



RISE AND DEVELOPMENT OF INDIAN ENGLISH NOVEL

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ABSTRACT

The government of the United Kingdom granted formal recognition to the English language in India. On account of this, it is quite likely that the English language will go extinct in India. A more evolved form of it emerged from it. There have been many different historical stages that Indian English literature has gone through. Some of these periods include Indian writing in English, Indian-English literature, Indo-Anglian literature, and Indian English literature. The multicultural and multilingual community has been effectively welcomed and embodied by Indian literature written in English, despite the great range of languages, ethnicities, and faiths that exist within the realm of Indian literature. The major focus of this investigation was on the development of the Indian English novel from the time before and after the country's independence. One of the key objectives of this study is to get an understanding of the beginnings and development of the Indian English novel within the framework of India's multilingual society.

Keyword: - English Novel, India, Pre-Independence Period, Post-Independence Period.

INTRODUCTION

The Indian English novel has seen a significant transformation in terms of both its tone and its subject matter ever since it was first introduced by Bankim Chandra Chatterjee with his book *Rajmohan's Wife*. It was publications like *Saturday Evening Hurkaru* and *The Calcutta Literary Gazette* that were responsible for sowing the seeds that would eventually grow into the Indian English novel. The early attempts, which were published in 1835 in *The Calcutta Literary Gazette* by Kylash Chunder Dutt and in 1845 in *The Saturday Hurkaru* by Shoshee Chunder Dutt, were more comparable to stories than novels, although they sought to document events that occurred in the year 1945. The true voyage didn't begin until 1935, when Bankim Chandra Chatterjee's *Rajmohan's Wife*, the author's first and sole English novel, was serialized in the *Calcutta weekly The Indian Field* and subsequently published as a book. This was the beginning of the author's journey. Beginning in the 1960s and continuing until the late 1800s, Bengali and later Madras writers had a significant role in the early phases of the formation of the English novel literary genre. It is important to highlight the works of the Bengali authors Bankim Chandra Chatterjee, Romesh Chandra Dutt, Toru Dutt, and Rabindranath Tagore, as well as the Tamil authors A. Madhaviah and T. Ramakrishna Pillai. Their work was mostly westernized or imitative, relying significantly on the works of British authors from the previous and present eras, with a particular emphasis on socio-historical subjects. The bulk of their work was westernized.

The decade of the 1930s saw the emergence of three literary giants: R.K. Narayan, Raja Rao, and Mulk Raj Anand. These three authors marked a transition from imitative to distinctive style, as well as the remarkable addition of political issue to socio-historical motif. Because of the groundbreaking work that they did, the Indian English book was really emancipated from its typical imitative form, and it ushered in a new age of authenticity. After a century of being unrecognized and unstable, the Indian English novel was finally able to become a stable form thanks to the efforts of the main three. In the 1940s, the cinematic form reached its pinnacle with the release of films such as *Untouchable* (1935) by Mulkraj Anand, *Swami and Friend* (1935) by R.K. Narayan, and *Kanthapura* (1938) by Raja Rao. These novels are more anchored in reality than their predecessors were because the subject shifts from the past to the present. This is because the books are about the current.

Following independence, there was a considerable change in both the style and the subject matter of the English novel. A great number of writers choose to develop their own roads rather than following the ones that have already been set. They were so busy with their own personal issues that they chose to ignore the issues that were plaguing society. They were greatly impacted by the mental dissonance that followed as a consequence of the extensive destruction that was created by World War II, and they dived headlong into the study of human psychology in order to discover the depths of sorrow that following the conclusion of the war. The writers Bhabani Bhattacharya, Manohar Malgonkar, and Khuswant Singh were traditionalists who followed in Mulk Raj Anand's footsteps. On the other hand, Arun Joshi and Anita Desai were members of a new generation of novelists who embraced psychological character studies and were receptive to new literary trends. From the point of view of the general public, their qualities are anything from typical; rather, they go beyond the consensus of the general population and turn out to be exceptional persons. From a psychological point of view, these investigations are really intriguing. The 1960s saw the emergence of a new generation of writers, who moved their attention from society to the individual in their publications. Throughout the decade of the 1970s, this movement continued.

The works of Indian women writers who have written in English have contributed significantly to the expansion of the category of literature that is produced in English. The variety of Indian literature has significantly increased throughout the years. Their creative literary techniques garnered them a great deal of acclaim, not just in India but even outside its borders. Their capacity to adjust to new circumstances is the driving force behind all that they have achieved.

OBJECTIVE

1. To investigate the rise and development of Indian writers who write in English.
2. To learn about the history of the Indian novel written in English

Here is the list of some Indian diaspora women writers in chronological order:

Kamala Markandeya

Kamala Markandeya [1924 - 2004] was born into a Hindu household in Mysore. She was an activist, writer, and journalist from India. She met her English spouse Bertrand Taylor in London in 1948, when she relocated there to follow her ambition of becoming a writer. She wrote and published 10 books on contemporary India and postcolonial issues during her career. Her writings center on modern Indians and their battle between competing Eastern and Western ideals. Her first work, the best-selling "Nectar in a Sieve," was translated into over a dozen languages. Displaced People The utilization of vivid imagery and effective comparisons in conjunction with concise, clipped sentences define Kamala Markandeya's writing style. Her writing is distinctive and insightful, often covering several angles of a single topic. Delving into the intricacies of cultural hybridity and the quest for self-awareness, she has delved into the issues of belonging and identity in her writings. She may be dead, but her creations will go on in perpetuity.

Her major works:

| Works | Publication | Year |
|-----------------------|--------------------|-------------|
| Nectar in a Sieve | Putnam | 1954 |
| Some Inner Fury | Putnam | 1955 |
| A Silence of Desire | Putnam | 1960 |
| Possession | Putnam | 1963 |
| A Handful of Rice | Hamish Hamilton | 1966 |
| The Coffin Dams | Hamish Hamilton | 1969 |
| The Nowhere Man | Day | 1972 |
| Two Virgins | Day | 1973 |
| The Golden Honey Comb | Chatto and Windus | 1977 |
| Pleasure City | Chatto and Windus | 1982 |

Her awards & Honors:

1967: The National Association of Independent Schools Award (USA)

1974: The Asian Prize

Anita Desai

Anita Mazumdar, whose given name is Anita Desai, was born in Mussoorie, India, on June 24, 1937. She was born to a Bengali father and a German mother. Her native languages are English, Hindi, and German. She is well-known as an English-language writer of Indian diasporic descent. She is now a professor at a university in Massachusetts (US). Immigrants seeking a new identity in a foreign nation are the protagonists of her 1971 book *Bye Bye Black Bird*. Furthermore, it includes the perspectives of immigrant youth, elements of racism, cultural divides between East and West, disillusionment, and loneliness experienced by immigrants in a post-colonial setting. Because of this, she is widely recognized as an important voice for the Indian diaspora, amplifying the hopes, dreams, and struggles of people whose lives are shaped by several cultures.

Her major works:

| Works | Publication | Year |
|-----------------------------------|---------------------------|------|
| Cry, The Peacock | <u>Orient Paperbacks</u> | 1963 |
| Voices in the City | <u>Orient Paperbacks</u> | 1965 |
| Bye-bye Blackbird | <u>Orient Paperbacks</u> | 1971 |
| The Peacock Garden | <u>Mammoth Books,</u> | 1974 |
| Where Shall We Summer? Go This | <u>Orient Paperbacks</u> | 1975 |
| Cat on a Houseboat | <u>Orient Paperbacks</u> | 1976 |
| Fire on the Mountain | <u>Random House India</u> | 1977 |

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|--------------------------------|---------------------------|------|
| Games at Twilight | <u>Vintage Publishing</u> | 1978 |
| <u>Clear Light of Day</u> | <u>Random House India</u> | 1980 |
| <u>The Village by the Sea</u> | <u>Penguin India</u> | 1982 |
| <u>In Custody</u> | Heinemann | 1984 |
| <u>Journey to Ithaca</u> | <u>Random House India</u> | 1995 |
| <u>Fasting, Feasting</u> | <u>Random House India</u> | 1999 |
| Diamond Dust and Other Stories | Vintage Books | 2000 |
| <u>The Zigzag Way</u> | <u>Random House India</u> | 2004 |

Awards & Honors:

The Royal Society of Literature Winifred Holtby Prize (1978),

The Sahitya Akademi of India Award (1979),

The Guardian Award for Children's Fiction (1982),

The National Academy of Letters Award, and three nominations for the Booker Prize The Padma Bhushan Award in 2014.

Bharati Mukherjee



Born in Kolkata on July 27, 1940, Bharti Mukherjee passed away at the age of 76 in New York City on January 28, 2017. Her family emigrated to the United States. At the age of eight, she uprooted her life and spent three years in London. Her distinguished work in diasporic writing earned her widespread respect as an Indian-American writer. Her position at the University of California, Berkeley was that of professor emerita in the English department. She has extensive knowledge of diversity in the current world thanks to her postgraduate degrees in creative writing from the US and her ten years of residence in Canada. Migrants, cultural displacement, and the immigrant experience were her primary areas of attention as she investigated the difficulties encountered by people making international moves. Gender, racism, and social

dynamics in Indian and American society are additional topics that her writings delve into. She penned several novels, anthologies of short stories, and nonfiction pieces.

Her major works:

| Works | Year | Works | Year |
|------------------------------------|------|---|------|
| <u>The Tiger's Daughter-</u> novel | 1971 | Miss New India - novel | 2011 |
| Wife- novel | 1975 | Darkness - short stories | 1985 |
| Jasmine- novel | 1989 | The middleman & other stories | 1988 |
| The Holder of the world- novel | 1993 | Days & nights in Calcutta - memoir | 1977 |
| Leave it to me - novel | 1997 | The Sorrow and the Terror – non-fiction | 1987 |
| Desirable daughters- novel | 2002 | Political Culture and Leadership in India | 1991 |
| The Tree Bride - novel | 2004 | Regionalism in Indian Perspective-non-fiction | 1992 |

Awards & Honors

1988: National Book Critics Circle Award (*The Middleman and Other Stories*).

1991: The Canadian Governor General's Award

2013: Doctor of Humane Letters (L.H.D.) from Whittier College

CONCLUSION

Therefore, what is today referred to as Indian English Literature is really the result of the direct influence that Englishmen, or people from the West, have had on the literary tradition of the English language. They were driven to read and research more about Western literature, which prompted them to embrace and write in English. This was encouraged by the colonial government's focus on English literature, which led to the adoption of English as the language of writing. In addition to attracting the attention of India's educated elite, western literature was responsible for introducing Indians to the contemporary period of science and medicine. As a whole, the early works of Indian writers writing in English were nothing more than carbon copies of novels written in Western languages. It was hard to differentiate between an Indian English writer and a British one during that time period due to the significant influence that the British had on Indian writing. Furthermore, the majority of readers were either British or Indians who had preferences similar to those of the British. With the passage of time, Indian writers writing in English weaned themselves off of Western influences and started writing in a style that was genuine and based on their own experiences. Indian English poetry went through periods of imitative, assimilative, and experimental phases at various eras. These phases happened at different times.

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