missionary, and Jesus Christ. However, while Bakha is moved to hear that Christ loves all men, regardless of caste, he becomes bored because the missionary cannot tell him who Christ is. Then comes the second solution, with the intensity of a crescendo: Gandhi. Gandhi too states that all Indians are equal, and the record he provides of a Brahmin performing sweepers' labor goes right to the kid's heart. The third response from a modernist writer follows closely behind. It is bland and straight-forward, and evaluated in the context of what has gone before in the novels, it is incredibly persuasive. No deity is needed to save the untouchable; no vows of self-sacrifice and abnegation are needed with respect to more fortunate Indians; nonetheless, fundamentally and entirely, the flush system

The major answer lies in the teachings of Hutchinson, who was a missionary for the Salvation Army, and Jesus Christ. Despite the fact that Bakha is moved upon hearing that Christ loves all men, regardless of caste, he eventually becomes bored with the missionary due to the fact that the missionary is unable to explain who Christ is to him. Then, with the force of a crescendo, it goes after the second possible option, which is Gandhi. Gandhi also asserts that all Indians are equal, and the example he provides of a Brahmin performing the task of a sweeper strikes an emotional chord with the youngster.

Following closely after this is the third possible option, which has been placed into the words of a modernist writer. It is uninteresting and straightforward, but when viewed in the context of what has come before it in the novels, it is really convincing. It is not necessary to have a deity in order to save the untouchables, and there are no assurances of self-sacrifice or abnegation with regard to those Indians who have greater good fortune; yet, the flush system is still in place. It's possible that some readers will find the final chapter of the book to be unnecessarily valuable and complex in comparison to the sensible observations that came before it; yet, this final chapter is an essential part of the author's overall plan. It is the crucial climax, and it has built up to a point where it has a triple impact.

The conventional wisdom was disregarded, and Moorthy emerged triumphant from the conflict. The protagonist of this book is modeled after Mahatma Gandhi, who was an Indian activist. Although he lacks the intelligence of the nation's founding father, he is an authentic Gandhian in mind, speech, and practice. He possesses an IQ that is average for a man. He rises to prominence as a result of the fact that he is the one responsible for carrying out Gandhi's agenda in the hamlet. He has a respectable following in the town, and the residents admire him an incredible amount. The only people who are truly opposed to this are a small number of illiterate villagers. During the whole day, not a single person left their veranda after Moorthy was sentenced to three months in prison, and not a single mosquito was seen moving anywhere in the entirety of Kanthapura. Moorthy eventually

came back after some time had passed. "Did you know, brothers and sisters, that the Mahatma has left Sabarmati on a long pilgrimage—the last pilgrimage of his life, so he says—with around eighty-two of his followers, who all wear Khadi and don't drink and never tell a lie, and they run with the Mahatma to the Dandi shoreline to fabricate salt? "Do you know this?" "Do you know, brothers and sisters that the Mahatma has left Sa Step by step, we should make payments toward the completion of his journey, and we should try to instill in ourselves a characteristic that is both swift and void? This will allow us to follow the Master into combat when it actually begins since we will be prepared to do so.

At that time, the Mahatma was taken into custody, and an onslaught of challenges came from all throughout India's length and breadth. Both the "do not touch the government" and "no expenditure spared" campaigns got their start using a method that was totally and utterly nonviolent. There was a surge of repression on the part of the police, but the spirit of freedom could not be extinguished by the use of lathi charges or even by terminating their employment. Even women were taken into custody and sent to locations that were miles away from where they needed to return home. Before there was a toddy booth, Satyagraha was the movement that people who worked on coffee estates used to flock to in order to drink. There was a heavy lathi charge, and as a result, even the coffee plantation laborers joined the locals.

This was the result of the conflict. In the past, the police used to have the convicts salute the flag of the government, but the inmates would eventually find some way to obtain the national flag and do it instead. The residents of Kanthapura had made the decision not to pay their taxes, so the officials in charge of collecting taxes called the police for assistance. The police made unrestricted use of their lathes, which meant that the women had no choice but to keep running for their lives. In addition to that, Ratna, the young dowager of Kanthapura at the present time, was one of the Satyasgrahis. At the time, police officers in Bombay were supplying the fields of those who had not paid their taxes to the people who ran businesses there. Ratna's female passengers were resolute in their desire to limit this.

6. CONCLUSION

The post-independence novel has demonstrated evidence of maturity in terms of technique, style, and language. These aspects were considered. K. R. S. Iyengar makes the following observation on the novel: "Before 1947, the English models were the dominant outside influence on the Indian novel." American and European models started to exert their influence on the book. Despite this, Indian authors have proven, since India's independence, that they are sensitive to the influence of models from the United States and Europe, particularly Russian models, as well as models from other nations in Asia. This significant development in fictional technique is a watershed

moment in the evolution of the Indian novel written in English. The novel has grown into a "living and dynamic genre," and at the hands of its practitioners, an endeavor is being made to create a synthesis of form, substance, and expression that is recognizable as being Indian while still bearing the markings of universality. The link that exists between an author and their audience, regardless of how weird and convoluted it may be, is an essential component that plays a role in the evolution of technique. The audience is made up of "all sorts of men and ladies" from a variety of social backgrounds, with a wide range of interests, passions, and intellectual levels. For all of its seeming apathy, even supineness, the public is affected by huge battles of class, by national and racial prejudices, and by the heritage of history working out its inevitable course in the life of humanity.

The Anglo-Indians have failed to grasp the essence of India, the deeper fundamental currents that run through Indian politics, and the ardent yearnings of her family members. Anand, Narayan, Raja Rao, Bhabani Bhattacharya, Chaman Nahal, Manohar Malgonkar, Khushwant Singh, Kamala Markandaya, Nayantara Sahgal, Ruth P. Jhabvala, and Anita Desai are some of the Indian English novelists who have touched on various aspects of Indian social life realistically and have exposed the horrifying evils that have been eating away at the vitality of Indian social and national life with a Some writers, like Anand, have a clear goal and even make propaganda of their convictions and devoted ideologies.

However, what differentiates the overall corpus of present-day novels is the conspicuous note of humanism in each and every one of them. The preoccupation of realist authors with the subject of human suffering, which has been explored in the vast majority of works of literature, is an essential outgrowth of realism. The theme of pain is explored at length in Indian fiction written in English. In her novel, "A Handful of Rice," Kamala Markandaya paints a picture of human suffering through the lens of India's repeated droughts, its desolate environment, and its overpopulated cities. In his novels "Untouchable" and "Coolie," Mulk Raj Anand analyzes the human condition through the lens of societal injustice and social stratification.

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