

An Overview of Indian Literature after the Colonial Rule

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Abstract: The period that follows the end of colonialism is referred to as the "postcolonial" age, and the term "post-colonialism" was coined after the decline or elimination of the dominance of European empires. There are situations in which it can be challenging to differentiate between post-colonialism and colonialism. The term "postcolonial literature" refers to writing that was produced following the departure of imperial power from the land inhabited by the indigenous people. The postcolonial people's search for their identities got on after they were finally able to break free from colonial rule. On the map of postcolonial English fiction, we explored the works of authors such as Kamala Markandaya, Khushwant Singh, Salman Rushdie, Bhabani Bhattacharya, and Ruth Pravar Jhabvala, Anita Desai, and Arundhati Roy in this study.

Keywords: Postcolonialism, Postcolonial Indian English writers

Introduction: One definition of "critical approach" in the field of postcolonial studies is "a collection of theoretical and critical techniques used to analyze the culture (literature, politics, history, and so on), as well as the interaction between the former colonies of European empires and the rest of the world." Postcolonial writers have to contend with a wide range of challenges, such as attempts to revitalize their culture and the challenge of confronting stereotypes against their culture. For instance, Edward Said uses the term "Orientalism" in his books to illustrate how Westerners have constructed an image of eastern cultures over time. This is done to contrast this with eastern perspectives. There are many influential people, such as Wole Soyinka and Salman Rushdie, Frantz Fanon, and Gayatri Spivak,

to name just a few. Edward Said and Homi Bhabha are also among these essential characters.

Postcolonial Indian English Literature:

A significant portion of the Indian population expresses their creative side through the use of the English language. Literature written by colonized peoples or people who had been occupied is an example of postcolonial writing. R.K. Narayan, Mulk Raj Anand, and Raja Rao all did what they could to offer Indian works written in English a fresh new identity. Bhabani Bhattacharya, Manohar Malgonkar, Kushwant Singh, and Arun Joshi 'concentrate on specific socio-political difficulties affecting the country', while novelists like R.P Jhabvala, Kamal Markandaya, Nayantara Sahgal, and Anita Desai address, from feminist viewpoints, both socio-political and personal problems.

More than two hundred years were spent with the British Imperial government maintaining control over the Indian subcontinent. When the Indians were under imperial dominion, they were harassed in several ways. Particularly affected were the inhabitants' cultural and moral lives, which were severely deformed as a result. As a result, Indian writers developed to unify Indians and eliminate the influence of colonial viewpoints in their work. Because India had so many different regional languages, its writers almost universally chose to compose in English as their vehicle of expression. Indian English Literature is a term coined to refer to the body of work written in English by Indian authors. The early results of Indian English authors were reported against the backdrop of "Postcolonial" themes such as "Nationalism," "Racism," "Ethnicism," and "Cultural Identity." These themes were prevalent in the authors' works at the time. The authors also addressed several tangential topics, including "rootlessness," "alienation," "gender discrimination," "labor exploitation," "hybridity," "poverty," "corruption," and "marginalize," amongst others. The genre of the novel emerged as the most

successful and effective one among the many different types of postcolonial Indian English literature that were written during this time. In his book titled "The Picador Book of Modern Indian Literature," author Amit Chaudhuri shares his thoughts on the work in the following way:

"The Postcolonial novel becomes a trope for an ideal hybridity by which the West celebrates not so much Indianness, whatever that infinitely complex thing is, but its historical quest, its reinterpretation of itself."

Bankim Chandra Chatterjee, Ishwar Chandra Vidyasagar, Sri Aurobindo, Rabindranath Tagore, Mulk Raj Anand, Raja Rao, R.K. Narayan, and others like them are considered to be the early exponents of Postcolonial Indian English Literature. Authors such as Salman Rushdie, Hanif Kureishi, Rohinton Mistry, Amitav Ghosh, Vikram Seth, and Shashi Tharoor are examples of contemporary authors. The women writers were given a tremendous amount of leeway in the postcolonial Indian literature written in English. Nayantara Sehgal, Anita Desai, Arundhati Roy, Kiran Desai, Jhumpa Lahiri, and several other Indian female authors have achieved widespread acclaim in recent years.

Midnight's Children, a postcolonial essay written by Salman Rushdie, highlights a different perspective on the problems caused by a colonial power. Place and displacement are central themes in the article, and migration is portrayed as a painful but ultimately liberating process. These ideas are expressed through the life of Salman Rushdie, the essay's author. The fundamental objective of this discourse is to demonstrate that postcolonial narratives significantly influence educational environments and ideas and, consequently, the procedures involved in the construction of identities. This study focuses on the settings in which formerly colonial people have gained authority or where they have assigned significance to their discourse by replacing the stance of conventional social behavior and, as a result, have recovered their voices. One of the primary goals of this piece of work is to investigate how the rhetoric of otherness favors direct and indirect forms of violence (structural and cultural) against the other, with a particular emphasis on the processes of exclusion from educational environments.

Kamala Markandaya is the author of the novel "Nectar in a Sieve," published in 2010.

"Markandaya was an innovator who profoundly impacted all of us Indians." Shashi Tharoor has been quoted as saying, "Writing in English." This book takes place in two different locations at the same time. The first location had a background of the countryside, and the second location had an experience of the city. This novel displays the impacts of post-colonialism as it portrays the challenges encountered by the people in that hamlet due to post-colonialism.

Additionally, this novel portrays the repercussions of post-colonialism. Dr. Kennington is the character who represents a postcolonial figure, and the tannery industry, often known as the skin industry, is the object that represents a postcolonial figure. Because of the legacy of post-colonialism, Rukmani's family has had nothing but trouble throughout their lives. As a result, Rukmani's family is now experiencing the effects of post-colonialism. Before the colonization of that village took place, Rukmani and her family enjoyed a happy life on their agricultural land. However, once the colonization of that village took place, the pleasant life that Rukmani's family had previously wanted was taken away from them. The colonization left Rukmani with a life full of suffering and tragedy. Irawali, her daughter, is involved in sexually exploitative activities. She had a child known as Sacrabani due to her involvement in prostitution. Her son Raja passed away due to working in the tanning industry, while her other son Kutti passed away due to a vitamin shortage. Her son, Murugan, one of her children, moves to the city and leads an unpleasant existence there. Rukmani's life came to a tragic end when she lost her husband Nathan in the town, and she spent the rest of her days living with her daughter Irawali, who worked as a prostitute, her son Sacrabani, and one of her sons, Selvam, who had an adopted child named Puli.

Colonialism significantly impacted the lives and works of literature produced in the countries that were formerly under its control. The postcolonial writing produced in these countries and by their descendants confronts the problems caused by colonialism. Khushwant Singh is the author of the historical novel "Train to Pakistan," which was first published in 1956. The book is set against the backdrop of the Indian partition holocaust of 1947, which was responsible for the deaths of over a million people and the displacement of

approximately twenty million others. Khushwant Singh does not chronicle the partition of British India in terms of merely the political events that surrounded it; instead, he delves into a deep locality to provide a human dimension, which lends an air of authenticity, terror, and credibility to the event. In the current study, a discourse analysis of Khushwant Singh's novel "Train to Pakistan" is provided to determine colonialism's impact on postcolonial literature, particularly the works of postcolonial India. The result is evaluated within the backdrop of colonialism while illustrating some fundamental concerns and debates of postcolonial discourse. A particular emphasis is placed on issues about representation and resistance and the appropriation of language.

In work "So Many Hunger" by Bhabani Bhattacharya, The subject of this piece is hunger, both on an individual level, as represented by the hunger protester's self-imposed fast, and on a global scale, as defined by famine and the lack of access to adequate food supplies. It considers the starving colonial and postcolonial body, investigates its literary forms and historical trajectories, and locates it within the framework of imperialism's impact on food security and its lingering effects. This book is the first monograph-length study of hunger within a postcolonial/world literary context. Its concentration on transcolonialism results in comparative readings across postcolonial texts, which makes it easier to conduct fruitful analyses of the workings of imperialism and the impacts it has had in a variety of different types of colonial zones. In the context of this research, hunger is analyzed in terms of the social, cultural, historical, and economic engagements that were formed as a result of meetings with colonial and postcolonial societies. This book investigates the paradoxes produced by the hungry colonial body because it is positioned between the possibility of radical resistance and prescriptive colonial discourse.

"The God of Small Things," written by Arundhati Roy. This study analyses the cultural and social connotations present in written work produced by Indian postcolonial authors. The study looks at Roy's work through the lens of postcolonial theory and gives weight to the leading theorists in this field's ideas. Rewritings of colonial and postcolonial images are what postcolonial literary compositions like Roy's are made up of. Rahel and Estha, the two main

characters in Roy's novel, spend their childhood in a small village in Kerala, where they are exposed to a wide variety of cultural and historical influences, such as Elvis Presley, Broadway musicals, peppermint candies, Love in Tokyo hair bands, Rhodes scholarships, Chinese Marxism, and Syrian Christianity. Even if most of these artistic images are not native to them, they claim ownership over all of them. Therefore, although these children, as Roy's hybrid characters, speak Malayalam in one sense, for another reason, they are not Malayalam speakers at all. The children's confusion regarding their identities provides the impetus for the story's progression; they have no idea who or what they are. We see Roy capitalize on her straddling of multiple cultures as an Indian writer writing in English by making this a significant factor in the identities of her central protagonists. This is how we know Roy is capitalizing on her straddling of different cultures. Both Malayalam and English are frequently heard coming from the mouths of the twin characters depicted in the story.

The very fabric of their existence is woven from various references to the western world. Rahel uses a line from *The Jungle Book* by Rudyard Kipling to demonstrate her affection for her mother, Ammu. She says, "We be of one blood, ye and I." In addition, we discover that Estha is an avid follower of Elvis Presley. These are examples of betraying one's self-interest in some way. They find meaning in things and people that are foreign to them and identify with those things and people. It is pretty similar to creating a new identity, namely a new identity in the English language. Even though it is challenging to follow, confusing, and incomplete, the novel written by Roy manages to communicate a deeper meaning that goes into concepts addressing the human viewpoints, values, and attitudes of a postcolonial nation. The relationship between India and the English language has a long and tumultuous history. In India, the urban elite class and the semi-westernized upper and lower middle classes were the demographic groups most strongly influenced culturally by imperialism. Even the women writers of postcolonial India were from either privileged or middle-class families, and their works represented the events they had gone through in their lives.

Conclusion: The people of India, having been liberated from the shackles of imperialism, celebrated their newfound liberty and took pleasure in the clean,

unfettered air while maintaining a respectful attitude toward their nation. However, this oneness was quickly disrupted by a variety of anti-social elements. These elements created a sense of inequality in the minds of the Indian people in terms of their race, gender, caste, color, creed, area, language, and so on. Consequently, this unity was not maintained for very long. The anti-nationalist forces' goal was to sow discord among the populace to impede the country's forward movement. Therefore, the people of India must remember the significance of "Unity," as this is the only factor that may lead to the nation's advancement.

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