

Post Colonialism in Indian English Fiction

Mr. Abhinav

Assistant Professor ,Baba Mastnath University, Asthal Bohar, Rohtak (HR.)

Abstract: *Postcolonial is a diverse literature, mainly by European countries. It exists on all continents except Antarctica. Indian writers like Anita Desai, Hanif Qureshi, Meena Alexander, Arundhati Roy, Amitabh Ghosh and Kiran Desai have written about their postcolonial experiences. Nissim Ezekiel was a foundational figure in the postcolonial India's Literature especially for Indian writing in English. Post colonialism is one of the most debated terms in the contemporary world. Broadly, Post colonialism refers race, cultural, ethnicity and human identify itself are presented in the modern era, after so many colonized countries gained their Independence. It expresses the native mode of expression. Post colonialism involves many specific issues culture, language, nationalism, resistance and reconstruction.*

Keywords: Colonialism, Contemporary, Nationalism, Hybridism, Culture, Race, Human Identity.

Introduction: Post colonialism is a literary movement originated in the 20th century texts of 'Frantz Fanon' (The wretched of the Earth 1963, Black Skin, White Masks, 1967) Albert Memi (The colonises and the colonised, 1965) and mainly Edward Said's Orientalism (1978) that it gains popularity and becomes an "Institutional Enterprise". Bill Ashcroft's words on post colonial theory – Post Colonial theory involves discussion about experience of various kinds of migration, slavery suppression, resistance, representation, difference, race, gender, place and responses to the influential master discourses of Imperial Europe such as philosophy, history and linguistic and the fundamental experiences of speaking and writing by which all these comes into being. None of these is essentially Post-colonial, but together they form the complex fabric of the field.

This term 'Post-colonial literature' thereupon, not only refers to a phase in the history of country belonging to that

phase but also to some distinct body of literature having shared some important features even though it is a form of several decolonized countries. Some major works of Postcolonial literature including Chinua Achebe's Things Fall Apart (1958), Rushdie's Midnight Children (1981), Michael Ondaatje's, The English Patient (1992), Frantz Fanon's The Wretched of the Earth (1961), 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 all explored the dignity of their nation and culture, social and cultural conflict, the dominating and dominated values, the resistance social and historical aspects deeply rooted in the national and regional consciousness. There is a reconstruction and re-visioning of history and the historical process with the idea to highlighting realistically the differences of the native culture from the culture of the Imperial power. Therefore, postcolonial literature restore the lost dignity of the nation and then to proceed with the facts of cultural assimilation

taking place during the post colonial time. Bill Ashcroft et al characterise their common feature of post colonial writing: The silencing and marginalizing of the postcolonial voice of the Imperial centre; the abrogation of this imperial centre within the text; and the active appropriation of the language and culture of the centre

He has shown how “A privilege norm’ was enthroned at the bottom of English literature as a template for the denial of the value of ‘Peripheral the Marginal’ the un-canonized regarding the hegemony of English literature. The postcolonial personality contends with an unknown self-directed suspicion, a doubt about the reality of his or her identity and relationship. The image provided by the other culture affords self-reflection, but it also threatens and expose the alien sinews of one’s colonial identify 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 postcolonial crisis of identity comes into being; the concerned 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 weather 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 pervasive concern with the myth of identity and authenticity are a feature common to all Post-colonial literature in English.”

Even so, the Indian writers attempted to break a slavish imitation of colonial and written writings. The thought of a colonized writing back, answering

‘orientalism’ a process of becoming one’s identity as a literature. In the last decade a new sensibility revealed from fiction. In spite of crushing away from the Eurocentric world, a richer world is presented. Viney Kirpal tries to find a difference between the Euro-American Post-Modern English novels in the following words:-

In the farmers, as meaning is deferred, endlessly the flats become wordy language games; their policies are factual. In the latter, there is an eclectic limited engagement with certain deconstruction practiced use to dismantle power structures in Indian Society.

The main feature of imperial oppression is conferral over our language. There is impregnable problem of expressing in foreign language one’s own cultural and social heritage. A famous Indian writer Raja Rao had evinced profound wisdom when he greatly remarked:

We cannot write like the English, we should not
We cannot write only as Indians, We have grown to
Look at the large world as a part of us, our method
of expression, therefore, has to be a dialect which someday prove to be as distinctive and colorful as the Irish or the American.

However, the Indian English writers empoused English as a tool and used it in a diverse ways to explore cultural experience. Indian writers use it as a dynamic standard to express the complex Indian reality, native forms and sentimental thoughts, customs and cultures. They have greatly succeeded in registering the inner shift from the English use of metaphor though the literary history of Post-colonial Indian societies.

These regional effects of languages exercise palpable influence of their use of English. Although, the Indian writers have chipped into the plurality of Indian English literature under the rubric of a wide range of English. As Salman Rushdie Comments:-

.....the language, like much in the newly independent societies, need to be decolonized, to be made in the other image, if those who use it from positions outside Anglo-Saxon cultures are to be more than artistic Uncle Toms. And it is this endeavor that gives the new literatures of Africa, the Caribbean and India much of their present vitality and excitement.

Salman Rushdie says that English Language has concluded to be the sole-possession of the English quite some time ago. He remarks:

What seem to me to be happening is that those

People who were once colonized by the language are not rapidly remaking it, domesticating it, becoming more and more relaxed about the way they use it- assisted by the English language's enormous flexibility and size, they are carving out large territories for themselves within its frontiers.

Indian prominent writer Amit Chaudhary said that living in India as a writer means being caught in a 'Confrontation between two complex languages'. The one he calls Living in India and the other 'English'. He sums up:

'What makes (him) new is the paradoxical confluence, within him, of two cultures, creating a unique persona and sensibility. This new sensibility is not an individual talent or gift; it is not the outcome of creative genius, but the result and unwitting by product of colonialism and

history. The post colonial writer is strange and unique not, primarily, because of his gift, but (because of) his peculiar historical condition, and it is his first creative, or whitely functions to recognize and be conscious of that function'.

He further comments that we have all been "loosened from history" because of consequent mobility and modernity English. He adds, is "losing its reliable centre" and the post-colonial writer 'decentres' the canon of English Literature. The theme of alienation has been grown up by Manohar Malgonkar in his 'Combat of Shadows'. This novel presents a story of Eurasian Young Woman who sought to up climb and become a member of the white English community. She crawls between two worlds Indian and Western, and finds herself a stranger. The theme of alienation has been came out with more insistently by Anita Desai, Nayantara Sehgal and Arun Joshi. Nayantara Sehgal's novel 'A Time to be Happy' depicts the predicament of Sanad Shivpal, whose problems come out from his u-bringing while talking to Melvor, he gives expressions to his sense of isolation.

.....it is strange feeling to be midway between two worlds, not completely belong to either. I do not belong entirely to India. I can 't. My education, my upbringing and my sense of values have all combined to make me un-Indian. What do I have in common with most of my country men?

Anita Desai's novel, 'Cry the Peacock', Maya's self-examination an inquest of the alienated human psyche. This is a story of young sensitive girl obsessed by a prophecy of disaster, whose extreme sensibility converts in to loneliness. Her condition culminates in a kind of schizophrenia- "A baby without a heart, a heart without a

body". Her loneliness was increasing every day. Her rootless condition converts her into a utter desolation.

All order is gone out of my life, no peace, nothing to keep me within the pattern of families, every living and doing that becomes those whom god means to live on earth. Thoughts come, incidents occur, than they are scattered, and disappear, in past, present, future, truth and untruth. They shuttle back and forth a shifting chiaroscuro of light and shade.....These are no longer my eyes, nor this my mouth.....the pattern for an order of lines and designs, symmetryhas deserted my own life..... strangers surrounded me."

The major problem of alienation is related to the loss of and quest for one's identity. Indian novelists resort to subversion, a thought which is typical of post-colonial fiction. These novelists not only challenge the supremacy of imperialism but also question the Eurocentric ideology. The reality of subversion is not only used as an effective literary strategy; it becomes self-assertion in the post-colonial context. Manohar Malgonkar's novel 'The Devil's Wind' points out on decolonizes historical facts by chasing the first notional struggle for freedom as his subject. In the words of Frantz Fanon:-

Decolonization is the veritable creation of new men.....the thing which has become colonized becomes man during the same process by which it frees itself.

Manohar Malgonkar's novel 'The Devil's Wind' suspects on the significance of Post-Colonial venture to make easily visible events that have been pressed to the peripheries and silenced by Britishers. Malgonkar accepts the role of decolonize and a task of refashioning history by destroying European rejecting colonial illusions and replacing them by national

glory. The characters of Arun Joshi's novels – The Foreigner (1968), The Apprentice (1974), The Strange Case of Billy Biswas (1973) and The Aabyrinth (1981) are torn between the tensions of rhetoric of the plot and a mimetic portrayal by the author. Arun Joshi characters who are suspended between the colonial versus the post-colonial egoism, the modern versus the centric self-image and the material versus the spiritual. Sindi Oberoi (The Foreigner), Rattan Rathore (The Apprentice) and Billy Biswas (The Strange Case of Billy Biswas) are all equipped with western nations to discard the Indian world-wide.

Conclusion: In Post-colonial literature, Indian society was fixed with many problems. A rigid situation of social evils is like the Sati, Caste-system, widow-remarriage, and the social, religious as well as all kinds of Hegemony. The main focus of the novelist of this period in most of the Indian vernaculars was to alert people of the consequences of these bad evils and being awareness among them. In post colonial literature a great emphasis was put on the process of colonialization and a attempt was made to record a defiance to the exporters of the colonized societies besides insisting on contemporary truth of life. It directs with the literature written in colonized countries about the low treatment of lower class people and also about the defiance of the people who were at the receiving end. Post-colonialism can be considered as the historical because it deals with a literature which comes after decolonization. Post colonial writers engrossed themselves in opening up the outcome of a new language and a new way of looking towards the universe. Their universal themes focus on the issues like national, identity, hybridist, partition, cultural heritage, contemporary realities,

emotions and human relationship etc. Many post-colonial period women novelist like Arundhati Roy, Jumpa Lahri, Shobha De, Nayantara Sehgal and Kiran Desai sculpted a niche for themselves in Indian English Fiction.

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