Chapter: I

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Chapter I

Aspects of the theory of Comparative Literature and a Brief History of Indian English and Iranian Women’s English Literature

I. Aspects of the Theory of Comparative Literature

Comparative literature is also called the World Literature or literature without borders. This deals with the comparison of the literatures in two or more different languages, communities and cultural groups. It is also illustrated with the works in the same language by different authors to demonstrate the similarities in their works, paintings or films, or comparing a literary work and a film on it. This study also states that the expert or the critic (scholar) named as comparativists is usually very proficient with the languages, the literary criticism, the critical theory and the literary theory of that language, and he also exhibits some acquaintance with the history, translation studies, sociology, cultural studies, and even the religions involved.

In respect of comparative study of literature, Indian literary scene is comparable to the situation in Canada, where there are two literatures, English and French. Ronald Sutherland, for example, published his *Second Image: Comparative studies in Quebec/Canadian Literature* in 1971, Comparing Canadian literary works in English and French, showing significant parallels as well as cultural differences between the two groups. (E.D. Blodgett’s in *Aspects*
of comparative Literature, ed. Chandra Mohan (1959). Amiya Dev, in his article "Towards Comparative Indian Literature" (1959) talks about pedagogically valid body of ‘Indian Literature’ and says that only the method of Comparative Literature can provide methodology to deal with it because “there is no Indian Literature. There are Indian Literatures”\(^1\). Amiya Deo maintains that for a multilingual country like India, Comparative method is the must because multilingualism in India has created multilateralness. Similar multiliterariness is found in Switzerland also, where there are three languages, German, French and Italian. In India, though there are different literatures, they are interactions between them and they are culturally very close. There is geographical contiguity between regions of languages. For instance, Marathi speakers in the Southern Maharashtra easily become bilinguals with proximity of Kannad and Telugu regions. In India comparative Indian Literature has a strong case on account of the complex multilingual scene it has. Comparative literature is supposed to develop literary appreciation transcending barriers of language, race and culture. Yet one must respect literary expression in each language. We are conversant with images and archetypes embedded in our own literature instinctively. But, we have to imaginatively grasp these images in the literature of other languages. For this we should have empathy for the literature in other language. Literary expressions of a culture must be understood keeping in mind their cultural tradition and norms. There are, of course, differences between cultures, but

\(^1\) (P/35, in Chandra Mohan, 1959)
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differences, according to Levi-Strauss, “are extremely fecund, it is through
differences that progress is made.”

It is true that human beings everywhere have the same basic feelings. And yet there are contrasts on account of cultural relativism. The comparative study of two literatures brings out differences based on the cultural and social practices in them. When we read literature produced in other languages and literature of other cultures, we appreciate it despite differences and being aware of them.

Another interesting development is the argument of the Deconstructionist, Derrida, who claims that original meaning of the literary text is provisional and implicitly inadequate. There is, thus, no authentic meaning of the text and no excessive reliance on the coded text. This has implication for the comparative literature as it supports openness of interpretation.

Sisir Kumar Das, in his article on Comparative Literature in India, (1989). Says,

“many scholars felt inadequacy of the framework within which individual literatures were studied. Many of them realized that literatures did not evolve in isolation from one another and the study of a single literature more often than not obliged one to look beyond one’s own language and literary tradition.”

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2 (p/xvi, Chandra Mohan, 1989)
3 (P/1, Aspects of Comparative Literature, 1989)
Languages in contact is a universal phenomenon. Similarly, in this globalized world there is increasing give and take between the literatures in different countries and different languages. Makers of modern Indian literature heavily borrowed from English literature as well as literature of some European languages. Michael Madhusudan Dutta pointed out how English poets like Moor, Byron were influenced by orientalism. The early Bengali literature was greatly influenced by the western literature in form and content. Creativity of the writers makes them borrow, imitate and create new forms of literature in their own language. It shows that exclusiveness of any literature, its freedom from influences can hardly be maintained, nor is it desirable for progress and development. Rabindranath Tagore himself defended comparative study of literature. Scholars in any language can takes up study of literature within a particular geographical area where he can find cultural affinity. He can even look for works in any African or Asian literatures for comparison. This scholar, for example, has taken up in this thesis a comparative study of the Indian English winter Anita Desai and selected works of Iranian women writers.

Comparative literary programs are designed within the Universities, deliberated by the scholars within the departments. It is even considered as the interdisciplinary field whose practitioners study literature across national borders, across time periods, across languages, across genres, across boundaries between literature and the other arts, across disciplines that include not only
literature but psychology, philosophy, science, history, architecture, sociology, politics, etc.

Comparative literature scrutinizes and compares various themes, forms, aspects, history, ideas, and relation between works as well as the ideology of the two or more authors, their socio-cultural views and possible relation between the works of the authors. This literary field undertakes comparison of the books, novels, poems, novellas, short-stories, etc., by numerous writers.

Comparative Literature, would reveal to us experiences of different cultures manifested in the fiction of writers, of different states and countering, who belong to each having its distinctive social background, and still reflecting composite Indian culture. As well as the culture of the other country. Indian writers, writing in English, may belong to different regions, or they may even be expatriates writing from abroad. In their works, they still express their distinct socio-cultural experiences, and at the same time reveal the composite Indian culture, so is the case of the writers from other countries.

The comparative study of the works of two Indian English writers, tries to show unity of their Indian consciousness and at the same time their unique sociocultural background and experiences of the people and the states where. Similarly, the comparative study of the fiction of writers from two different countries can reveal to us common human experiences as well as socio-cultural contrasts between people of different countries. They come from moreover, some of the Indian writers are expatriates, who look at Indian socio-cultural
scene from a different point of view provided by distance and the perspective
given to them by totally different society in which they live. As Amiya Deo rightly
says,

"…single literatures in India do lay a claim for comparison”4

Comparison can be between the works of two writers in terms of themes,
social milieu, orientation to particular ideologies, even in terms of themes dealt
with in two different forms like fiction and drama.

There could be different cultural patterns in the creative literature, different
ways the writers have given expression to their feelings and experiences. And
still there can be an underlying unity in the literary works of different writers.

Literary works can be analyzed and compared on the basis of themes and
ideas, heritage reflected in manners and morals, distinct socio-cultural
background and the way it influences the life of the characters in the fiction.

Comparative literature is a method used for comparing two different works
of literature. It is not itself a body of literature like Hindi literature, Tamil literature,
etc. So far as applying this method is concerned, one may take up comparison of
literary works from two different backgrounds writing in the same language.
There are writers writing in English coming from different States of India, or from
abroad. They can have distinct point of view, and characters from very different
socio-cultural background. As stated above, Amiya Deo does affirm this
possibility for comparison. There can be legitimate comparative study of the

4 (Deo, 1989, 38)
Canadian writer and the American writer, both writing in English. In India also literature of writers from different states of Indian writing in English can be legitimate object of Comparison.

We cannot say there is just one Indian culture. There are distinct traditions in the South and the North in India, in fact each state in India with its language and literature shows distinct traditions. Just as we cannot club together the literatures of Germany, France, England, Italy, etc. as European culture, and study these literatures in their own right, we have to study the literatures in Indian languages as distinct entities. As we do it here about Indian and Iranian literature. In 1974 University of Delhi in its department of Modern Indian Languages, started a post-graduate course in Indian Literature. It acquired the title of Comparative Indian Literature. It was the beginning of Comparative Studies in the Indian literature in different languages. Language departments in other Indian Universities in India started their own program in Comparative Studies. Seminars on Comparative Indian Literature started being organized. It was, of course, not necessary that the Indian scholars should undertake comparative studies only within Indian language literatures. The scholars undertook studies of literature in their own language and the literature in the West, especially English, to begin with. Comparative Indian Literature is not, therefore, restricted to Indian national literature. The scholars could undertake comparison of literatures in Indian languages. Since the Indian literatures provide natural social cultural background, the scholar can undertake this study better
than any literature in Europe or America. Naturally, Comparative studies in Indian Literatures got an impetus. But, even in this case. Scholars appear to have increasingly taken up comparison of the works of Indian writers in English from different states of India. As in India, the genre of Novel was introduced in Iran by the English and European literature studied in the Iranian colleges and universities. Iran was exposed to modernity in the 19th century. At that time novel was the dominant form in the western literature. Like India, Iran too experienced colonial pressures from Great Britain and Russia. The ideas of nation and nationalism, political freedom, social justice and critical thinking were introduced in Iran by the Imperial regime. Iran had been under despotism for centuries, and the idea of political freedom. Was new to the Iranian public. So was the social and realistic form of literature like novel. The modern literature of Iran, especially the Novel, was thus borrowed from the European literature. This was also simultaneous with the rise of the educated middle-call Society in Iran. In India also, novel as a social and realistic genre of literature was introduced mainly by the English literature. Comparative literary study of the works of the Indian writers and the Iranian writers can, therefore be significant.

The discipline of Comparative Literature is greatly relevant in a country like India, a multilingual and multicultural country, which can help rediscovering common roots and help the unity of the country. Comparative study of literatures would bring us awareness of composite culture of two countries. Tamil poet Bharati once said about India, She speaks eighteen languages, but her soul is
One can say this about the Indian English Literature. Every state this is true of Iranian English literature also has its own divergent culture, but the comparative study of two literatures can reveal a unifying thread running through this diversity. Indian English Literature from every state of India is at once unique and diversified. It shares common heritage like the epics of the Ramayana and the Mahabharata. Indian English Literature from various states of India reflect themes, problems, genre, style with a great variety, but they share common archetypes such as mother, (like Kunti, Shakuntala), wife (like Savitri, Sita).

There are different themes and motifs provided by ancient Sanskrit, Tamil and other ancient literatures in India, which are reflected in modern literatures in Indian languages in different ways. In Iran also, though Novel was introduced as a modern social form of literature, it reflected the diversity, the uniqueness of the Iranian culture. The social novel of Iran highlights the problems of women, the insecurity of city life, dislocation and alienation felt by the people in the city life, by the clash in obstinate tradition and modernity. This is more or less common experience in Indian and Iran.

There is one important aspect of Comparative Literature, which is related to translation activity. Works in Indian languages are translated into English by the authors themselves. Tagore is perhaps the earliest example. Then Europeans or other Indians translate literature in Indian languages into English. For example, U.R. Ananthamoorthy’s Samskara has been translated into English by A. K. Ramanujan. This is an important trend in Comparative Literature. The
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corpus of translations from Indian languages into English and Indian English writings into English languages can be a very useful body of literature for comparative studies.

The translations also reveal that there are Indian themes pervading the pan-Indian literature, which shows the relevance of Comparative Indian Literature. There is the heritage of myths and archetypal images shared by the literatures in different languages in India. There is, of course, cultural difference in adapting these myths and archetypes. But overcoming this problem is the positive element in the discipline of Comparative Literature. In Iran also, the fiction of the Iranian writers is translated into English, or they wrote their fiction in English. There is, thus, a body of Iranian English literature in Iran, analogs to Indian English Literature.

The history of Comparative literature in India dates back to the mid-nineteenth century, when a question was raised in India about how pure a literature in any language can remain. Indian literature absorbed influences of English and consequently European literature in the mid-nineteenth century. Michael Madhusudan Dutt defended this influence and even imitation pointing out how Byron’s poetry showed Asiatic influence, and Moor’s poetry showing oriental influences. Even Bankim Chandra Chatterjee showed instances of imitation in the literary history. Under the influence of Western literature, the Indian writers abandoned the parochial attitude and started Comparative studies of Literature. For example, Bankim Chandra Chatterjee’s essay, *Shakuntala,*
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_Miranda and Desdemona_ written in 1873 is an instance of early Comparative study of Sanskrit and English Literature. He compared Shakespeare and Kalidasa, Bhavabhuti and Shakespeare in their plays. Nowadays Comparative Literature programmed has been included in the M.A. Syllabuses of most of the Indian Universities, Seminars are being held in the Indian Universities on the aspects of Comparative Literature. This researcher believes that comparative study of literary works of different writers can provide insight into socio-cultural aspects of different societies and characters as well as their universal characteristics. In Iran the idea of comparative Literature is introduced rather late, almost at the end of the 20^{th} century.

I.1 Indian English Literature

“Ever since One hundred and seventy years to the present day from the James Augustus Hicky’s Bengal Gazette, the first English language newspaper founded in Calcutta on January, 29 1780, Poet Cavelly Venkata Boriah’s dissertation on the _Accounts of the Jains appeared in Asiatic Researches_, Vol. IX, 1809, or even the first publication of Rammohan Roy’s _Tract on Sati_, and the translations of Vedanta and some Upanishads were available in 1816, Indian English Literature (IEL) has influenced the literatures globally, the existence of British in India and the battle of Plessey fought in 1757 that made this possible^{5}.

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^{5} (Kumar, 2005, 29)
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The moment that changed the fate of Indians and the Indian English literary work happened to be in the year 1794, by Sake Dean Mahomet’s autobiographical travel narrative, ‘Travels of Dean Mahomet’. It even altered the thoughts and beliefs of Indians deliberated for Indian English literature. This is indeed the first book ever written and published in England by an Indian in English, and it is in the form of a series of letters to a fictive friend, which is based on his experiences in colonial army. Mahomet was the first Indian who used English words to express his experience which was Indian in nature, describing several cities in India and allocated Indians as human beings worthy of respect, which is later considered as the mechanism which promulgated the petite sampling of the Indian writing in English which has turned out to be a matured and full-grown tree.

In the beginning, two terms were implied for the Indian writing in English, firstly "Anglo-Indian Literature" and another term is "Indo-Anglian Literature". According to Dr. M. K. Naik

"Anglo-Indian Literature was confused between the literature of two categories, literature in the Indian languages translated into English and original composition in English by Indians." 6

On the other hand numerous surveys were organized on the term "Anglo-Indian Literature" by Edward Farley Oaten, Professor P. Seshadri, Dr. Bhupal Singh and Mr. George Sampson” (Dodiya, 2004, 2) and even presented several

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6 (Naik, 2011, 2)
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essays on it, writings of Englishmen in India on Indian themes and Indian writers of English but according to Kodaganallur Ramaswami Srinivasa Iyengar,

"In all these surveys 'Anglo-Indian' literature has no racial significance at all; it means merely that this literature is a product of Indo-English literary relations. England and India had come together or had accidently thrown together and out of their intimacy—whether legitimate or illegitimate—had come this singular offspring that is Anglo-Indian Literature!" 

And later Vinayaka Krishna Gokak interprets the terms in his book, English in India: Its Present and Future, 1964 states that

"'Indo-Anglian Literature’ as comprising the work of Indian writers in English and ‘Indo-English Literature’ as consisting of translations by Indians from Indian Literature into English, while John B. Alphonso Karkala uses the term ‘Indo-English Literature’ to mean literature produced by Indians in English".

In simple words, Indian English Literature (IEL) is considered as the text written by an Indian in English language whose native language is other than English or one of the numerous languages of India in which they communicate. Even those Indian writers who are born in India but have moved to overseas for their living are technically labeled as Diasporic writers. These can be place into a broader term, ‘Indo-Anglian Literature’ or ‘Indo-English Literature’ or ‘Indian

7 (Iyengar, 2011)  
8 (Naik, 2011, 2)
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writing in English’. It is clear that this category of literature excludes Anglo-Indian Literature, literal translations by others, and translations from the Indian languages into English, with the exception of the fact if the work is the translation by the authors themselves. In other words, if any Indian author translates his own work into English language, it will be part of the Indian Literature category. At first K. S. Srinivasan Iyengar used the phrase, ‘Indian writing in English’ in 1962, during his inclusive study of the subject, and after that the term was published in 1968 in two essays on Indian literature by David McCutchion and later by Dr. M. K. Naik, S. K. Desai and G. S. Amur.

“Even Sahitya Akademi has recently adapted the term ‘Indian English Literature’ as the most appropriate title for this body of Indian English writing.”  

In spite of the facts stated above there are exceptions too, as Anita Desai, born in India as half Bengali and half German parentage, influenced by the western authors Sir Vidiadhar Surajprasad Naipaul born in Chaguanas, Trinidad and Tobago, to the parents of Indian descent “Ruth Prawer Jhabvala born of polish parents in Germany but married to Indian and lived in India for more than twenty years, and even Ananda K. Coomaraswamy, born of an English mother and a Sri Lankan Tamil father, was neither an Indian citizen and nor did he live in

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9 (Naik, 2011, 5)
India, yet these people have contributed to the English literary genre and position a prominent spot in the history of Indian English writers.\textsuperscript{10}

Indian literature, comprised of several literatures such as Hindi, Sanskrit, Urdu, Marathi, Tamil, Kannada, Punjabi, Bengali, Assamese, Gujarati, Kashmiri, Maithili, Oriya, Sindhi, Telugu, Malayalam etc. and Indian English is considered as one of the other languages in which Indians communicate with their native citizen in everyday life and even across the world. Indian English Literature is not considered as dissimilar in structure, form, and type from Indian literature, it is considered as a part of Indian literature. Indian English literature has contributed to the literature globally. Indians have written and are still writing in English language, they have seen achievements and even failures but they have educated themselves to write in English language and have even edified their native people.

"Indo-Anglian literature, then, is both an Indian literature and a variation of English literature".\textsuperscript{11}

Right from its birth some Indians have had negative view regarding ‘Indo Anglian literature’ some even thought that an Indians cannot write in English language as fluently as they write in their native languages such as Hindi or Marathi or other languages which Indians speak. Dr. M. K. Naik, in his book, \textit{A History of Indian English Literature} stated that:

\textsuperscript{10} (Naik, 2011, 3)
\textsuperscript{11} (Iyengar, 2011, 6)
"There are, in fact, even today many, both in India and abroad, who believe that Indian English Literature is little more than an exotic Indian dish fried in British butter, which may serve to titillate a jaded literary palate for a time by its outlandish flavor".  

Even some Englishmen thought that Indo-Anglian literature is not as good as English literature. It is quite clear that Indian writing in English is influenced by the writings in England still it has a vast impact on the literature of the world and has contributed to it. It is rather in charitably observed that:

"It is all misdirected effort and a miscarriage of creative talent. One can never really hope to master a language not one’s own, and an Indian writing in English is rather like one animal imitating the steps of another”  

But today we can proudly say that English has become one of the Indian languages, it has become our language. English language is part of our education system, from Basic Education to Higher Education, Newspapers, Magazines, and Interviews etc. people are educating themselves in a language which is useful in everyday communication which has achieved an important place in Indian sociocultural life. It is steadily growing and has become a part of Indian policy. Up to 1920, English education was criticized, and the use of English in place of the Indian National languages was disparaged.

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12 (Naik, 2011, 297)  
13 (Iyengar, 2011, 6)
The constitution of Independent India adopted in 1950 gave 15 years’ lease to English to make the switch-over from English to Hindi.

In ‘Hindi Replaces English Language in India’ an article which appeared in The Gazette, Montreal, Friday, 22 January, 1965, pg. 15, explains:

"Hindi will replace English as official language Jan. 26. But there will be no overnight abolition of English. As a concession to the 250,000,000 Indian whose mother tongue is not Hindi, the Indian Government has agreed to treat English as an 'associate language' for official purposes for as long as necessary. The assurance has pacified at least temporarily, the ruffled feeling of the non-Hindi speaking Indians from south India, west Bengal and Maharashtra state"14.

Indian freedom fighter, Gandhian, leader of the Indian National Congress, founder of Swatantra party, Indian lawyer, Premier of the Madras Presidency, last Governor-General of India Chakravarti Rajagopalachari or Rajaji has boldly suggested that English should continue as India’s official language for all-India and International purposes, as also the medium of instruction in the University, and as the medium of the higher law courts and of the learned journals.

In a newspaper article named ‘Does Language Matter? appeared in The Times of India of 26 March, 1988, Sham Lal, a former editor of the paper, wrote:

14 (The Gazette, 1965, 15)
"If the nationalists ‘dream of developing Hindi as the link language has gone sour, so has the westernizers’ dream of domesticating English…Mr. Raja Rao’s brave talk that ‘we shall have the English language with us and among us and not as guest or friend, but as one of our own, of our caste, our creed, our sect and our tradition’ was a bit of blarney. Curiously, he also said that English ‘is the language of our intellectual makeup and not of our emotional make-us’. But can a person reserve the nuances of his thought and feeling for two separate languages without developing a split personality?’"

Sham Lal ended by saying:

"There was a time when a British writer jeeringly described Indian writing in English as “Matthew Arnold in a sari” and an Indian professor hastened to correct him and said it would be more appropriate to compare it to a Shakuntala in skirts”15.

Indian English literature grew parallel with the advent of British imperialism in India and it is believed that its beginning had received momentum from three causes, the British government’s educational reforms, the endeavor of missionaries and with the response and acceptance of English language and literature by upper-class Indians.

15 (Mehrotra, 2008, 20-21)
For the greediness of the servant of the British East India Company, the educational reforms were called out by both the ‘The East India Company Act 1813’ (or the ‘Charter Act of 1813’) and the 2 Feb. 1835 English Education Act of William Bentinck and the English Parliament approved the Charter Act, which made England responsible for the educational improvement of the nation. The subsequent English Education Act, prompted by Thomas Babington Macaulay's famous ‘Minute’ on Indian education, made English the medium of Indian education and English literature a disciplinary subject in Indian educational institutions.

Even before the William Bentinck’s 1835 Act, English language existed in Indian colleges. In the early 1800s it was taught with the oriental studies. Indo-Anglian Literature was the term first used in 1883 when a book published in Calcutta bore the title Indian-Anglian Literature which contains specimen compositions from native student. 16

Secondly, the ‘Missionary activities’ directly influenced the advent of Indian English literature, after the 1835 Act, which gave a severe blow to the Orientalist hopes and English emerged in India as the language of literary expression available to the Indians.

Finally, it is believed that it was the vested interest of some of the Indians promote English to receive the benefits of the English education that assured them a place in the government, which ensured the place of English language

16 (Chandra, 2004, 2)
and literature in the stream of Indian education. It might be said that it was caused because of the mixed social codes of the British and the educated Indians.

I.1.1 Indian Diaspora

Indian Diaspora is a broader term to describe people who have migrated from India and residing in the distant land. About 20 million people of Indian origin are living abroad. And ‘Indian Diasporic writers’ are not small in number, more than fifty writers from the Indian- subcontinent representing the Indian Diasporic writing are spread all over the world, from London, New York, Johannesburg and Toronto to Mauritius and Singapore and even the South Pacific to the South America.

Early 19th Century Indian writer of English, writing language novels and short stories, Raja Rao was born on 8 November, 1908 in Hassan, Karnataka in South India. He died on 8 July, 2006 at Austin, Texas, at the age of 97. R. Parthasarathy, Indian poet Indian poet, translator, editor and critic was born in 1934 at Tirupparaiturai near Tiruchchirappalli, was educated in Mumbai and Leeds University, United Kingdom and presently is working as the Associate Professor of English and Asian Studies at Skidmore College in Saratoga Springs, New York, USA. Zulfikar Ghose, Padma Hejmadi, Bharati Mukherjee, Mena Alexander, Shankar Menon Marath, Kamala Markandeya, Anita Desai, Amitav Ghosh, Prafulla Mohanti, Rustom Cowasiee, Dom Moraes, Farrukh Dhondy, V. S. Naipaul, Shiva Naipaul, Adil Jussawalla, Amit Chaudhury, Salman Rushdie,
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Novel as a genre of literature is introduced into the world of literature in India through English fiction as a result of English education. There was a tradition of prose fiction in Sanskrit, for example Banabhatta’s *Kadambari* (7th century) or before it, Dandin’s Dasa *Kumar Charita* (6th century). There used to be ‘Katha’ literature in Sanskrit, which were purely imaginary stories. But Novel as a social, realistic genre dealing with contemporary life, characters and situations is purely a gift of the western and especially English literature to the Indian literature in general and the Indian English literature in particular.

In the sense that novel is a fictional story of the life of characters in the contemporary society, Bankim Chandra Chatterjee’s *Rajmohan’s Wife* (1864) can be called the first-ever instance of Indian English fiction. It deals with the tragic life of a Hindu middle-class wife, where husband is an autocratic cruel person. Novels in these early periods were often serialized in the periodicals. In the 17th and 18th century English literature, there appeared historical fictional
romances. In Indian English fiction also in the late 19th century historical romances such as Mirza Murad Ali Beg’s Lalun, *The Beragan* (1884), T. Ramakrishna’s *Padmini* (1903), R.C. Dutt’s *The Slave Girl of Agra* (1909) and many others became popular reading.

It is quite possible that the romances in Indian English fiction were influenced by the popularity of English romance writers like Reynolds, Mrs. Henry Wood, etc. But the advent of proper Indian English novel was marked by the arrival of their great Indian English Writers Mulk Raj Anand, R. K. Narayan and Raja Rao. Mulk Raj Anand, who was influenced by the socialist movement while in England, wrote fiction of social reform and socio-economic ills, as in his *Untouchable* (1935), *Coolie* (1936) and *The Leaves and a Bud* (1937), as well as *The Big Heat* (1945) K. S. Venkataramani and A. S. P. Aggar also dealt with the theme of social reform in their fiction. Another stalwart figure in the Indian English Fiction, R.K. Narayan started his literary career with his Malgudi novels, beginning with *Swami and Friends* (1935). His more ambitions fictional work appeared in the fifties and Sixties. His *The Financial Expert* (1952), *The Guide* (1958), *The Man-Eater of Malgudi* (1962) are ironical in tone and show serious moral concern. Each deals with different social evils such as money-oriented modern society appearance and reality in *The Guide* and the evil in the human life in *The Man Eater of Malgudi*. He is noted for his ability to create believable society and give authentic experience of life and times.
Raja Rao gave Indian Orientation to his fiction. In his *Kanthapura* (1938) he experimented with style making use of living Indian tradition of narrative technique. His *Serpent and the Rope* (1960) is a very complex novel in which he treats the encounter of the East and the West, tracing their impact on the life of the characters representing their respective values. He uses the myth and symbolism from Hindu mythology. His *The Cat and Shakespeare* (1965) is apparently a funny story, but has philosophical implication.

Apart from his fiction, Raja Rao’s short stories in his two collections show how Rao has progressed in his narrative technique.

The Thirties and Forties were the intense period of freedom struggle in India, with the Gandhian movement holding sway over the whole of India. This naturally influenced the fiction of the period. K. S. Venkataramani’s *Kandan, The Patriot, A novel of new India in the Making* (1932) is written on the background of Civil Disobedience Movement. Gandhian influence on Mulk Raj Anand’s *The Sword and the Sickle* (1942) as well as on Raja Rao’s *Kanthapura* (1938) has also been prominent. K. A. Abbas’s *Tomorrow is Ours* (1943) is also about the theme of nationalism.

In the post-independence era, a new generation of the novelists emerged, which included Babhani Bhattacharya, Manohar Malgonkar and Khushwant Singh, who continued the fiction of Social realism. On the other hand, the novelists like Sudhin Ghose, G. V. Desani. M. Ananthanarayanan contributed to
the trend of experimental novel started by Raja Rao. Another development in this period was the emergence of a group of women novelists, who made qualitative contribution to the Indian English fiction, dealing with a variety of themes. This group included Ruth Prawer Jhabvala, Kamala Markandaya, Nayantara Sahgal and Anita Desai.

Babhani Bhattacharya wrote fiction following in the foot-steps of Mulk Raj Anand. His is the fiction of social purpose. He believed that art must teach but not overtly. His first novel, *So Many Hungers* (1947) is written on the background of quit India movement and the Bengal famine, illustrative of socio-political and economic exploitation.

Babhani’s finest novel is *He Who Rides a Tiger* (1952), which deals with a number of themes such as exploitation, superstition, appearance and reality, etc. His *Shadow from Ladakh* (1966) was honored with the Sahitya Academy Award in 1967. In his novel *A Dream in Hawaii* (1978), he presented the theme of the East-West encounter; with two Americans representing the West and the protagonist Yogananda representing the East.

Manohar Malgaonkar’s fiction is, for him, avowedly, for entertainment. Being a retired military officer, his fiction is male-dominated, and the female character figures in them only as beautiful dolls. *The Prince* (1963) is his best novel, written on the background of the merger of the princely states in the independent India. His novel, *A Bend in the Ganges* (1964), is written on the
background of partition of India. The novel has a large canvas of action, but it becomes melodramatic. *The Devil’s Wind* (1972) deals with the Revolt of 1857, in which Malgaonkar does not convincingly deal with the revolt and its national importance, as he appears more interested in Nana Phadnis’s personal problems.

Khushwant Singh is a colorful, off-beat writer in the Indian English panorama. His first novel *Train to Pakistan* (1956) is based on the partition of India, as it affected a small village on the border the countries. Khushwant Singh does not deal with the problem seriously enough to bring out its grave implication for people involved. S. Menon Marath’s novels, *The Wound of Spring* (1960), and *The Sale of an Island* (1968) are based on the realistic portrayal of social and tragic themes of disintegration of family. Balachandra Rajan tries his hand in both realism and fantasy. His *The Dark Dancer* (1959) handles the theme of East – West confrontation, as the protagonist, Krishna, is torn between his love for British Cynthia and the wife Kamala. His second novel, *Too Long in the West* (1961) is a comic-periodic fiction, on the life of an America-returned South-Indian girl Nalini, who organizes her own ‘Swayamwara’. The Bengali Writer Sudhindra Nath Ghose, in his fiction, experimented making use of Indian story-telling tradition. His four novels, *And Gazelles Leaping* (1949), *Cradle of the Clouds* (1951), *The Vermilion Boat* (1953) and *The Flame of the Forest* (1955) together form a tetralogy in the life of a nameless narrator, who himself tells the story. Ghose makes use of the Sanskrit fictional practice of telling a story inserting
different episodes in the course of narration. He uses the techniques of Panchatantra, the ‘puranas’ and the Indian folk-lore.

G. V. Desani’s novel *All about H. Hatterr* (1948, revised 1972) is described as an experimental novel with complex theme and technique, in which the Eurasian hero is engaged in his spiritual quest for understanding the meaning of life.

The significant novelists of the late sixties and the Seventies are Arun Joshi, and Chaman Nahal. Arun Joshi’s novels, *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971) and *The Apprentice* (1974) mostly deal with the theme of alienation. The protagonists in his fiction are self-centered and escapists, who try to find purpose in their life. Chaman Nahal’s *Azadi* (1975) won Sahitya Akademi Award for the year 1977, on the background of the partition of India. Earlier he had written *My True Faces* (1973), his first novel, in which the protagonist Kamal Kant goes in search of his wife, who had left him. This quest motif is the only redeeming feature of this novel, which holds interest of the reader. His *Into Another Dawn* (1977) is a novel of the East – West encounter, while in the *English Queen* (1979) Nahal tries to combine realistic narrative with supernatural fantasy, with some satirical and fantasy episodes thrown in.
There is a group of women novelists, whose fictional work was published in the second half of the 20th century.

Ruth Prawar Jhabvala contributed eight novels to Indian English literature, with the beginning of the twentieth century women’s writing and their fictional works became a significant part of Indian English Literature, encoding women’s experiences, their psyche, their emotional, and psychological problem as housewives. Women. Writers began to show their presence at the beginning of the new century and the emergence of modernist trends. Women writers, in their fiction dealt with topics. Such as the hardships in domestic life, injustice in married life, no financial or legal status, inhuman treatment resulting into death by burning and so on. The poets and writers like Sarojini Naidu and Toru Dutt paved the way for their literary expressions. Through their writings, women writers in India gave expression to the Indian family culture, and gave expression to their perceptions and experiences in the family and social life in India. They gave voice to the predicament of women in the male-dominated world-in the conservative Indian society, but she is categorized as the Indian writer by virtue of her being married to an Indian, though she is born of Polish parents, and has lived in India for more than twenty years.

She presents in her fiction urban middle – class life in the undivided Hindu families, and we come across the theme of East – West encounter in her novels also, she is mildly ironic and satirical in presenting the Indian life. Her celebrated
novel is Heat and Dust (1975) which presents a love story of the British Olivia and a young Nabob, on the background of the Indian Mutiny.

Kamala Markandaya lived in England, but wrote about the life in India. Her first novel, *Nectar in a Sieve* (1954) presents the life in the rural India, in which a rustic couple, Rukmani and her husband, is exploited when they migrate to a city. The Indian readers can easily notice that the rural life presented in the novel is not authentic. In her novels *Some Inner Fury* (1955) and *Possession* (1963) the writer treats the theme of East–West relationship on the background of the Indian freedom movement. Her more successful and authentic novel is *A Silence of Desire* (1960), in which there is clash between the rationalism of the husband, Dandekar, and the religious faith of his wife, Sarojini, who is suffering from a tumor.

Nayantara Sahgal, who was the daughter of Vijaya Laxmi Pandit and niece of Jawaharlal Nehru, naturally reflected political ethos of the time in her fiction. However, while dealing with the political theme, she has tried to reflect in her novels the Indian woman’s search for sexual freedom and efforts to discover her self-identity. Her first novel, *A Time to Be Happy* (1958) is about two North Indian families, presenting social and political realities of the newly independent India. The heroine, Maya, feels trapped in her marital life and seeks escape into extramarital relationship. In her next novel, *This Time of Morning* (1968) Sahgal portrays a political hero, Kalyan Sinha, who resembles V. K. Krishan Menon in his temper and personality. *The Storm in Chandigarh* (1969) deals with the
political turmoil of dividing Punjab into two states, Punjab and Haryana. Here again we find Lal Bahadur Shastri and Pratap Singh Kairon thinly represented. Her *The Day in Shadow* (1971) is about the theme of broken Marriage. Sahgal is regarded as the exponent of the political novel, however, in her fiction she has tried to portray women seeking sexual freedom and self-realization.

There are women novelists like Santha Ram Rao, Nergis Dalal, Venu Chitale now (Mrs. Leela Khare), Attia Hosain and others, who contributed to the Indian English fiction.

Among the novelists of Sixties and Seventies, the most significant contribution is made by Anita Desai. She was born in 1937, in Mussoorie in India, to a Bengali father, Dhiren N. Muzumdar and German expatriate mother. She is well-versed in German language and literature. As well as Western literature. She learned to read and write at Queen’s Mary Higher Secondary School, New Delhi and also a British Grammar School. She spoke German at home, Spoke Hindi with friends and neighbors and learned English at School. She received her B. A. (Hons) degree in English Literature from Delhi University. She got married to Ashwin Desai, a business executive. Among her children, her daughter, Kiran Desai won Booker prize for her fiction. Her protagonists are mostly women. They are mostly victims of their psychological state, as they are introvert, suffering from their own emotional traumas. For example, her protagonist in *Cry, the Peacock* (1963) is preoccupied with death and the astrological prediction that her married life is going to end in the fourth year either on account of her own or her
husband’s is death. In the *Voices in the City* (1965), the two sisters, Monisha and Amla, try to seek freedom from conventional middle-class life. Monisha is frustrated and commits suicide, and Amla too comes to grief on account of rejection of her love. Like earlier novelists, Anita Desai also presents East – West encounter in her novel *Bye – Bye Blackbird* (1971). In her novel *Where Shall We Go This Summer?* (1975) she presents the life of Sita, who feels stifled in the callous city life and tries to escape to a small island. Alienation is a frequently occurring theme in her fiction. Nanda, an old widow, and Raka, her lonely and shy granddaughter are two alienated souls in her novel *Fire on the Mountain* (1977). The novel *Clear Light of Day* (1980) presents an elderly Spinster, Vimla, who lives alone in a decaying home with her neurotic younger brother. Her *Journey to Ithaca* (1995) is a different novel in the sense that she presents in it the story of a young Italian, Matteo, who is victimized by a fake Guru. Desai goes out of the way by dealing here with lesbianism, incest and Juvenile sexuality. Her ambitious novel has been *In Custody* (1984). In which the protagonist is not a woman but a young college teacher, Deven, who feels suffocated in the materialistic society. In her novel *Baumgartner’s Bombay* (1988) she again presents a lonely, terrified protagonist, who is a Jew.

Anita Desai claims that her writing is realistic, and she believes in discovering the truth and psychic life of her characters. She very skillfully uses the technique of stream of consciousness to reveal the feelings of her characters.
Anita Desai says:

"Writing is my way of plunging to the depths and expecting this Underlying truth. All my writing is an effort to discover to Underline and convey the true significance of things."^{17}

Writing about Anita Desai, Usha Bande says:

"As a writer, interested in the individual only ....Whether men or women young or old children, Anita Desai displays a great creative ability. Being a novelist of moods and the state of psyche, her characters have a tendency to turn inward. Anita Desai's characters can be classified in two distinctive groups those who fail to adjust to the harsh realities of life and those who compromise."^{18}

Among the novelists of the eighties and nineties, Salman Rushdie's *Midnight's Children* (1981), his very first novel, won acclaim in India and abroad, as it is an outstanding political allegory on the partition of India. It was followed by *Shame* (1983) which concerns Pakistan, followed by his *Satanic Verses* (1988) which, sadly, made him a target of the enraged Muslims all over the world.

The eighties of the 20^{th} century saw a number of new novelists emerge; among them there are Amitav Ghosh, Farrukh Dhondi, Boman Desai, G. T. V. Prasad, kiran Nagarkar, Tabish Khair, Rukun Advani, Mukun Kesavan, Makarand Parangape, Vikram Chandra and others. Amitav Ghosh's *The Circle of Reason*
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The recent addition to the Indian English fiction is that of Science Fiction by Jayant Naralikar, and Amitav Ghosh. Naralikar’s *The Return of Vaman* (1989) and the *Message from Aristarchus* (1992) are quite credible stories as Naralikar himself is a well-known award – winning Scientist. Amitav Ghosh’s *The Calcutta
Chromosome is also a Science fiction though it is also a mystery and a ghost story.

Magic Realist fiction persists in the fiction of Suniti Namjoshi in her *The Conversations of Caw* (1985) in which the female protagonist finds her guru appearing to her in the form of a cow.

*The Mothers of Maya Diip* (1989) is a feminine Utopia, all women’s world, where male beings are used only to get the sperm from them. For the first time the age of IT is introduced in her fiction in *Building Babel* (1997). The fiction of magic realism persists in the work of Nina Sibal’s *Yatra* (1987), Chitra Banerjee’s *The Mistress of Spices* (1997), and Radhika Jha’s *Smell* (1999).

The social realistic fiction is continued in Shashi Deshpande’s *The Dark Holds No Terror* (1980), *Roots and Shadows* (1983) and *Long Silence* (1988), which is one of her finest novels on the life of a middle-aged woman, who has to face instability in her life when her husband loses his job being charged with a fraud. Arundhati Roy’s *The God of Small Things* (1997) achieves phenomenal success, dealing with the story of a high-caste Christian woman falling in love with Velutha, an untouchable but a gifted young man.

There are a number of Indian English writers who are still writing, and have won audience in the English Speaking world abroad with the globalized marked for fiction. The Indian English writers are being listed for awards in the
Western world, which shows that the prejudice against Indian writing in English is no more a matter of concern.

I.2 Theoretical Consideration in the Indian English Fiction:

It is quite obvious that Novel as a form of literature has been introduced in India through the influence of the English fiction of the 19th and 20th century. However, Indian English novelists did not merely imitate the English novelists. The Indian English fiction looked upon this new literary genre as a means of presenting Socio – cultural aspects of Indian life. Naturally, the Indian English fiction, to begin with, was a chronicler of the life and times. Like early English fiction, the I. E. fiction also showed tendency of using sprawling construction, authorial commentary, melodrama, sentimentalism, etc. Bankim Chandra Chatterjee’s Rajmohan’s Wife is typical example of this early Indian English fiction. It adheres to the tradition of social portraiture. Novelists like Mulk Raj Anand looked upon fiction as a means of social reform. The writers often resorted to addressing the readers directly. Some novelists like K. Nagarajan in his Athavar House (1937) presented a family chronicle, aiming at faithful portrayal of the changing social scene. R. K. Narayan’s novel of local colour added a new dimension to the novel of social portraiture.

The fiction written by the Muslim novelists added a new dimension to the Indian English fiction by introducing the ethnic novel, which nostalgically presented the decay of Muslim culture.
Mulk Raj Anand’s Untouchable introduces experimentation in the form of the Indian English novel. He makes entire narrative a presentation of a single day’s happening. He also tried to probe the thought processes of the central character. In his novel, The Big Heart, again Anand has employed the Joycean device of presenting a single day’s events.


M. Ananta Narayanon adopted a purely oriental form of narration in his novel The Silver Pilgrimage (1961). But, this device was avoided by the later writers. The Indian writers in English have experimented in their art of writing fiction.

There is social - realist fiction, as well as psychological and magic – realist fiction, which shows a great variety in the Indian English fiction. After a little lull, it experienced after the phenomenal success of Mulk Raj Anand, R.K. Narayan and Raja Rao, some critics evinced the death of Indian English fiction, but they were proved wrong, and it has emerged as a viable branch of English literature on the international scene.
I.3 History and Development of Iranian fiction in English

In the late 19th century, modern literature in Iran was influenced by the European literary genres. Novel as a form of literature was new to the Iranian native literature, which was dominated by poetry. Modern Persian literature began to avoid traditional forms, and increasingly turned towards modern European literature for inspiration. Another important spat of modernist Iranian literature was its engagement with the political discourse, which separated it from old Islamism and made it look for new western genres of literature. The modernization process began in the Iranian literature in the late 19th century. There appears to be a kind of disconnectedness between the traditional Iranian discourses discourse and the modern literature which based itself on the modern European literature. In Europe, Novel was the dominant form of literature, which naturally attracted Iranian writers. The idea of individualism was new to the Eastern society like Iran, but the political upheavals in the 19th century, the constitutional uprising motivated people to agitate for freedom in not only political but also social sphere. During the 1979 Revolution, women played vital role. It revealed women’s capability to influence social and political life. The Pahlavi regime before this have supported westernization to show itself to be progressive, though it was a despotic regime. But, this policy was an eye-wash because some women were excluded from joining social movement. During 1979 revolution these women rose against the religious and cultural barriers and entered the sphere of politics and literary movement.
The Revolution’s religious leadership needed women’s support, for demonstrations in the streets. Women were thus drawn into public life. But, after the establishment of Islamic Republic, Khomeini issued harsh patriarchal restrictions, Islamic dress code, abolishment of family protection law, and barred women from becoming judges, segregating men and women in public spaces. In this new Islamic regime, the life of well-educated women was threatened. Women, however, continued their struggle for their rights. The eight-year war with Iraq, together with increased population and education of women made women more and more aware of their individuality and the rights. To compete with men and show their capability, women chose writing as a weapon to fight social and political oppression.

The Iranian authors of the late 20th century faced necessity to fight for human rights and together gave voice to the emergence of modern Iran, which is reflected in the literature they produced. Reza Baraheni, for example, was the advocate for human rights for women as well as minorities. He was arrested and exiled from Iran for his radical views. He was active in the field of poetry as well as fiction, and wrote in Persian as well as in English. His plays were performed in France and became popular. Marjane Satrapi (born is 1969), moved to Paris in 1997, where she became a celebrated comic book artist. She wrote book about her childhood she experienced during the Iranian Revolution. Her book *Persepolis* was declared to be the ‘Best Comics of 2003 in Time magazine. It was also presented as an animation film appreciated all over the world Shahriar
Mandanipour (born 1957) is one of the leading novelists. He wrote novels, essays and short stories as well as reviews, which were translated into many languages. His first novel, *censoring an Iranian love story* (2009) was published in English. Kamin Mohammadi (born 1970) is a writer, journalist and a radiobroadcaster. Her first work: *The Cypress Tree: A Love Letter to Iran*, is an emotional response to her journey back to Iran, which she had left at 9 year old, and came back at the age of 27. Simin Daneshvar (1921-2012) was the first woman novelist, who wrote short-stories as well as novels. She started writer for radio and newspaper mostly in English. Her collection of stories: *Atash-e Khamoosh* come up in 1948. Her most famous work *Suvashun (The Mourners of Siyavosh)*, (1969) is a novel about a family in Shiraz that faces problems for survival during Iran’s occupation in the Second World War. In her short stories, she highlights the suffering of women on account of social exclusion. The writers like Hoshang Golshiri and Asghar Elahi wrote fiction making use of interior monologue and stream of consciousness technique.

Shaharnush Parsipur, born in Tehran in 1946, was a precocious child who started writing stories and articles when she was just sixteen. She was a graduate in Sociology from the University of Tehran. Her first novel *Sag va Zemestaneh Boland (The Dog and the Long Winter*, 1974) which was republished in 1990, after the ban was over, but again its copies were seized because she was imprisoned. Her *Women Without Men* is a collection of short fiction, published in 1990. All its copies were sold in two weeks, but it was
banned and its second printing did not come out. Her contemporary, Zoya Pirzad, is also a renowned writer. Her novel, *Things we Left Unsaid* (2009) won the prize for best foreign books of 2009 in France. She presented in her fiction, the everyday life of an Armenian Family deals 1960 in Abadan. Her fiction *I Will Turn off the Light* (2001), also deals with everyday life of an Armenian Family in Abadan during 1960’s.

Religions minorities contributed gently to the Iranian literature, as they were culturally the ‘other’. The intellectual elite class, the newly emerged middle-classes favored nationalistic and reform-oriented trends in the society. The novel as a form of literature proved to be very effective in this social transformation of the Iranian society. Novel replace poetry as the more popular form. The writers, both men and women, focused on the life in the cities, life of women and problems related to the life in the cities. The novel restricted itself to the mundane problems looked at from naturalistic and romantic point of view. The issues arising out of confrontation between modernity and tradition mainly focused on the question of women and the insecurity of the city life. After the Islamic Revolution of 1978 and the abolishment of monarchy, there was transformation in literature. The fiction writers started experimenting on new concepts and styles of writing. The novel genre became popular in Iran as a result of social change, the alienation felt by the individuals, and their desire to understand of the current social issues.
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