

RESEARCH ARTICLE



ISSN: 2321-3108

## SYSTEMATIC ANALYSIS ON INDIAN LITERATURE IN ENGLISH: ITS ORIGIN & PROBLEMS

**B.SANTA KUMARI**

Lecturer in English  
S.V.D College, Parvathipuram



**B.SANTA KUMARI**

Article Info:

Received:16/8/2013

Accepted on:26/09/2013

Available online: 30/9/2013

### ABSTRACT

Indian literature, writings from the Indian Sub-continent produced in Sanskrit, Prakrit, Bengalis, Bijaris, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Oriya, Punjabi, Rajsthans, Tamils, Telugus, Urdu, Lahnda, Siraiki and Sindhi, amongst others, and also in English. Their works have been published in various vernacular languages. This term Indian literature refers to the Indian Subcontinent literature created before the establishment of the Republic of India in 1947 and after 1947 within the Republic of India. The most important contribution in English in the field of the English novel were Indian authors. In bulk variety and maturity, the Indian novel has evolved considerably. The production of the Indian novel follows a certain trend and its progression from the imitative to the rational to the psychological to the experimental process is difficult to track. The 1980s held a unique role in the rise and success of the Indian English novel. Some very promising newspapers published their first work during this time. Some old masters also wrote works and genres including erotic and devotional songs, court verse, plays and narrative folkloric storeys appeared as well as sacred and metaphysical writings. Apparently, the conventional Indian mindset discounts English Indian literature. The problems most Anglo-Indian writers have are highlighted by K. Narayan, Mulk Raj Anand, Raja Rao, and Kamala Markandaya. One reason these authors are forced to look for foreign rather than national readership is India's large-scale illiteracy and linguistic diversity. While a keen search for social issues is popular to some writers or a thematic concern, others seem to want to explore their own personal identity. Finally, the Indo-Anglian novelists are conscious that they need a "new" English to express their writings' Indian senses and have made a brave attempt to speak the same language. In addition, Indian authors also in English have recently succeeded in excelling and globally recognised in all fields of literature.

Anglo-Indian literature has been in vogue in recent years. At present, and being aware of the production in Sanskrit and Urdu, we can consider it as the most important literature in India where it can be studied in its universities and even in many foreign ones in courses of English specialization.

Indian literature, in general, has been considered as a symphony performed by different instruments: Assamese, Bengali, Gujarati, Hindi, Kannada, Kashmiri, Marathi, Punjabi, Sanskrit, Sindhi,

Telugu, etc. which have contributed and still do to the configuration of Indian literature, since each constitutes a separate literature while forming a larger corpus that we call Indian Literature.

While there is no doubt in considering all works written in vernacular languages as part of Indian literature, a problem arises with the group of Indian authors who have chosen to use the English language as a medium of expression, although as suggested by BB Kachru (1983), the Indenisation of

English will occur as a result of the acculturation of a Western language in the plural context, both linguistic and cultural, of the Asian subcontinent, pointing out that the parameters of culture and of the Indian languages will determine the changes that take place in the English language that will adapt to the region to emerge with original and own peculiarities that will turn it into another language, as suggested in studies such as SC Sanyal (1987).

Vernacular languages are indigenous while English is foreign, it is said despite *the interferences that Quirk* (1972) told us about, and thus it follows that literary works in English would also be foreign, and would constitute part, not of the Indian literature, but English.

Despite the existing discussion, it is known that Indian literature written in English is an expression of the vital and cultural experience of an Indian author who has chosen as a means of expression a language that is now official in India and that for two centuries it was used in all the important changes experienced in the Asian subcontinent as pointed out

S.C. Harrex (1977: 12-64). This Indian author who uses the English language as a literary medium has the possibility of perceiving the differences between the Eastern adjustment to European customs and society in order to readjust what he experienced to his own Eastern culture. For this reason, it can be said that they have a more objective vision, by far, of their society, which allows them to describe with a sense of recognition that distances themselves from any possible colonizing alienation. As Raja Rao (1978) points out:

... as long as we are Indians - that is not nationalists, but truly Indians of the Indian psyche - we shall have the English language with us and amongst us, and not as guest or friend, but as one of our own, of our caste, our creed and our tradition.

Another problem, and this one of nomenclature, arose as early as 1908 when *Oaten of Cambridge* (1908) used the expression Anglo-Indian Literature. This term referred only to English authors who wrote about Indian topics and themes, so it was not valid for Indian works. In 1934, another scholar, Bhupal Singh, used the term Anglo-Indian Fiction to refer to both Indian authors who wrote in English and British authors who wrote on Indian subjects.

Again, the nomenclature did not seem to be correct as they were two different cases, and also, as the term Anglo-Indian corresponds to a specific racial group, also known as the Eurasians, who lived in East and Southeast Asia and who it was characterized because one of the parents in each family unit was European. In the subcontinent they were directly called Anglo-Indians, they formed an independent group within Indian society and had a certain power, as the rulers of the Indian colonial era had granted them a special political interest based on hope. that the mixture of their origin could suppose a greater loyalty to the metropolis.

Zyengar is the one who proposed in 1973 the conscious use of the term Indo-Anglian Literature, pointing out that it already came from the year 1883 when it was used to describe a volume that with the title of *Specimen Compositions from Native Students* appeared in Calcutta. Zyengar also points out that it is a term that arose in articles and critiques during the 1920s and 1930s and that it was not until 1943 that he himself adopted it as the title for one of his Zyengar books (1973: 3). The concept of Indo-Anglian Literature must be seen within another term that appeared as Commonwealth Literature and that designated the literatures of countries as different as India, Australia, Canada, New Zealand, Nigeria, South Africa, the West Indies, etc., produced by writers who have in common writing in the English language. Thus, the emergence of Anglo-Indian literature is not an isolated or rootless event, but is part of the study of world Comparative Literature. This reinforces the idea that since the 18th century, the nations of Europe, with their intense nationalism, their commercial interests, the search for raw materials or the duty to extend the dominating missionary spirit, culminated their military rule and the establishment of colonization. European in other continents. This domain was conducted through the language, in our case English, which extends and becomes functional within the colonial administration. The colony seized on the new invading language to get along with the powerful newcomer who turned it into a form of understanding capable of restructuring its own internal social life. The imposition of Spanish, French, Russian and English in the colonies was clear.

The English language was applied as a national language in education from 1835, collaborating in the mental subordination necessary for the maintenance of harmony in the colony. Indian students followed the standards of the University of London, reading Plato, Aristotle, Descartes, Kant and, of course, the British empiricists. Indian philosophy was forgotten and Asian philosophers such as Al Ghazali, Ibn Rush, Ibn Khaldun, Lao Tzu or Meng Tsn were not named, as stated by K.K. Sharma (1977: 264). Economics students based their studies on *Adam Smith and his Wealth of Nations* (1776), forgetting Asoka or Kantilya and his Artha Sastra from the 3rd century BC, or the egalitarian ideas of the Chinese Mo Tzu. Literature students studied Shakespeare, metaphysicians, and eighteenth-century novelists, forgetting also the Indian classics. The study of languages became strange in the sense that as French and German were taught at the University of London, the Indians had to study them as well, departing from their old relationship with the oriental languages, for example, with the Chinese. All this forced literary critics to ask whether Anglo-Indian literature was really Indian literature.

Anglo-Indian literature cannot be considered part of English literature, although in principle the cultural dualism that is established in it as a creative force can cause confusion and can lead the author to export artificiality and an affected style valid for the West as is the case of existentialism, the use of the interior monologue, of the multiplicity of endings in the novel, etc. It is written by Indians, about India, and whatever the personal motive of each author, it is there for the Indians. Mulk Raj Anand's *Private Life of an Indian Prince*, or M. Mulgonkar's *The Princes*, describes a part of Indian society facing the challenge of new times. The *Malgudi* novels by R.K. Narayan show the Indian way of life, flowing through the *Malgudi* roads, which changes over time but always remains in the typically Indian environment. In *Raja Rao's The Serpent and the Rope*, the local settings of the narrative are located in England and France, but Rama and Savithri, despite the foreign context in which they are found, continue to maintain their Indian roots since they use liveliness of speech and thought that is adorned with indirect and circumscribed senses, mystical intonation and experimentation on the traditional modes of the

Purana narrative. Therefore, we can point out that considering English as a not totally invasive language, - we also know the unique peculiarities of the English spoken in India and that make it similar to the English of Australia, Malta or Singapore, for example, Anglo-Indian literature is as Indian as that written in Bengali or Tamil.

Anglo-Indian literature is a bicultural product that arises from the impact produced by English, rather than European, culture in India. This clash was not violent but gradual from the beginning, although it acquired more intense proportions from the second half of the 19th century, the decade of the 1930s, and until the Second World War and the Independence of 1947, with the transformation of the country into a modern state.

India in the mid-nineteenth century was an old world into which the East India Company had penetrated; several of the reforms in education that emerged from the British Parliament and some provisions such as the Wood's Despatch of July 1854, through which the way was opened towards an Indian Renaissance that had to use the English language. For this reason, the emergence of an Indian literature in English did not take long to become the second common literature throughout the country after Sanskrit, in whose language its artistic products have been stationed.

Anglo-Indian authors come from all regions and states of India, although their work is not as regional as that written in the native language. Anglo-Indian literature is contemporaneous with the modern period of Indian vernacular literatures, with great authors who were born in the 19th century, such as the poet Toru Dutt who saw the world on March 4, 1856; the poet Ravindra Nath Tagore, on May 6, 1861; and on August 15, 1987, the also poet Sri Aurobindo. In the case of a vernacular literature, Hindi for example, we could speak of authors such as Bharatendu Harish Chandra who was born on September 3, 1985, or Prem Chand, Jai S. Prasad and Neerola. Both authors and others were giving expression to the new awareness of the changes.

Thus, the theatre appeared in 1871 with the play by M. Dutt, *Is this called Civilization ?*; also Sri Aurobindo's works such as *Perseus The Deliverer* and *The Viziers of Bassora* and *Eric*, are written in English. In 1937, H. Chattopadhyaya wrote *Five Plays* revealing a special touch towards realism since it is

dedicated to talking about the lives of the saints but as a tool to denounce such unequal social life. K. Karna wrote *Brahmin's Curse* in 1946 in whose five-act play a great influence of Sophocles is perceived as suggested by K.R.S. Zyengar (1973: 82). From 1950 on, authors such as P. A. Krishanaswamy and his work *The Flute of Krishna* (1950); Badal Sircar and his work *Tughlaq* performed in English in 1970 in Bombay; Vijay Tendulkar and his *Silence! The Court is in Session* represented for the first time in 1971 and already passed to the cinema and to the television by the B.B.C. British. Authors such as G. Das, G. Patel, N. Ezekiel and the most prolific of all, Asif Currimbhoy, will follow, with more than 20 works represented, including *Darjeeling Tea* (1971), *The Refugee* (1981) and *Sonar Bangla* (1982). ). All of them following the customs of an Indian theater that begins, according to tradition, with Bharata, author and composer of instrumental music who sought aesthetic pleasure, that is, *rasa*, as the soul of the theatre .

Contemporary Anglo-Indian theatre is walking a path that goes from a theatre based on the purely mimic, bombastic and operative of the great drama age, the Gupta period during the 4th and 5th centuries BC, to a theater that discovers social classes with all their culture and commitments, as EC points out Dimock (1974: 88), despite the fact that Anglo-Indian theatre is the least complete of the three genres written in English due to its lack of tradition and the fact that its audience can only come from universities or large cities like Delhi, Bombay, Madras or Calcutta.

The tale is collected from the West by the hand of Prem Chand (1880-1936). Its strength lies in the graphic description of life in the villages, in principle, of northern India from a perspective that moves away from the popular and the pseudo-mythical to enter the literary short piece, of imagination, that it tells us about contemporary life. In 1957, and as R. Crane and B. Spangenberg (1981: 76-118), the magazine *Kahani* was published in which the new Indian literary trends were collected. The *nayi kahani* or new story appears in it, what we could call a story. Writers like Markandeya, Shiv Prasad Singh, and others are going to lay the foundation for the new short story. In 1959 and 1969, two other magazines appeared, *Sarika* and *Nayi Kahaniya*, which were going to depart from the previous norms to favor the publication of a type of story with a new

sensibility and sense of justice. The new stories collide with the previous formalist structure, against super-intellectualism and, giving a new interpretation of reality, attack against the social, political, economic situation of India. Its main theme will be that of the human being as the center of all realities, whether Indian or not, since the Indianization of the characters does not appear in the story and, therefore, the limitation produced by the place in the narrative. The language used in the story will be the closest to the colloquial, to the man / woman in the street. In English, this will also be the norm and sometimes words of the language will appear already popular, such as: *redi* on the radio; *ballistar* by barrister; *rally* by meeting; *thethar* for theater, or *pati* for party, as R.I. Crane and B. Spangenberg (1981: 115).

Poetry in English began to be written from 1839 with poets such as Derozio, K. Ghose, M.M. Dutt and others. Later poets such as Toru Dutt, R. Chunder Dutt, M. Ghose and S. Naidu would emerge. The latter used English but with Indian models and images, using ancient legends and themes of adventure and chivalry, which made a poetry destined for the mysterious soul of the Orient, private and individual spirit like much classical Indian imagination. An exception to this poetry is the devotional or *Bhakti*, which is written in many regional languages and where a more colloquial language is accepted.

Romesh Dutt is the quintessential romantic poet. In his work he separates somewhat from the mythical context and from the dramatic elements to place great emphasis on the ethical and moral dilemmas of the human being. But it is with R. Tagore that English in poetry reaches its maximum splendor. His language in *Gitanjali* is based on the exploration of words that become enchanted, the fruit of the symbolic world, of paradoxes and silences. His English is chained, skimming the prose with words that come together in a metaphorical chain.

Currently, Anglo-Indian poetry is a fundamental part of the process of acculturation that the modernization of India is assuming. Poets like Ezekiel, Ramanujan, Patel, Daruwalla, Shiv Kumar of a first generation have laid the foundations in the 1950s and 1960s for a poetry of a second generation such as Peeradina, Rodrigues, de Souza, Shetty,

Silgado, which they will lead experimentalist poets such as Kolatkar, Chitre, Mehrotra, Mahapatra, Parthasarathy, Jussawalla, etc., as B. King (1987) points out. Special mention deserve the women poets who are studied by S.P. Chavan (1987). Here the identity of Anglo-Indian feminine poetry will be established from Toru Dutt (1850) to the present moment, a category that will respond, once again, to the belief in modernity. The poetic approach to progress will not be at odds, in any case, with tradition and historical memory, although sometimes the psychology of poets must fight and be stimulated in the cultural shock. Examples are authors such as Mary Ann Dasgupta, Lila Ray, Margaret Chatterjee, Serapia Devi, understood by critics as foreign poets by birth but who have married Indians and live in India writing about that country; in authors such as Roshen Alkazi, Tapati Mukherjee, Ira De, Kamala Das, considered modern poets; and in poets like Mamta Kalia, Suniti Namjoshi, Gauri Deshpande, Shree Devi Singh, Tilattama Rajan, etc. understood as the new poets.

The novel, which because of its importance we will analyze more extensively, which was something totally new in the Indian literary world, will emerge painting realistic scenes about the Indian peoples and their people that remind us of Dickens's descriptions.

Another argument that would bring together authors with the same characteristics would be their concern to write around cultural constants that were not solved or solved in an incomplete or erroneous way. For this reason, we can point out that Anglo-Indian authors deal with a series of issues that concern them personally due to the biculturalism that characterizes them. Its main themes could be summarized in the following, following S.C. Harrex (1977) and M. Jotwani (1979):

1. Protest, reform and proletarian progressivism with the exposition and censorship of the economic and social problems of the caste system. Dehumanization, superstition, corruption, and the parasitism of culture clashes.
2. The modern destiny of India with the struggle for independence; Gandhi's non-violence; Nehru's scientific humanism and the development of a modern sense of History that would come from the West.

3. The struggle for the emergence of a new India, urban and politically in coexistence with its neighbors.
4. The Hindu-Muslim disagreement and its nationalistic consequences and religious fanaticism.
5. The Partition with the creation of the States of Pakistan and Bangladesh.
6. Social changes and cultural transformations with the breakdown of feudal power; the conflict between ancestral orthodoxy and individual Western-influenced rebellion.
7. Regional and communal identity: agrarian culture, sense of place and identification, especially from the clash with other cultures.
8. The cultural encounter between the West and the East: Indian metaphysics and Western pragmatism.
9. The tradition. The generational separation and the problems of women who are westernized.

Within Anglo-Indian literature the works of English and American authors such as R. Kipling (Barrack-Room Ballads, Plain Tales from the Hills, The City of Dreadful Night) would not enter; Pearl S. Buck (Come My Beloved); E.M. Forster (A Passage to India), and others. These authors will be encompassed under the Anglo-Indian term used in principle. The India reflected in her works is clearly seen through the crosshairs of an Englishman or an American. For this reason, for a text to be Anglo-Indian, the author must be Anglo-Indian, that is, be Indian and write in English.

The Anglo-Indian author has realized that not all the Indian population can appreciate his literature since by its very nature it carries an important element of foreign culture that can vary from one author to another. To understand these works one must have a degree of imagination and contact with western culture that is not found in all Indians. On the other hand, the problem arises of understanding the form of the literary work, a matter that, in any country, is not easy to understand. Perhaps as a consequence, the most evolved form of Anglo-Indian literature is the novel, probably due to its historical, action, narrative, etc. elements. That is why we can say that Anglo-Indian literature is restricted to a special class of authors and readers: those who know the English language and who have been open to foreign influences,

especially English or American. This class will not be located in a specific region of India, nor will it really correspond to any specific economic class. So far this class has been gradually growing and expanding, testing its strength and relying on itself.

The study of Anglo-Indian literature is necessary to understand India today. No other literature reflects better and more clearly the arrival of the English; the first reactions; how the ideals of the West were mixed with the customs and ideals of the past that were questioned; how that same past was reinterpreted, and how ideas of rationalism, secularism, democracy and socialism penetrated the national consciousness of India.

Most of the modern Indian thinkers, those who contributed to the shaping of their body and spirit, have participated in the development of Anglo-Indian literature. In fact, the study of the beginnings of this literature, becomes the study of the lives and works of Raja R. Roy, Tagore and Sri Aurobindo, Gandhi and Nehru. Today the works of Anglo-Indian authors also critically reflect and reveal aspects of India, both those that have changed and those that remain in the traditions, with special emphasis on the ties that unite the present with the past.

For this reason, we can already affirm that the study of Anglo-Indian literature supposes the study of Indian culture itself, although the contribution of the arrival of English literature to India implied certain airs of emancipation and admiration for some values Westerners: personal relationships; responsibility and personal freedom; the private individual and non-transferable world; personal dilemmas; the tensions between tradition and modernity, and so on. All these elements contributed a feeling in the Anglo-Indian author, a feeling of search that materialized in a literary ambiguity. On the one hand, there was the influence of the West, on the other India heir to Brahmin and pundits, and guru, who were kept to discover, explore and contemplate the Universe. We can perceive this literary ambiguity in works such as *The Autobiography of an Unknown Indian* (1951) by N.C. Chandhuri; *The English Teacher* (1945) by R.K. Narayan, and in *The Serpent and the Rope* (1960) by Raja Rao.

On the other hand, the India that appears in many Anglo-Indian novels is the India of Sanskrit in

the sense that the metaphysics that surround its style fills the entire work with purity. The language shown to us is allusive, historical, paradoxical: half reason, half spirit; full of folklore, archaic inflections and enchanted rhythms; of rhetoric full of repetitions, assonances, epic metaphors, alliteration, parentheses, participle sentences, conjunctions, names with mythical content and a certain syntactic naivete. All this will give way to a complete ritual in which English has become Indianised.

The idea of creating English with Indian style led to the formation of the Calcutta Writers Group led by P.Lal (1961), who as leader and representative of the movement, believes that the Anglo-Indian author finds in English the language for express your emotions. For the aforementioned group, words like love, democracy, humor, revolt, do not have an objective reality or a universal experience, but must be filled with Indian paradoxes or with metaphysical reality. What seems clear is that the Anglo-Indian writer must go the extra mile and consciously reorganize his language in order to synthesize Indian and European values within contemporary India.

It has been said that Anglo-Indian literature could be one of the unifying factors of the whole of India. We know that none of the vernacular literatures can, for the moment, act as a bridge of union and that, despite the increasingly diminishing limitations that the language implies, Anglo-Indian literature could become one of the unifying factors in a country of unity and stability so fragile. The possibility of the same conscience; that a vision of mother India that carries the aspirations and hopes of a people; that relations with its neighbors represent the achievement of some of the wishes of the Indian world; that all this could pass through the understanding between all the regions of India and that they were aware that with the vernacular languages the division increases, and that only with a language like English would it be possible to have a total pact and commitment to overcome regionalism and linguistic separatism. That is why Indian literary criticism does not reject Anglo-Indian literature, especially on the basis of gratuitous nationalist sentiments.

Today's India owes a great deal to the English language. This was not only the language of the British administration in India, but it also turned out to be a very effective weapon to fight precisely

against that administration. It was one of the few means of communication between the British and the Indians, as well as between the Indians themselves when they belonged to different language groups. Before the arrival of the British in India there were two types of schools and teachings. The one taught by Sanskrit institutions attended by Brahmin boys where they were taught the classical tradition of literature, scriptures and laws. If the students were Muslims, they also learned classical Islamic thought in Arabic and Persian. The second school was for non-Brahmins, who were taught their regional languages and where the emphasis was on arithmetic, regional literatures, and writing.

From 1804 the traditional school lost popularity. But it is from the year 1813, at the time when the British Parliament authorizes the East India Company to invest 100,000 rupees in education, when a great debate opens on the reform in education, emerging two streams: the Orientalist, who wants the continuity of classical learning, and Anglican, who wants a scientific and liberal education in English. This is somewhat reassured with the creation in 1854 of universities where you can choose the two branches of knowledge, although the primary intention of all these institutions is to prepare their students for the performance of positions in the administration.

The nineteenth century thus saw the development of English and the vernacular languages. In any case, the debates are held in English as it turns out to be the common language for all. The Indian educated in English is considered a leader and is the one who, applying liberal theories, will begin to demand reform on behalf of social groups. At the same time, newspapers and magazines are published in English, especially from the middle of the 19th century. We have examples in The Amrita Bazar Patrika that appeared in 1866, half in English, half in Bengali; in 1877, the newspaper, The Tribune, and in 1878, Subramanya Iyer brings out The Hindu magazine. All these media, moreover, go to support organizations that want an independent national policy (A.V.K. Rao, 1972: 9).

Ram Mohun Roy (1774-1833) was the first Indian to write in English. Educated in Arabic and Sanskrit, he learns English privately. He traveled to Tibet where he lived for four years, inspired by religion and meditation. His English is fluent and his

sentences balanced. In all his work what we could call Indianisms do not appear.

Starting in the middle of the 19th century, the situation changed, with the emergence of personalities such as Ranade (1842-1901) who studied in Bombay and who reads English classics such as Milton, Adam Smith, Walter Scott, etc. His style is somewhat sophisticated and includes Indianisms due to the mix and contact of his English with some regional languages.

In 1864, Bankin Chandra Chatterjee's (1838-94) Rajmohan's Wife first major English prose effort was published. A few years later, in 1876, Raj Lakshmi Devi's The Hindu Wife was published. Two years later, Bianca, by Toru Dutt. In all these works, the models of the English novel have a great influence.

In 1878 Surendranath Bannerji made a tour of various cities in India speaking politically in English to selected audiences. This example is followed by leaders like Vivekananda, Bipin Chandra Pal, Tilak, and others. His English is passionate and full of final effects. With this, one begins to glimpse the style that Gandhi will use and that will simplify to the maximum.

The best and most concrete manifestation of the English language in India is centered on the Anglo-Indian novel. The roots of the Anglo-Indian novel must be sought as early as the mid-nineteenth century and, in principle, in all poetic manifestations in English. These are the ones that will sustain the foundations of a literary art form that was new in India: the novel.

We know, however, that storytelling was very common in ancient India, but in fable and ballad form, and sometimes in epic narratives, but never in fictional form. Indian writers began to adopt this form in the 19th century, when they learned about the works of European writers. This delay should not surprise us as it is part of Indian cultural life and world of ideas. Thus we know that in ancient India, the people considered life as a phenomenon, a state of traffic, giving greater emphasis to spirituality and morality than to the aesthetic pleasure that the narration of fictional stories could produce. . And if in Great Britain and, in Europe in general, the Renaissance spirit was still maintained in the narrative, playing with romance and the purest realism at least until the eighteenth century, what

could be expected of a subcontinent in the that the novelistic tradition was null?

Another factor to take into account in the late origins of the Anglo-Indian novel is that the Indian authors could not write novels in the vernacular languages because they remained little evolved and difficult for an artistic and literary development as demanding as the novel is.

Towards the second half of the 19th century, when the universities were founded, when journalism spread, when the Bible was translated into vernacular languages, two things happened: regional vernacular languages developed rapidly, becoming means of literary expression, and Simultaneously, more and more Indians began to write using English in almost all documents, journalism, Sanskrit translations of the classics, and so on. All this contributed to the English prose in India establishing its foundations for storytelling and novels.

At the beginning of the 20th century, the novel as a literary genre would already emerge firmly and definitively. With it would come the weekly magazines and their special issues, so many novels began to be distributed in serial form. This step produced a good number of readers, but also a certain weakness in the form of the work and in its content. There was a glorification and idealization of the past that produced a kind of nostalgia; there was a protest and disgust for the present; and finally there was a special interest in the future whose limits were vaguely delineated. In short, there was a kind of artificial sentimentality, a somewhat feigned patriotism, a lot of crime and sex, behind a veil of puritanism. They began to be written in vernacular languages, detective novels and even novels of current of thought. And meanwhile translations of these were given into English and even from one regional language to another.

Few artists were initially attracted to this new form. Later, when the first impact of the West was absorbed, authors like Tagore tried to serve as a bridge between East and West, to establish an identity that would be a synthesis of both sides. Finally, the authors analyzed society more deeply and focused their attention on ordinary people, without leaving any social stratum or aspect out of their reach.

Perhaps the most important moment for the Anglo-Indian novel can be traced back to 1930, when a group of novelists appeared who would take narrative English to its maximum splendor. Mulk Raj Anand is the first of these novelists. Criticizes early English used by authors like Venkataramani in novels like *Murugan The Tiller* (1927) or A. Madhaviah and his last novel *Thillai Govindan* (1903). He accuses them of using King-Emperor's English known satirically as Babu English. For Anand, English should be used to synthesize European and Indian values within contemporary India, moving away from any artificial language due to lack of contact with everyday life.

G.V. Desani publishes his first novel, *All about H. Hatterr*, in 1948, using Indian English with great ease and comic ability. Its main character, Hatterr, speaks an Anglo-Indian language, a slang that can be compared to Babu English.

Raja Rao uses English as a cultured language, comparing it with Sanskrit or Persian, since all three have movement in thought, that is, the ability to create, evolve and modify our ideas. In his novel *Kanthapura* (1938), he uses this system within a theme that brings together tradition, stories of gods and saints, parts of epics, told in the modern way but using rhythmic names, repetitions, group responses and even in chorus. Its regional influence, although little, is puranna. Through it he moves from the simple narrative to the complex analyzes of Indian metaphysics. His works are allegorical and intellectual, as if it were a philosophical treatise. Its symbols always express lucidity and lead us to the purest Indian philosophy. His characters possess sincerity and faith, in addition to the divine gifts that make human beings resemble God.

Nirad Chandhuri publishes his *Autobiography of an Unknown Indian* in 1951, as a national critique in which his family background, rural environment and culture, the Partition, the new politics, etc. are mixed. Interested in English scientific thought, his work seems to accommodate a precise language that judges the environment in which he has lived.

R.K. Narayan writes in the Indo-English spoken in the Tamil country, retaining regional characteristics and using the language in a personal way. An example can be seen in *The Man-Eater of Malgudi* (1961). Narayan is especially a storyteller in the style of the medieval European minstrel. He has



the easy flow of the word that he uses at basic levels of understanding, since as an artist he needs the receptivity of his audience-reader. Its simplicity in language does not exclude its lucidity that it expresses in a special economy of language, through which it always communicates the desired environment to us. This world, which is thus presented to us, impresses with the coherence it contains in itself, something that makes the people of Malgudi a universal representative of many human problems, which, while remaining Indians, are they extend to any culture.

Salman Rushdie has surprised us with the mixture of high English and a deep knowledge of the Indian context, especially Urdu and Muslim. His English seems, and in fact has already been compared, an equivalent to Latin American Spanish, as can be seen in *Midnight's Children* (1981) and, if you like, in G. García Márquez's *One Hundred Years of Solitude*. Its narrative is cinematic, baroque, with a great elaboration of the plot and even of characters. His works are full of symbolism and diversity about contemporary political thought that must change to adapt to the events and needs of today's human being.

Women novelists in India have their antecedents in Toru Dutt who wrote in French and English and who died at the age of 21 in 1877. Her novels *Bianca* or *The Young Spanish Maiden* and *Le Journal de Mademoiselle d'Arvers* were published, the first unfinished, posthumously in *The Bengal Magazine* in 1878 and in 1879. They are autobiographical projections limited by experience but with a great command of English, and in his case, French.

Anita Desai can be considered as the best Indian novelist of the moment, with works such as *Cry the Peacock* (1980) considered one of the most evocative and poetic novels within the Anglo-Indian tradition. It is a novel understood by critics as feminine in that it is seen as a work of sensitivity rather than action. Her English is perfect, concentrating on the closest observation of the world of nature and external detail. Her novels have a rhetoric based on lyricism and an aesthetic vision that brings us closer to spiritual experience. Her work is myth-poetic, although it does not necessarily mean that its author sublimates aspects of Indian life and reality, but rather that it converts them into

universal categories, without abandoning the context and places of India in which she takes place narrative.

The entire Anglo-Indian narrative draws on themes, such as those we have already mentioned, of a social, political and human order. But, unlike other narratives, it also has recurrences that belong to the most intimate cultural world of India. Among them we highlight the idea of the river: understood as a cultural category that we call *culturemas* about which N.C. Chandhuri in his *Autobiography*. This culture has the Aryan idea that the river is a symbol of the pre-Indian existence that intimately joins the person participating in the actions of his life. We can see it in Raja Rao's novel, *Kanthapura*, when the Hemawathy River is like a person, or in his other work, *The Serpent and the Rope*, when the Ganges River is almost a goddess. The river in India will have a feminine power and personality, so the man must deserve the love that the river gives him.

Another recurring element is the rural world, the plantations, in which the worlds of social classes and races can be felt. Examples are in Mulk Raj Anand's novels, *Two Leaves and a Bud*, with a study of life on a tea plantation in which the villain is a European foreman. Also in Rao's *Kanthapura* part of the novel takes place in a coffee plantation.

History would be a third recurrence that would range from Gandhian civil disobedience to novels written about the Second World War; the conflicts between Hindu and Muslims, and all the reform and separation movements that have taken place in India. We would have an example in the work of R.K. Narayan, *Waiting for the Mahatma* (1947) and throughout that written by Salman Rushdie.

The method of the interior monologue would be another recurrence, especially in women novelists such as Shakuntala Shirinagesh and her novel *The Little Black Box* (1955) and Anita Desai in *Voices in the City* (1965), where another of the cultural recurrences is also raised when seeing their characters involved in existential problems in their clash with the arrival of modernity within an urban Indian state. The narrative appears as charged with suspense that moves indifferently between the past, present and future.

To finish we will say that the function exercised by the Anglo-Indian novel in Indian

literature and in world literature is fundamental, since we understand the Anglo-Indian novel as a privileged common place where conflicting languages can meet, feel the tension but also dialogue, not only between opposing characters, but also between opposing periods of history, between distant social classes, between different cultures and civilizations, that show the inexhaustible reality of the human being that must be in constant and problematic redefinition of oneself and of others, especially if their environment is bicultural, as is the case of Anglo-Indian literature.

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