CHAPTER-I

INTRODUCTION:
1.1 Aims and objectives:

The present Ph.D thesis entitled “Perspectives on Culture and Identity in the Fiction of Arundhati Roy and Namita Gokhale” examines Roy and Gokhale’s fiction. Not to speak of Indian Perspectives on culture and identity in Roy and Gokhale’s fiction are much relevant for our times. The first chapter, if it begins with a survey of Indian English literature, it ends with the section “The Growth of Cultural Studies in India.” Here a concerted attempt is made on the growth of cultural studies in India. As we know, this is a modern discipline relatively. Here an effort is made to study things like ideology, class, caste, creed, politics, media and consumption.

1.2 The Growth of Cultural Studies in India:

This section of the present chapter deals with Cultural Studies, Ideology, Class, Consumption, Politics, Media and Globalization.

The Concept of Culture through the History:

Culture is the anthropological study of man’s way of life. It is an ambiguous term refusing a clear-cut definition. Culture is the unitary development of humans as a distinctive species. It is ethnography in a way. Culture is referred to the use and nature of and importance of one’s language, habits, customs and modes of thought. Culture-studies are done in league
with literary studies, history, philosophy, anthropology, sociology and law, among others. It entails the study of gender, race or ethnicity.

Popular culture, sometimes called pop culture (literally: ‘the culture of the people’) consists of widespread cultural elements in any given society. Such elements are perpetuated through that society’s vernacular language or an established lingua franca. It comprises the daily interactions, needs and desires and cultural moments that make up the everyday lives of the mainstream. It can include any number of practices, including those pertaining to cooking, clothing, consumption, mass media and the many facets of entertainment such as sports and literature. Popular culture often contrasts with a more exclusive, even elitist high culture.

The word culture comes from the Latin word ‘Kulture.’ It is a complicated word in English language. In Roman antiquity culture referred to cultivation of farming like sericulture or fishi-culture. Later it was associated with religious faith. In the 15th century renaissance, culture meant mental cultivation. It meant refinement. So the words cultured and uncultured were used. The term stood for all human beings, and for their progress. The Germans in the 18th century used the word for enlightenment. The word was used to refer to the development of the individual as a refined
person. Culture meant to be moral education, or culture as marking the progress of a people or nation.

In France, the word culture was to compete with another similar word civilization. In fact, both were understood as one and the same sometimes. The Germans took it for Bildung (referring to pedagogical process of the spiritual or moral formation of the individual and by extension to the whole society). But intellectuals differentiated the two words culture and civilization. They said that culture is the way man lived and the civilization is the things man used. The former refers to mental or moral state of refinement and the latter to his material progress. Sir Edward Taylor, the English thinker used the word culture for “complex whole.” The German thinker Herder said culture differentiates man from animals. He listed as culture’s elements: “the language of a people; the means and objects of subsistence; the instruments and ways of communication and commerce; all forms of art, science, political and legal institutions; the forms of religious service and belief; and a people’s diversity of customs and mores in their entirety. Thus culture applied to all people, “enlightened” and “unenlightened,” signaling a strong comparative interest entailed by the term to this day.”

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Culture was thought to be a coherent unit governed by a systematic logic and orderly relationships among many parts. The French philosopher Jean Jack Rousseau discussed culture in his work *Social Contract*. The Victorian poet-critic Matthew Arnold wrote about culture in his book *Culture and Anarchy*. He says culture is ‘sweetness and light.’ The generic notion of culture holds that all peoples and nations have their own cultures. Culture that way helps man to realize his humanness. Then there are notions of high culture and low culture. The word culture is used as a complex and systematic property by which people can be described.

Culture is something which all people possess uniformly. Modern theories of culture have four factors. One—there are many cultures or sub-cultures. This helps us to understand multiculturalism. Secondly, all cultures are relatively good. Thirdly, all cultures are shaped by complex world historical processes. Fourthly, modern cultures are in interaction and contact with others cultures.

**Class:** Class struggle is an old problem in human societies. There are many kinds of class struggles in the name of wealth, position and power. It is differentiation among men. The class struggle has led to several kinds of popular rebellions like the ones in France, Russia and other communist countries. Karl Marx was the first to study class theory. He said the class
concept is inherent in the owners of wealth and production. The German sociologist Max Weber said class is operated on the basis of wealth, position and power. He said each of them is independent though interacting. This holds that men in every society are evaluated by their fellow men on a number of different structural bases. Class is understood in terms of job, power to control others, membership, religious and ritual purity, knowledge and education. Class is understood in the form of social stratification. This is gazed for knowing people’s style of life. Cultural critics point out that there is some kind of social mobility from one class to another, depending upon people’s overall progress. Scholars think that modern societies have greater mobility. Maybe it is just ten percent, but it is quite significant for a society’s welfare.

Class struggle magazines *The Difesa* of Florence and *The Grido* of Turin in Europe were the most rigid of cultural exponent of the doctrine of intransigence (i.e. refusal to collaborate with a bourgeois government). In the 19th century Europe Fourier, Owen and Cabet tried to build up a classless society. Compillo Prampolini (1859-1930) in his *La Giustizia* tried to be a reformist socialist. Prampolini has a cheap irony about the interpreters of the proletariat who cannot make themselves understood by the proletarians. Because Prampolini, with all his good sense and rule of thumb, thinks in
abstractions. The proletarians are more or less educated, more or less equipped by the class struggle to understand the most refined socialist concepts. The socialist weeklies adapt themselves to the average level of the regional strata. Yet the tone of the articles and the propaganda must always be just above this average level, so that there is stimulus to intellectual progress; so that at least a number of workers can emerge from the generic blur in higher critical perception of history and the world in which they live and struggle.

It is said Turin as a modern city has several big industries where proletarians work. The city has half a million inhabitants. The human race is divided here into two classes. It is said we do not have democrats and petty reformists in our way. We have a bold and unscrupulous capitalist bourgeoistic, we have strong organizations, we have a complex and varied socialist movement, rich in impulses and intellectual needs. It is not clear whether Prampolini thinks that in Turin the socialists should conduct their propaganda on shepherds’ pipes, talking about goodness and fraternity.

Of course, the working class is very much alive there. They are less educated and less organized. For the working class people it will be necessary to start from first principles, from elementary propaganda. The proletarians are less complicated than might appear. They have
spontaneously formed an intellectual and cultural hierarchy, and reciprocal education is at work where the activity of the writers and propagandists cannot penetrate. In workers’ circles and league, in conversations outside the factory, the word of socialist criticism is discussed, propagated, made ductile and malleable for mind and every culture.

On the other hand, one of the most persistent leitmotivs in liberalism’s ideological arsenal, one of the most effective anti-Marxist arguments developed by the rhetoric of liberalism and anti-communism, is the notion of the disappearance of class.

The contrast is between the older industrial system and what now comes to be called post-industrial society. Usually in modern countries like the USA where European type of classical aristocracy is absent, there is no class struggle. Modern democracy, globalization and Americanism are responsible for a new kind of egalitarian society. This is seen in many third world countries.

Caste: India cannot improve so easily though its civilization is very old, because it has its defects inside. One -- its religion is unscientific, unhealthy and not consolative. It is pessimistic. Two—its caste system is its bane, dividing Indians for ever. If there is a perpetual division of the country and its people, where comes strength for it? Caste the blot on Hinduism and
the greatest nagator of unity, rationality and the emerging growth and change, is its real destroyer. On the other hand, China has no caste, no class. It is democratic, secular and human. These two —religion and caste—are the mother vices, encouraging Indians—ignorance, overpopulation and corruption. Man is never the measure of things in India and then how can India be human? Westerners say Indian religion is ‘inhuman’ compared to Christianity. Indian art is symbolical and never utilitarian. Indians view nature as a means of innumerable gods, without knowing that God is one. We never understand the time process as the real process. Indians are known for inefficiency, dishonesty, laziness, unscientific temperament, unsociability and what not? They do not treat all as equal, nor treat their own women with fairness in society.

G. L. Dickinson in his essay “An Essay on the Civilizations of India, China and Japan” with E. M. Forster’s foreword, writes, “I will say first that I conceive the dominant note of India to be religion; of China, humanity; and of Japan chivalry.” For example, Indians believe that the true life is a spiritual life; that they respect the saint more than any other man; and that they regard the material world as ‘unreal,’ and all its cares as illusion. Religion is a dominant factor in their life and yet they have not understood it properly. Indian religion is ‘inhuman’ compared to Christianity. Man is a
plaything and slave to natural forces there. Indian religion is pessimistic. Dickinson says the West believes that all effort ought to centre upon the process of living in time; that the process has reality and significance; and that the business of religion is not to deliver us from effort by convincing us of its futility, but to sanctify and justify it. The Vedas, it is true, reflect an attitude to life similar to that of the western Aryans. But the Vedic way of life is lost. At this count, China and Japan are at one with the West. So the real antithesis is not between East and West, but between India and the rest of the world. Dickinson thinks of social institutions. It is said, “India is a home of caste. Caste may be defined as the hereditary determination of man’s place in society. No hard and fast line can be drawn between caste and class, for wherever there are classes the position of the father plays some part, and usually the chief part, in determining the position of the son. Moreover, almost all societies—China is the great exception—have passed through an age of caste; Egypt, of course, par excellence. But in India caste has developed into a rigorous and a multiplicity unknown in any other country. Castes and sub-castes are innumerable, and new ones are always springing up. India has never been democratic, either in theory or in practice; never had the ideal of equal opportunity; always the priest.”

Nothing, of course, could be more radically antagonistic to the whole current
of theory and practice in the modern West. But his antagonism does not exist at all in the case of China and only in a much modified degree in the case of Japan. Here, too, the position of India is unique. It is the antithetic pole to the West.

**Consumption**: Shopping malls are of cathedrals of consumption today. It is true though shop is a glib word; shop is a metaphor of consumption as religion, in which commodities become the icons of worship and the rituals exchange money for goods. And yet the metaphor is both attractive and common precisely because it does convey and construct knowledge of consumerism; it does point to one set of truths however carefully selected as a set. Truths compete in a political arena, and the truths that the consumerism-as–contemporary religion strives to suppress are those that deny the difference between the tenor and vehicle of the metaphor.

The general movement aimed at regulating the products and services of manufactures, sellers and advertisers to serve the interest of buyers is known as consumerism. However, with steady increases in the volume of consumption by households worldwide from about the 1970s, the term *consumerism* has come to refer to a preoccupation with obtaining various consumer goods or participation in a consumer culture. Related term *consumption* is used by economists to identify the utilization of economic
goods. Consumer bodies are to regulate and control the consumer markets. However, in the pre-industrial society the producer and the consumer were known to each other and they protected each other’s interest. But in the post-industrial societies, the environment is grown global. So there cannot be any contact between the two. So the buyer has to be extra-cautious about the products. He has to be careful of the baits of advertisement. This is known as ‘caveat emptor.’ Of course, there are some cooperative societies and consumer courts.

Modern areas of consumer concerns are quality and safety, labeling and pricing, selling and credit, advertising and like. There are many continuing problems. Strictly speaking consumption in economics is the end utilization or final use of goods and services. Individual, or private, consumption is direct, as in eating food, wearing clothes, or living in a house. Social consumption is indirect, as when governments or nonprofit groups make expenditures for equipments for weapons, roads and schools. In democracy, social consumption is made, in theory, at least, on the basis of ‘one person, one vote,’ while individual is made on the basis of ‘one dollar, one vote.’

**Politics:** Culture politics is a big thing. As Cornel West assumes it is a culture politics of difference. Culture politics hinges on aspects like racism,
sexism and non-culturalism. To escape such simplifications and to begin to provide an ethics for cultural workers, West turns to history. He presents a brief genealogy of the decline of eurocentricism and white suprematism; -- the genealogy being a word refers to Michel Foucault. He argues that the task of demystification can only be carried out by those whose confidence and sense of the contemporary cultural political structures is supported by a knowledge of eurocentrism’s history. Here cultural studies and history become indivisible. He says, “In the few years of the 20th century, there is emerging a significant shift in the sensibilities and outlooks of critics and artists. In fact, I would go so far as to claim that a new kind of cultural worker is in the making associated with a new political difference.”

According to him, the distinctive features of the new cultural politics are to trash the monolithic and homogeneous in the name of diversity, multiplicity and heterogeneity; and to reject the abstract, general, and universal in the light of the concrete, specific and particular; and to historicize, contextualize, and pluralize by highlighting the contingent, provisional, variable, tentative, shifting and changing things. The new politics is associated with the black, feminist, gay, Jew, dalit, tribal, the third world and the like. The new cultural terrain includes newer issues like the issue of color, Jews, woman, gays, lesbians, untouchable and the elderly.
The new cultural politics of difference are neither of adjusting with the mainstream or violating it. They are distinct articulations designed to be with the demoralized, demobilized, depoliticized and disorganized people in order to empower and enable social action and to enlist collective insurgency for the expansion of freedom, democracy and individuality. West says this new cultural politics faces three challenges—intellectual, existential and political.

a) The Intellectual Challenge: Cornel West thinks that the age of Europe began in 1942 and ended in 1945. During this time, Europe, due to its renaissance and industrial revolution flourished. Its colonialism flourished. So Europe achieved what may be called its grandeur. It had the feelings that the white, the western and the Christian civilization was superior. At the same time, the European hegemony was questioned in many ways. There were clashes and wars between the Catholics and the Protestants, between the white and blacks, between the Europeans and the Eastern, may be the Muslims, and between the patriarchy and feminists lately. The dalits clashed with the Brahmins in the Indian sub-continent. European colonialism proved that Europe was quite powerful. Yet European civilization was rotting. Matthew Arnold, the celebrated English culture critic in his books like *Culture and Anarchy* argues that the upper class
people are devilish there. He says, “He felt some sense of ‘wandering between two worlds, one dead/the other powerless to be born.’” He meant that Europe was dead and the non-Europe was weak enough not to be born.

The second important thing after the Age of Europe is that America emerged as a great civilization. The marginalized groups like the Jews and blacks and the third world people became powerful there. This is due to education, humanism and democracy. Lionel Trilling, one of the American Jewish beneficiaries tells that the university education often quietens and domesticates radical and subversive styles of life, art and literature. The word art means culture and everything. He thinks today literature alone cannot be able to educate and culturise the masses. The third thing is the end of colonialism. As we know, most of the third world countries have become free now. One fine example is India today. They are self-sufficient. World organizations like WHO and UNO are helpful to them. According to Frantz Fanon the decolonization is obviously a program of complete disorder. Cornell West thinks after the 1950s in America began many movements for a true democracy and better life. Movements such as Black people’s human rights movements, Feminist movement, gay and lesbian and the like achieved much needed liberty. First is the appropriation of the theories of postwar Europe—especially the work of the Frankfurt School, French/Italian
Marxism, Structuralism, post-structuralism and others. The theories occupied with keeping alive radical projects after the end of the Age of Europe. Another is the impact of forms of popular culture such as TV, film, videos, -- all liberated culture. American preeminence and decolonization are there as prominent. Critics feel that the blacks and the whites are alike. There is demystification all around the world. This is called as ‘prophetic criticism.’ There is reductionism.

b) The Existential Challenge: The existential challenge to the new cultural politics of difference can be stated simply. The widespread modern European denial of the intelligence, ability, beauty and character of people of color puts a tremendous burden on critics and artists of color to prove themselves in light of norms and models set by white elites whose own heritage devalued and dehumanized them. So the people of color are guilty until proven innocent. There is the talented tenth seduction, a move toward arrogant group insularity. This alternative has a limited function to preserve one’s sanity and sense of self as one copes with the mainstream. The next thing is the go-it-alone option. This is an extreme perspective that shuns the mainstream and group insularity. West says the new cultural politics of difference can thrive only if there are communities, groups, organizations, institutions, subcultures, and networks of people of color who cultivate
critical sensibilities and personal accountability-without inhibiting individual expressions, curiosities and idiosyncrasies.

c) The Political Challenge: Adequate intellectual and existential challenges equip the reactionaries of the new cultural politics of difference to meet the political ones.

The time comes for critics and artists of the new cultural politics of difference to cast their nets widely, flex their muscles broadly, and thereby refuse to limit their vision, analysis, and praxis to their particular terrains. The aim is to dare to recast, redefine and revise the very notions of modernity, mainstream, margins, difference and otherness. We have now reached a new stage in the perennial struggle for freedom and dignity. And while much of the first world intelligentsia adopts retrospective and conservative outlooks that defend the crisis-ridden present, we promote a prospective and prophetic vision with a sense of possibility and potential, especially for those who bear the social coats of the present. We look to the past for strength, not solace, we look at the present and see people perishing, not profits mounting, we look towards the future and now to make it different and better.
Then we shall consider Indian (Asian) political situation here. As we know Indian politics is based on feudal values like casteism, and badly on Vedic orthodoxy. The Muslims and the British complicated the matter still.

**Media:** Media plays an important role in the birth and growth of popular culture. There are mass media and there is culture. Mass media changes from place to place and from time to time, depending upon the advancement of civilization. The ancient people used art and literature as mass media. Later on, new discourses were made. Since the 19th century, mass media like newspapers magazines, journals, radio, TV, video and today the so called electronic items like mobile phones, e-mail, website have modernized and globalized our way of life and style of functioning. It was through these media, we try to live together, communicate and come to know what is happening elsewhere. Arts and science, pleasures and entertainments and wisdom is carried through all these.

Radio is a means of communication and of knowledge and of entertainment. Radio can be used to transmit music and speech to listeners scattered over a vast area, as in broadcasting or it can be used for point-to-point communication, as between a control center and a spacecraft. Radio does a lot of advertising. It is still one of the best and cheapest of means of mass communication. Britain, America and Japan improved John Bard’s
invention of the visual aid. TV is a tremendous force for political persuasion for education, culturalization and advertisement. TV has become modern man’s eyes and ears on the world.

Today TV has hundreds of channels with distinct programmes in every language of the world. Mass and popular culture programmes are there. Cables provide interesting learning activities. Satellites help TV programmes for interest and diversity. People spend much of their time in watching TV programmes. TV viewing is a pervasive social activity. It dominates all other mass media. TV provides all sorts of knowledge, sports, music, fine arts, news, folk arts, games, cartoons, comics, information of several things, education and weather forecasting. It is a wonder (idiot) box.

Journalism is the collection and periodical dissemination of current news and events, or, more, strictly, the business of managing, editing, or writing for journals or newspapers. The usage of the term has broadened to include news reporting and commentaries on radio and TV, and to a lesser extent, motion pictures. In general, newspapers emphasize current news while magazines deal more with background materials. Newspapers traditionally have not only reported the news but have carried on their investigations. The first prototype of modern newspaper was *Acta Diurna* of the Roman Empire. Later the Venice based *Gazzetta* worked well. Johann
Gutenberg’s invention of the printing press was a great help in printing. With the spread of learning came a heavy demand for a regular and accurate supply of news. In 1660, there were more than 20 English newspapers in the form of gazettes, courantes and new books. *Mercurius gallobelgicus* (1594) was perhaps the earliest magazine published in Cologne. In the early 18th century, journalism was more a business. Along with the gifted literary wits were many printers and hacks who used newspapers and periodicals as mouthpieces for their personal views. By 1776 there were more than 50 newspapers published in London, nearly 20 in the US, and a growing number in continental countries. These great editors succeeded in lifting a profession once held in ill repute to a new level of dignity and independence. Journalism took on all characteristics of big business-impersonality, departmentalization and standardization. In 1849 Paul Julius Reuter started the foreign news agency that still bears his name. There are two distinct trends in new journalism. It caters to the needs of news and views. The later include lots of things about murder, sensation and scandals. Today the press is very much a legalized institution being called as the fourth estate. It can report good things, or the editor will be held responsible for bad things. He may be sued in a court of law. There is much specialization.
**Indian Culture:** It is said, “The British are held responsible, in part at least, for the consolidation of more or less unified Hindu or Muslim religious entities. In the south, the East India Company sponsored a somewhat spurious neo-Brahmanical ruling ideology based on a rigid definition of caste, while British scholars gave far greater importance to doctrinal Islam or the sharia as propagated by the ulema that to the electric religion shot through with local customary practices which was followed by the vast majority of Indian Muslims.”

Culture critics think that Indian culture is something ununderstandable. It is rather complex and misleading, for the Indian cultures are diverse and they have evolved their own mode of existence. The dialogue between different sub-cultures is specific of socio-political and economical perspectives. However, culture is a means of establishing legitimacy as well as social control. The Indian culture is always in conflict with sub continental states and societies. Spatial location and the affinities of language have been the most important defining features in sub-continental diversities. But within each space and linguistic grouping a complex set of social relations provides the individual with additional sources of identification. There stand out in particular: those of caste, class and community. Caste and class are overlapping. Caste is more predominant
than in India. For example, Brahmins and Thakurs are the upper castes in North India, while Kurmis, Ahirs and Yadavs are the middling castes. In the South, the castes are divided mainly as Brahmins, non-Brahmins, Lingayats, SCs and STs. India is a bastion of Brahmins, Thakurs and a handful of others like Lingayats known as the forward classes. Brahmins are just 5% but they are 38% in IAS; SCs and STs are 28% but they are negligible in IAS till recently. Ayesh Jalal discusses the fact why caste plays a major role in India. She provides a few reasons:

1. The British tried to give caste system their own coloring by favoring some of them. They established special quotes for Backward and Depressed Classes.

2. The Independent India may be for political reason more than for social equality, favored caste-politics.

3. Some caste-people glorified themselves.

Jalal talks of Ambedkar’s life-time efforts for alleviating the depressed people’s problems. She talks of Gandhi’s Harizan reforms and his utopian idea of Rama Rajya.

What matters is the government’s perpetration of caste system. It is observed, “The post-independence Indian state declared itself to be committed to the principles of equality and firmly set against discrimination
on grounds of religious or caste affiliation.” The government has adopted the policy of protective discrimination and reserved seats, jobs and even seats in elections for the depressed and backward classes. This itself will keep the caste system well and alive. So also the stigma of untouchability will linger as long as possible.

At the same time, the Indian government during the time of Indira Gandhi appointed Mandal commission in 1978 and the Indira regime did not accept its report that as many as 3,248 castes, as backward, needed government’s support. V. P. Singh’s government tried to accept it in 1989 at the cost of the regime. The report was implemented later on. The caste based KHAM strategy (Kshatriyas, Harizans, Adivasis and Muslims) and MAJGAR (Muslims, Ahirs, Jats, Gujars, Rajputs, and other backward castes) played some role in perpetrating caste system in the name of social progress. Two important states – Kerala and West Bengal—have communist party governments though they are democratic. There are arisen typical problems like the Naxalite. The latter proposes to eliminate zamindari system. But the Naxalite movement degenerated into an erratic campaign of urban terrorism. It is said, “Small wonder that the Indian state’s secular, socialistic and democratic self-definitions and self-projections have turned it into an island in a sea astir with the identities of distinctions and exclusion.”
Then, the conditions of religious, sectarian and linguistic differences and some problems in Muslim-Pakistan are not too congenial for social life. Islam is the base of Pakistan life. Pakistan, unlike India’s caste system, has clan or biraderi system. Sufis, Pathans, Afghans, Kashmiries and Khajas are very powerful there. Groups of people belong to a particular pir. Factional rivalries are dense. Urdu plays an important role in Pakistan though it is the opposite in the Muslim state of Bangladesh. Still Islam is the monolith in both. It is both -- a culture and an ideology. It forms state’s socio-political formations.

**Language:** Critics think the role of language as culture and ideology in the politics of India remains understudied. Language is one of the more important principles in the demarcation of state and provincial boundaries. Language has provided the emotive edge to many of these conflicts. For example, along with Samskrit symbols, Samskrit plays an important role not only in India but also in other places. This is true of Hindi today. It is a civilization symbol of sub-continental Hindu culture. Language plays an important role in the definitions of regional identities, if not homelands as expressed in such words like desh, naidu and watan. Language can even transcend the parameters of caste, clan and class. When it comes to Hindi in India, Hindi has many problems. For example, India has several languages,
apart from Hindi. Many languages have their own powers. The South opposes the imposition of Hindi, in fact.

**Pornography:** Pornography, a concept which certain books, magazines, pictures and other media describe as prohibited or restricted, because of their explicit treatment of sexual subjects. Although obscenity is often used interchangeably with pornography, the latter term has no legal significance. It is observed that pornography prohibitions may be 1. of a general nature, in seeking to bar all distribution of defined sexual materials and thus preventing even adults who wish to do so from obtaining materials of their choice; or two. More specific, as in prohibiting sales to minors, public display or inclusion of materials of a sexual nature in unsolicited mail advertisements.

Usually there was pornography in several areas from time immemorial. In fact, the ancient people could not wear full clothes. Women herself used to go in half clothes. But rules against its prohibitions were enacted only in 1857 in England. In 1856 American Congress first barred obscene materials from the mails. Anthony Comstock who joined with protestant leaders and YMCA to form the committee for the suppression of vices took a lead in the matter.
In modern India, and in urban areas, because of exposure to mass media, and an aspiration for luxuries, the crime rate in pornography is increasing. Hindi cinema, all forms of dance and arts, have some or the other sort of obscenity.

But pornography cannot be applied to artistic creations. When the American states barred pornographic materials one judge objected its application to artistic materials like James’s *Ulysses* and D. H. Lawrence’s *The Lady Chatterley’s Lover*. Other examples are Henry Miller’s *Tropic of Cancer* (1934) and Edmund Wilson’s *Memoirs of Hecate County* (1946). Films like the French *The Lovers* (1958) and *I am Curious, Yellow* (1969) were prohibited from circulation. The American court in 1973 held that possession of pornographic materials by private individuals was constitutional. The court held that the materials that deprave or corrupt the minds are open to such immoral influences. In subsequent cases this standard evolved into a three-part test, under which material was deemed obscene only if a) the dominant theme taken as a whole appears to be prurient interest in sex; b) the material is patently offensive because it affronts contemporary standards relating to the description or representation of sexual matters; and c) the material is utterly without redeeming any social
value. The Supreme Court in the 1960s and early 1970s reversed more than 30 obscenity rulings for failure to meet this test.

Andrew Ross is an eminent modern writer on mass cultural aspects like pornography. In his essay ‘The Popularity of Pornography’ he makes two distinctions - the first between sexuality and gender and the second between the traditional liberal values of tolerance and pluralism on the one hand, and the recently influential libratory and the libertinist imaginations on the other. The essay contains an excellent, brief overview of ideas about pornography, and here, the writer insists on the importance of what Eve Sedgwick and Gayatri Spivak say ‘allo-identification’ - or identification with the other.

**Globalization:** Globalization refers to increasing global connectivity, integration and interdependence in the economic, social, technological, cultural, political and ecological spheres. It is an umbrella term and perhaps best understood as a unitary processes inclusive of many sub-process that are increasingly binding people and the biosphere more tightly into one global system with one destiny. Globalization in short is how our world is becoming more and more like one country each and every day. There are several definitions and all usually mention the increasing connectivity of economies and ways of life across the world. The *Encyclopedia Britannia*
says that globalization is the process by which the experience of everyday life is becoming of production and consumption and a resulting homogenization of culture. Others add that globalization has the potential to take diverse forms.

As for the cultural aspect of globalization is concerned, there is growth of cross-cultural contacts; advent of new categories of consciousness and identities such as globalism—which embody cultural diffusion, the desire to consume and enjoy foreign product and ideas, adopt new technology and practices, and participate in a world culture.

Some of greater international cultural exchanges include:

1. Spreading of multiculturalism and better individual access to cultural diversity. However, the imported culture can easily supplant the culture, causing reduction in diversity through hybridization or even assimilation. The most prominent form of this is westernization.
2. Greater international travel and tourism
3. Spread of local consumer products
4. Worldwide fads and pop culture
5. Worldwide sporting events.
6. Formation or development of a set of universal values
7. Many technical and legal data flows.
The term ‘globalization’ was used in the latter part of the 19th century. Mongol empire, later on Portuguese and Spanish, then the British colonialism used the term vastly. Liberalization in the 19th century is called ‘The first Era of Globalization,’ a period characterized by rapid growth of international trade and investment between the Western countries and the third world. The global problems like global warming and international terrorism are there. And the future course of global world is unpredictable and uncertain. In fact, there are many pro-and anti-global feelings worldwide.

In the Indian context, Perspectives on culture and identity are based on people’s religion (casteist; whether one is a Brahmin or a dalit), language (for example, whether one speaks Samskrit, English or Hindi), region (for example, whether one is from the north or Bengal), sophistication (whether one is urban or rural) and the like.

1.3 Review of Literature

Indian English literature first called as ‘Indo-English literature’ and ‘Anglo-Indian literature,’ has come up of age. It has nearly 200 years old history and growth. K. R. S. Iyengar was the first surveyer of Indian English literature into its proper perspective. Mr. Iyengar, through his critical works like *Indo-Anglian Literature* (1943), *The Indian Contribution to English*
Literature (1945) and Indian Writing in English (1962) did a systematic, comprehensive and critical survey of Indian English literature. M. K. Naik has studied Indian English writings from a modern perspective and his history of Indian English writing is published by Central Sahitya Academy, New Delhi in 1982. His survey is of the present day. Another good anthology on Indian English literature is An Illustrated History of Indian Literature in English. Arvind Krishna Mehrotra has edited this. Mehrotra says, “The exposure to English colonialism necessitated some Indian writers to discover prose, the realist novel and poetry whose grafts they inserted in their tropical languages where they have since flourished. Other writers with a similar social background and with the same Macaulayan education reversed the procedure as it were, and sought to tie and wax themselves to an English stem.” This is how Indian English literature flourished.

M. K. Naik’s History of Indian English Literature has many chapters. The first chapter is “The Literary Landscape.” Naik begins: “Indian English literature began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India. As a result of this encounter, as F. W. Bain puts it, ‘India, a withered trunk... suddenly shot out with foreign foliage. One form this foliage took was that of original writing in English by Indians, thus
partially fulfilling Samuel Daniel’s sixteenth century prophecy concerning the English language:

Who (in time) knows whither we may vent
The treasures of our tongue? To what strange shores
This gain of our best glory shall be sent
T’enrich unknowing nations with our stores,
What worlds in th’yet unformed orient
May come refined with th’accents that are ours.”

Prof. Naik’s quotation is quite appropriate. Most of the early critics call Indian English literature as ‘Indo-English Literature.’ E. F. Oaten considers Henry Derozio’s poetry into his A Sketch of Anglo-Indian Literature (1908). Bhupal Singh’s Survey of Anglo-Indian Fiction (1934) deals with both British and Indian writers on Indian subjects. So did Dr V. K. Gokak’s English in India (1964). Even K. R. S. Iyengar covered Rabindranath Tagore’s translated works as part of Indian English literature.

M. K. Naik writes: “Strictly speaking Indian English literature may be defined as literature written originally in English by authors Indian by birth, ancestry or nationality. It is clear that neither ‘Anglo-Indian Literature,’ nor literal translation by others (as distinguished from creative translations by the authors themselves) can legitimately form part of this
literature.” He is right. If Homer and Virgil, Dante and Dostoevsky translated into English do not become British authors by any stretch of the imagination, there is little reason why Tagore’s novels, most of his short stories and some of his plays translated into English by others should form part of Indian English literature.

But Prof Naik concedes to include Tagore’s *Gitanjali* as it was the author’s own transcreation. He thinks Anand Coomaraswamy and Ruth Prawer Jhabvala’s case is much special. Although the former was born of a Sri Lankan mother and English father, wrote about India; and the latter was born of Polish parents, brought up in England and married an Indian. She lived in India for twenty years and wrote about India. Yet V. S. Naipaul is an outsider. Naik observes, “It is obvious that Indian English literature, thus defined is not part of English literature, any more than American literature can be said to be a branch of British literature. It is legitimately a part of Indian literature, since its differentia is the expression in it of an Indian ethos. Its use of English as a medium may also give it a place in Commonwealth literature, but that is merely a matter of critical convenience, since the Commonwealth is largely a political entity—and, in any case, this does not in the smallest measure affect the claim of Indian English literature to be primarily a part of Indian literature.”
Finally the term ‘Indo-Anglian,’ though compact, indicates translated literature at least in its spirit. On the other hand, Indian writing in English is circumlocutory. Therefore, the Central Sahitya Academy has accepted the expression Indian English Literature. The term emphasizes two significant ideas: first that this literature constitutes one of the many streams that join the great ocean called Indian literature, which, though written in different languages, has an unmistakable unity; and secondly, that it is an inevitable product of the nativization of the English language to express the Indian English literature. It remains a literary phenomenon worthy of serious scrutiny.

The second chapter “The Pagoda Tree: from the Beginning to 1857” of Prof. Naik’s history provides further information. Vasco da Gama discovered a sea route to India in 1498 and the Portuguese and the Dutch entered India. If not Henry VIII, Queen Elizabeth granted the English East Company the permit to establish their trade with India. The British soon gained a political control over India. Rudyard Kipling recalls it: “Once, two hundred years ago, the trader came/Meek and tame/Where his timid foot halted, there he stayed,/Till mere trade/ Grew to Empire,/ and he sent his armies forth/South and North,/Till the country from Peshwur to Ceylon/ was his own.”\(^{14}\)
The British governors like Lord Clive through the Battle of Plassey (1757) took hold of Bengal and began colonizing India. As Sri Aurobindo points out the Indian renaissance was less like the European one and more like the Celtic movement in Ireland, ‘the attempt of a reawakened national spirit to find a new impulse of self-expression which shall give the spiritual force for a great reshaping and rebuilding. The awakening of India, as Jawaharlal Nehru observes, ‘was two-fold: she looked to the West and, at the same time, she looked at herself and her own past.’

British soldiers like H. T. Colebrooke, Sir William Jones and James Prinsep discovered India’s past. The gradual spread of English education and Western ideas brought forth a band of earnest Indians who drank deep at the fountain of European learning. There was a revival of Samskrit and Parsian learning. Soon the Occidentalists thought of teaching English for two reasons - one to prepare Indians for service and two to convert them to Jesus’s faith. Charles Grant argued: “To introduce the language of the conquerors seems to be an obvious means of assimilating a conquered people to them.”

So, English education became not a Devil’s wine but a godsend opportunity. Raja Rammohun Roy encouraged English education and western knowledge. Lord Macaulay supported the language issue when he
said, “That it was both necessary and possible to make the natives of this country good English scholars’ and that ‘to this end all our efforts ought to be directed.”

The logical outcome of Charles Wood’s Despatch was the establishment of three first Indian universities in Bombay, Calcutta and Madras. They soon became the nurseries of the resurgent Indian genius, which within hardly a generation thereafter ushered in a renaissance in the political, social, cultural and literary spheres of Indian life.

English education found its own way in India. Raja Rammohun Roy’s essay on ‘A Defence of Hindu Theism’ (1817) may be regarded as the first original publication of significance in the history of Indian English literature. Raja Rammohun Roy (1772-1833), aptly described by Rabindranath Tagore as ‘the inaugurator of the modern age’ in India was indeed the morning star of the Indian renaissance.

Roy was a man cost in the European renaissance. He carried on a crusade for social, cultural, religious and political reform in India. His further essays in English are “An Abridgement of the Vedant” (1816), “A Second Defence of the Monotheistic System of the Vedas” (1817) and “Precepts of Jesus.”
M. K. Naik thinks Rammohun Roy’s famous ‘Letter on English Education (1823), which has already been mentioned, is a document of so great importance that it could very well be called the manifesto of Indian renaissance.

Rammohun Roy is a master of a distinguished English prose style. Bruce Robertson says, “It is said, “In broadening the arena of discourse Roy appropriated what he believed to be one of the greatest benefits conferred on India by the English, namely access to the world outside.”

Apart from Rammohun Roy, Indian English prose was much less and scattered in the fields of journalism and pamphleteering. Krishna Mohan Banarji (1813-85) and Ram Gopal Ghose (1815-68, the latter being called ‘Indian Demosthenes’) wrote journalistic articles about society and religion. Others in the field include Harish Chunder Mukherji (1824-91) and Girish Chunder Ghosh (1829-69).

Amongst the Indian English writers from Bombay province mention may be made of Bal Shastri Jambhekar (1812-46), Dadoba Pandurang (1814-82) and Bhau Daji (1822-74). As for Madras Presidency, Boriah’s “A Country of the Jains” is an exemple. His brother Ramaswami (1765-1840) and others like Vannelakanti Soobrow (called ‘English Soobrow’) and Gazulu Lakshmi Narsu Chetty (1806-68) wrote in English, edited English
magazines and petitioned for reform. The first Indian English poet of note, Henry Louis Vivian Derozio (1809-31) was the son of an Indo-Portuguese father and an English mother. His fearless spirit of inquiry, his passion for ideas, his reformistic idealism and his romantic enthusiasm fired the imagination of generation of students.

In his all too brief poetic career lasting hardly half a dozen years, Derozio published two volumes of poetry: *Poems* (1827) and *The Fakeer of Jungheera*. A noteworthy feature of Derozio’s poetry is its burning nationalistic zeal. Derozio is a pioneer in the use of Indian myth and legend, imagery and diction. But Derozio remained a writer ‘sadly unfulfilled of promise.’

Kashiprasad Ghose (1809-73) followed Derozio. Equally undistinguished are Rajnarain Dutt’s (1824-89) verse narrative, *Osmyn: An Arabian Tale* (1841) in faded heroic couplets; Shoshee Chunder Dutt’s (1815-65) *Miscellaneous Poems* (1848) and Hur Chunder Dutt’s (1831-1901) *Fugitive Pieces* (1851). Michael Madhusudan Dutt (1824-73), better known as an epoch-making writer in Bengali, began his career as an Indian English poet. In addition to some sonnets and shorter pieces, he wrote two long poems in English: *The Captive Ladie* (1849) and *Visions of the Past* (1849). The first period of Indian English literature may be said to end in the
1850s, a few years before the Indian Revolt of 1857 that great watershed in the relationship between India and Britain.

The third chapter of Naik’s history is aptly called “The Winds of Change: 1857 to 1920.” Now the Englishmen nativized themselves. Many Englishmen took Indian mistresses and some wives. Col. Kilpatrock, the British resident of Hyderabad married a Muslim lady. Col. Charles Stewart was called ‘Hindu Stewart.” The Queen’s proclamation of 1 November 1858 heralded the birth of a new age. The 1857 Revolt and its aftermath led to several radical changes in the Indo-British relationship. Unfortunately, they were all in the direction of widening the cleavage between the two peoples.

The Evangelical Revival in England, the social and educational reforms of the 1830s, the advent of the steamship during the 1840s, and the changes made in the system of recruitment to company service in the 1850s, ushered in totally changed attitudes. The improvement in steamship, industries and Suez Canal improved Englishman’s life in India and he did not love the land as his ‘second land’ but as exile.

The impact of the Evangelical Revival and its aftermath often generated a feeling of contempt for Hindu religion and culture in Englishman’s mind. If the British attitude to the Indian thus underwent a radical transformation, the Indian too was changing, and changing very fast.
This spirit soon began to express itself through movements of religious, social and political reform. Now, social reformers like Dwarkanath Tagore, Keshub Chunder Sen (1838-84), Brahm Samaj, Ranade and Bhandarkar’s Prarthana Samaj, Ramakrishna Paramahausa and Vivekanand’s mission and then Arya Samaj with its spokesman Dayanand Saraswati, Swami Shraddhanand and Lala Lajpat Rai reformed the Indian society. The Theosophical Society with its headquarters at Adyar, Tamil Nadu was an eclectic creed. M. K. Naik thinks this was one of the signal gains of the new religious resurgence.

Likewise, Muslim community reformed itself. Sir Sayyad Ahmed Khan, who established the Anglo-Arabic College at Aligarh (1875) which became a Muslim university later, was their prophet. Many Indian political associations came into existence. The new reformistic zeal was inevitably accompanied by a political awakening. Surendranth Banerjee founded the Indian Association, which was intended to be the centre of an All-India movement based on ‘the conception of a united India, derived from the inspiration of Mazzini. In 1885, the Indian National Congress was established, with the support of liberal-minded Englishmen like A. O. Hume, Sir William Wedderburn and Sir David Yule.
Then Congress became a militant body. Soon the Bengal Partition (1905) led to a truly all Indian demonstration which went on till 1947. Japan’s victory over Russia in 1905 pricked western superiority. This convinced Indians to use western weapons against western superiority.

The World War first and the emergence of America as a strong democratic force shattered the western imperialism. It is said, “Thus, during the period from 1857 to 1920, the Indian ethos gradually underwent a sea-change from the shock of defeat and frustration and the trauma of inferiority feeling to a new-found self-awareness and self-confidence. It is against this background that the work of the prominent writers of this period must be viewed; and it now becomes clear why the diffident positivism of Kashiprasad Ghose should now make room for the confident authenticity of Toru Dutt, Sri Aurobindo and Rabindranath Tagore; and also why, while we have only a solitary Rammohun Roy- a genius well ahead of his times- before 1857, the next sixty years produced a Ranade and a Gokhale, a Tilak and a Vivekananda. Indian English literature really came of age after 1857, when India's rediscovery of her identity became a vigorous, all-absorbing quest and when she had learnt enough from the West to progress from imitation and assimilation to creation.”18
This change, of course, came gradually. The Dutt family Album, the only instance of a family anthology in Indian English poetry, is a collection of 187 poems by three Dutt brothers—Govin Chunder, Hur Chunder and Greece (sic) Chunder and their cousin Omesh Chunder. Their major subjects are Christian sentiment, Nature, and Indian history and legend. It was with Toru Dutt (1856-77) that Indian English poetry really graduated from imitation to authenticity. Her poetry records ‘a sad awareness of the passage of time.’ Toru Dutt’s tragedy is that she died just when her talent was maturing with her discovery of her roots. *A Sheaf Gleaned in French Fields* (1876) comprises 165 lyrics by about a hundred French poets, translated into English mostly by her, only eight of the pieces including the much-praised ‘Still barred thy door-the Far East glows’ being by her sister Aru. *Ancient Ballads and Legends of Hindustan* (1882) published posthumously shows how Keatsian in pace was the progress achieved by Toru Dutt during the last two years of her life. Her poem ‘Our Casuarina Tree,’ often strikes a note of nostalgia. This indicates that hers was an individual talent capable of growing according to the laws of its own nature.

Toru Dutt’s authenticity stands out in sharp relief, when one turns to Behramji Merwanji Malabari (1853-1912), whose *The Indian Muse in
English Garb (1876) appeared in the same year as Toru Dutt’s first collection.

Cowasji Vesuvala, M. M. Kanute and Nagesh Pai are from Mumbai. Yet Bengali poets dominated. R. C. Dutt’s Lays of Ancient India (1894) proved satisfactory. His translation of the Ramayana and the Mahabharata was ‘pretty but not Indian epics.’

Manmohan Ghose (1869-1924), Sri Aurobindo’s brother who had his education at Oxford, wrote in English. His poems in Primavera (1890), which included the work of Stephen Phillips, Laurence Bunion and Arthur Cripps, are typical of the mood of world-weariness and yearning and the colourful aestheticism of the eighteen nineties. Ghose’s work reveals a limited but genuine poetic talent which, however, failed to grow to its full stature. A younger brother of Manmohan Ghose Aurobindo Ghose (Sri Aurobindo, 1872-1950) provides a striking contrast. Though he had very much the same kind of upbringing as his elder brother, whom he accompanied to England at the age of seven, Sri Aurobindo found his roots in Indian culture and thought immediately on his return to India from Cambridge in 1893. Sri Aurobindo served at Baroda and for some time he was a revolutionary. But soon he withdrew to Pondicherry and started his ashram with the Mother. Continuing his yoga at Pondicherry, he was joined
in 1914 by a French lady, Madame Mirra Richard (later known as the ‘Mother’) who recognized in him her guru. He continued his spiritual quest and his literary work, comprising poetry, drama, philosophical, religious, cultural and critical writings. He has written many great poems like ‘Urvasie,’ ‘Love and Death’ and ‘Baj Prabhu.’ His *Savitri* is a re-telling of a great Indian legend. Peter Heehs observes, “His *Future Poetry* tells that poetry is a source of emotional and intellectual pleasure. It is an apt vehicle for expressing inner experience.”

Rabindranath Tagore is the great bard of India. He was a poet, dramatist, novelist, short story writer, composer, painter, thinker, educationist, nationalist and internationalist. Such were the various roles that Tagore played with uniform distinction during his long and fruitful career. In his poetry (as in his work in the forms of drama and the short story), Tagore presents a case of literary bilingualism which is perhaps without a parallel in literary history. With the exception of a solitary poem- ‘The child’ (1931)- and a few verse epigrams originally written in English, he wrote in Bengali, and creatively translated some of his work into English with such remarkable success that his very first effort won him the Nobel Prize for literature in 1913 and to this day he remains the only Indian English writer to win this distinction. The central theme of *Gitanjali* is devotion and its
motto is, ‘I am here to sing thee songs.’ He spoke of the finite and the infinite. It is said, “Tagore’s career as an Indian English poet began by sheer accident. In 1912, on the eve of his departure to England for medical treatment, he tried his hand at translating some of his Bengali poems into English. The manuscript, taken to England, was lost in the Tube Railway, retrieved by Tagore’s son Rathindranath, and came later to be rapturously hailed by William Rosenstein and W. B. Yeats. The rest is history.”

Gitanjali (1912) took the literary world of London by storm and was followed in quick succession by The Gardener (1913), The Crescent Moon (1913), Fruit-gathering (1916) Stray Birds (1916), Lover’s Gift and Crossing (1918) and The Fugitive (1921).

On reading Tagore’s Gitanjali W. B. Yeats said: “I have carried the manuscripts of these translations about with me for days, reading it in railway trains, or on the top of omnibuses and in restaurants, and I have often had to close it lest some stranger would see how much it moved me.” Ezra Pound liked Tagore immediately, saying he felt ‘a painted pict with a stone war-club before Tagore.’ So Tagore became a celebrity in London when he went there. Pound liked Tagore’s simplicity and directness. He called him a ‘troubdor.’ But interest in Tagore declined in the West as it is increased in India.
M. K. Naik thinks it is difficult to estimate Tagore’s place in Indian English literature as Tagore himself did not know English well. Most westerners did not like his work. So he has suffered a decline. Being younger than both Sri Aurobindo and Tagore, Sarojini Naidu (1879-1949), however, won recognition in England much earlier. Daughter of a Bengali educationist settled in the former princely State of Hyderabad, Sarojini Naidu, next to Chattopadhyaya was a fine poet. Her first volume of poetry was *The Golden Threshold* (1917). Meanwhile social reform and the freedom struggle had begun increasingly claiming her energies and thereafter she wrote poetry only sporadically. Her collected poems appeared in *The Sceptred Flute* (1946). *Feather of the Dawn*, a small collection of lyrics written in 1927, was published posthumously in 1961. In the Gandhian Age she became one of the foremost political figures of her generation. She was President of the Indian National Congress in 1925 and won fame as a leading orator. She continued to be active in public life after Independence and was Governor of Uttar Pradesh when she died. Naidu’s two British mentors were Arthur Symons and Edmond Gosse. Symons prefaced *The Golden Threshold* while Gosse asked her to write poetry on her motherland. So, she has indinized her poetry with delight.
A. K. Mehrotra thinks Naidu’s poetry is romantic in nature and outdated now. Her brother Harindranath Chattopadyaya was a genius but he did not grow. The Indian renaissance of the nineteenth century produced prose of many types of which, as in the earlier period, the two most prominent were historical-political and religious-cultural prose; and understandably, what was earlier only a thin trickle has by now become a steady and even flow. The prose was prompted by the twofold impulse of the re-discovery of the Indian past and a strong awareness of the problems of the day. Biography, autobiography, belles-letters and criticism still remain areas comparatively sparsely cultivated.

Now the Bombay region’s writings took a firm ground. Dadabhai Navaroji’s works on Indian economy were significant. Mention must be made of his student R. G. Bhandarkar. M. G. Ranade’s (1842-1901) *Rise of the Maratha Power* (1900) was a great work in good English. K. T. Telang was a good orator.

Two prominent Parsi contemporaries of Ranade were Sir Pherozeshah Merwanjee Mehta (1845-1915) and Sir Dinsha Edulji Wacha (1845-1915). Mr Mehta, an imperious personality, was the ‘uncrowned king of Bombay’ for well over a generation.
The era of moderate politics ended with the rise of Bal Gangadhar (‘Lokamanya’- revered by the people) Tilak (1856—1920), the ‘father of the Indian unrest.’ His English speeches, collected in *Writings and Speeches* (1922) and *Towards Independence Samagra Lokamanya Tilak* (1975) reveal a rugged, aggressive and blunt personality, disdaining stylistic graces and relying exclusively on unvarnished logic, forthright argument and precise and clear presentation in expressing itself. Gopal Krishan Gokhale (1866-1915), Tilak’s younger contemporary, was the ablest disciple of Ranade and was acknowledged by Gandhi as his political guru. His *Speeches* (1908) are earnest and upright.

Bankim Chandra Chatterjee (1838-94), the renowned Bengali novelist and author of one of the earliest Indian English novels, wrote several essays in English, including ‘On the Origin of Hindu Festivals’ (1870), ‘Bengali Literature’ (1871), ‘The Study of Hindu Philosophy’ (1873) and ‘Vedic Literature’ (1894).

R. C. Dutt’s prose works like *A History of Civilization of Ancient India* (1900) is a fine work. Dutt’s friend, Surendranath Banerjea (1848-1925) was acclaimed by his age as perhaps its most powerful orator in English. The Bengali trio-Rabindranath Tagore, Swami Vivekanand and Sri Arobindo produced the best kind of prose in English. Tagore’s prose in
English reveals him as an internationalist and a humanist preaching the gospel of universal harmony. Vivekananda was a man with a two-fold mission. He wished to bring home to the West the true nature of Hinduism. Unlike the spoken word of Vivekananda, Sri Aurobindo who, early in his career, had come under the Swami’s influence produced an enormous and varied mass of prose writings on religious, metaphysical, occult, social, political, cultural and literary subjects.

As compared to the Bombay and Bengal presidencies, north India produced fewer figures of national stature during this period. Among the most outstanding were Pandit Madan Mohan Malaviya (1861-1946), Motilal Nehru (1861-1931), and Lala Lajpat Rai (1865-1928). Malaviya, twice president of the Indian National Congress (1909 and 1916), was an oriental scholar with distinct orthodox leanings, which made him a Hindu Mahasabha leader later. His speeches have been collected in *Speeches and Writings* (1919). Motilal Nehru, overshadowed by his illustrious son, Jawaharlal, was a prominent leader of the Swarajya Party. A selection of his speeches has appeared under the title *A Voice of Freedom* (1961). The last of the celebrated trio Lal-Bal-Pal to be considered, was one of the greatest leaders of the Punjab. He was a public worker.
Muslim political thought from North India is represented by Syed Ahmed Khan (1817-98), whose role in the reawakening of his people has already been considered. His *Causes of the Indian Revolt* (1858) was translated into English by Colvin and Graham in 1873 and his *Writings and Speeches* were edited by Shan Mohammed in 1972.

In the south, the first noteworthy name is that of Maharaja Sir Rama Varma of Trvancore (1837-84), one of the earliest of enlightened Indian princes. Interested in the study of science, history and literature, he wrote both in Malayalam and English. Mention must be made of S. Subramania Iyer (1842-1924), M. Viraraghavachariar (1857-1906) and V. S. S. Sastri (1869-1946).

Ananda Kentish Coomaraswamy (1877-1947), the distinguished Indo-Sinhalese scholar, the spirit of whose work vindicates his own rhetorical query, ‘Can we think of India as complete without Ceylon?’ must legitimately find a place among Indian English prose writers. He was a prolific writer. He was a critic of oriental art.

Many Indians wrote biographies and autobiographies. Amir Ali’s *Life of Mahammed* (1873), Chakravarti’s *Life of Chaitanya* (1897), Sisirkumar Ghosh’s *Life of Krishna* (1897), W. E. D. Raju’s *Queen Emperor Victoria* (1887) and R. P. Paranjye’s *Life of G. K. Ghokale* (1915) deserve a mention.
N. G. Chandavarkar’s *A Wrestling Soul* and Latif Khan’s *My Public Life* are autobiographies. As for travel books, R. C. Dutt’s *Three Years in Europe* (1895), Bhagvat Singh’s *Journal of a Visit to England* in 1886, Pillai’s *London* (1898) and T. Ramakrishna Pillai’s *My Visit to the West* (1915) are praiseworthy.

Along with Sanskrit, literature in the several Indian languages began to be studied critically. Studies of Indian English and Anglo-Indian writers too make their earliest appearance. P. Seshadri’s *An Anglo-Indian Poet: John Leyden* (1912) and *Anglo-Indian Poetry* (1915) and S.M. Mitra’s *Anglo-Indian Studies* (1913) are among the earliest appraisals in the area.

Ramaraya Mohanraya wrote a brief brochure, *Shakespeare the Artist*, in 1914. Harendra Coomar Mukhopadhyaya who enjoys the distinction of earning the first Indian Ph.D. in English for his thesis on the origins of the English novel in 1918 had published his study *The Supernatural in Scott* in 1917.

Indian English drama dates from 1831, when Krishan Mohan Banerji wrote *The Persecuted or Dramatic Scenes Illustrative of the Present State of Hindoo Society* in Calcutta. Michael Madusudan Dutt, the poet translated three of his own Bengali plays into English: *Ratnavali* (1858)-a version of
Harsha’s well-known Sanskrit play, *Sermista* (1859) and *Is this Called Civilization?* (1871).

Between 1891 and 1916, Sri Aurobindo wrote five complete and six incomplete verse plays. Of these, the earliest are two fragments written during his student days in London: *The Witch Illi: A Dream of the Woodlands* and *Achab and Esar*, to the Baroda period (1893-1906) belong *The Viziers of Bassora-A Dramatic Romance*, *Preseus the Deliverer, Rodogune* and three fragments: *The Maid in the Mill: Love Shuffles the Cards*, *The House of Brut* and *The Birth of Sin* (which appeared as a poetic dialogue in *Collected Poems and Plays*, 1942). *Prince of Edur* (a revised version of *The Prince of Mathura*) was written in 1907, while *Eric: a Dramatic Romance* and *Vasavadutta* are assigned to the period between 1912 and 1916.

An interesting feature of Sri Aurobindo’s plays is their variety of period and locale, ranging from ancient Greek times to medieval India and covering diverse lands including Iraq, Syria, India, Spain, Britain and Norway.

In examining the plays of Rabindranth Tagore, a distinction has once again to be made as the case produced by others. This unfortunately excludes the better-known plays such as *The Post Office* (translated by
Devabrata Mukherjee) and *The King of the Dark Chamber* (translated by K. C. Sen). Nevertheless, there remain almost a dozen plays done into English by Tagore himself. These include *Chitra* (1913) and *The Cycle of Spring* (1917). Tagore’s English plays have a compact and neat structure, though their originals in Bengali often followed the loose Elizabethan model.

Harindranath Chttopadhyaya began his career as a dramatist with *Abu Hassan* (1918), a light fantasy in prose and verse.

Apart from the plays of Sri Aurobindo, Tagore and Chttopadhyaya, there are only stray efforts during the period like Sarath Kumar Ghose’s *The Prince of Destiny* (1910); Kedarnath Das Gupta’s *Calif for a Day* (1916) and *Bharata* (with Margaret Mitchell in 1918) and Dhan Gopal Mukherji’s *Layala-Majnu* (1916).

The most productive of the Madras dramatists of the period was V. V. Srinivasa Aiyenagar (1871-1954), author of *Blessed is a Wife* (1911), *The Point of Vies* (1915), *Wair for the Stroke* (1915), *The Bricks Between* (1918), etc.

Though its growth in later years far exceeded that of most other forms, fiction was actually the last to arrive on the Indian English literary scene. The earliest fictional efforts - tales rather than novels proper - appeared in journals. Kylash Chunder Dutt’s *A Journal of 48 Hours of the*
Year 1945 was published in The Calcutta Literary Gazette on 6 June 1835. Cast in the same mould, Shoshee Chunder Dutt’s Republic of Orissa: Annals from the Pages of the Twentieth Century appeared in the Saturday Evening Hurkaru on 25 May 1845. Bankim Chandra Chatterjee’s (1838-94) first and only novel in English Rajmohan’s Wife was serialized in the Calcutta Weekly in 1865.

From the sixties upto the end of the nineteenth century, stray novels continued to appear mostly by writers from the Bengal and Madras presidencies. This is a literary fantasy. Among the novels to be published between 1864 and 1900 were Ram Krishna Punt’s The Boy of Bengal (London, 1866); Tarachand Mokerjea’s The Scorpions or Eastern Thoughts (Allahabad, 1868); Lal Behari Day’s Govinda Samanta (London, 1894); Gowry, an Indian Village Girl by an anonymous author (Madras, 1876); Ananda Prasad Dutt’s The Young Zamindar (London, 1883); Trailokya Nath Das’s Hirimba’s Wedding (Midnapore, 1884); Mirza Moorad Alee Beg’s Lalun, the Beragun (Bombay, 1884); Sanjihi Mull’s The Interesting Story of Prince Poorun (Delhi, 1886); M. Dutt’s Bijoy Chand: An Indian Tale (Calcutta, 1888), and Lt. Suresh Biswas’s His Life and Adventures (Calcutta, 1900); Yogendranth Chtttopadhyaya’s The Girl and Her Tutor
(Bhagalpur, 1891); and B. R. Rajam Iyer’s fragment of a religious novel

Two prominent Madras contemporaries of these novelists from
Bengal were A. Madhaviah and T. Ramakrishna Pillai. Madhaviah wrote
*Thillai Govindan* (London, 1916). The same author’s *Clarinda* (Madras,
1915) is a historical romance. His other novels are *Nanda* (1923) and *Lt
Panju* (1924). T. Ramakrishna Pillai wrote *Padmini* (1903) and *A Dive for
and *Kamala* (1931). Mention may be made of stray novels by S. T. Ram
(*Cosmopolitan Hinduani*, 1902), M. V. Naidu (*The Princess*, 1904), L. B.
Lal (*A Glimpse*, 1904), S. M. Mitra (*Hinaupore*, 1909), S. B. Banerjea (*The
Adventures*, 1909), Balkrishnan (*The Love of Kusuma*, 1910), B. K. Sarkar
Krishnaswami (*Selma*, 1916), T. K. G. Panikkar (*Storm and Sunshine*,
1916), S. Raju (*Varanashi*, 1917) and C. Parthasarathy (*Sangili Karuppan*,
1920). Naik says, “The story of the early Indian English short story is even
shorter. The first short story collections appeared as late as 1885: *Realities of
Indian Life: Stories Collected from the Criminal Reports of India* (London,
1885) by Shoshee Chunder Dutt. At the beginning of the twentieth century
we have the first Indian English short story writer with a considerable
literary output-- Cornelia Sorabji, a Parsi lady educated in Britain, became the first woman advocate in Calcutta in 1924. All her four collections were published in London. They are Love and Life Behind the Purdah (1901); Sunbabies: Studies in the Child Life of India (1904); Between the Twilights : Being Studies of Indian Women by One of Themselves (19.8); and Indian Tales of the Great Ones among Men, Women and Bird-People (1916).

Others like P. U. R. Raju, Kshetrapal Chakravarti and Kamala Sathianadhan wrote short stories. S. S. Bose, S. M. Shastri, S. B. Banarjee, P. C. Mukherji, Shovona Devi, D. N. Neogi, A Madavaiah and Sunity Devee wrote stories. The survey of the period between the Great Revolt of 1857 and the first country wide non-cooperation movement of 1920 has shown how these sixty odd years produced a number of mature works in prose and verse.

The next age of Indian English literature is ‘The Gandhian Whirlwind: 1920-1947.’ Prof. Naik writes, “The winds of change blowing steadily across the Indian sub-continent during more than a half century after the Great Revolt of 1857 had left tell-tale marks on the political and social geography of the country. The end of the First World War—a watershed in European history—proved to be an equally significant period in Indian life. When Gandhian whirlwind began to sweep over the length and the breadth
of the land, upsetting all established political strategies and ushering in refreshingly new ideas and methods which shook Indian life in several spheres to the core.”

To Nehru Gandhi was like a powerful current of fresh air that made people stretch themselves and take deep breaths. Critics think that Gandhian freedom campaign from 1940 to 1947 and thinks that the entire period of nearly three decades of the Gandhian age was one of far-reaching changes not only in the political scene but in practically all areas of Indian life. A highly significant feature is the sudden flowering of the novel during the thirties, when the Gandhian movement was perhaps at its strongest. The work of K. S. Venkataramani, Mulk Raj Anand and Raja Rao would not perhaps have been possible had the miracle that was Gandhi not occurred during this period.

Political prose as much as novel is dominant in the Gandhian era. Gandhi was a great saint-politician with his own worldview. His London phase of writing is uncolourful and his South African phase of writing has produced *Hind Swaraj* which John Middleton Murry thinks as ‘one of the spiritual classics of the world.’ Gandhi described his book as “a severe condemnation of ‘modern’ civilization.”

His journals *The Indian Opinion*, *Young India* and *Harizan* proved most useful. His autobiography is most outstanding. It is a spiritual Manuel and an absorbing human document.
Gandhi’s writings are a mine of stimulating thought on political, social, economic, cultural and spiritual issues.

Gandhi had great contemporaries and some of them have produced good prose. Nehru’s *Glimpse of the World History* (1934) and *An Autobiography* (1936) are strikingly refreshing. Nehru had a diverse and conflicting vision. Others like Vallabhabai Patel, Pattabhi Sitaramayya, Rajendra Prasad, K. M. Munshi, J. B. Kripalani, A. K. Azad, S. Kumarappa, R. R. Diwakar, Morarji Desai, G. Ramachandra, U. R. Dhober have written speeches and treatises. Subhas Chandra Bose’s writings are equally inspiring. The members of Hindu Mahasabha like V. D. Savarkar and S. P. Mookherjee have their criticism of Gandhi’s writings. Muslim freedom fighters Md Iqbal, M. A. Jinnah and Maulana Ali have reacted sharply. Socialist leaders like M. N. Roy and R. M. Lohia have reacted sharply.

During pre-Independence days, journalism was inevitably an effective arm of the nationalist effort and the ranks of journalists included men like Tilak, Gandhi, Bose and Motilal Ghosh. While politics inevitably claimed much attention, history, which is past politics, continued to be analysed and interpreted. Historians like Jadunath Sarkar, H. C. Ray Chaudhuri, K. A. N. Sashtri and R. C. Majumdar have written about India extensively. Radhakrishnan established himself as a great philosopher. Men

Unlike prose, the poetry of the period gives no evidence of any new major voices, the most significant verse being produced by earlier poets like Sri Aurobindo and Tagore. These writers of verse may conveniently be considered in two groups-- practitioners of religious, mystical, philosophical, reflective verse, including the disciples of Sri Aurobindo, and poets mainly in the Romantic-Victorian tradition, who have a wider range of themes and who occasionally try, rather half heartedly, to experiment with modernism.

To the school of Sri Aurobindo belong K. D. Sethna (*The Secret Splendor*, 1941), Punjalal (*Lotus Petals*, 1943), Nolini Kanta Gupta (*To the Heights*, 1944), Nirodbaran (*Sun-Blossoms*, 947) and Nishikanto (*Dream Cadences*, 1947). Those who derive their light mainly from the British Romanticism form a much larger group, many of them being academicians of note. Mention must be made of the Chettur brothers, V. N. Bhushan, P. R. Kaikini and others.
As for poetry, for drama also, this is, on the whole, a rather lean period,

Thyagaraja Paramasiva Kailasam (1885-1946) who wrote both in English and Kannada was a remarkable man.

Of the three plays in *Little Lays and Plays* (1933), *The Burden* and *Fulfillment* are one-act plays in prose.

Bharati Sarabhai’s two plays—*The Well of the People* (1943) and *Two Women* (1952)—show a distinct impact of Gandhian thought. Other playwrights include Sudhindra Ghose, V. N. Bhusan, Armando Menezes and Balawant Gargi.

As already noted, the Indian English novel of the period was deeply influenced by the epoch-making political, social and ideological ferment caused by Gandhian movement.

The early novelists include K. S. Venkataramani, A. S. P. Ayyar, and K. Nagarajan. Then the big three novelists came into fore. Mulk Raj Anand was a great writer. He was a great novelist, short story writer, and critic and Marxist thinker. In his two chronicles on coolies-*Coolie* (1936) and *Two Leaves and a Bud* (1937), Anand turns to the lot of another class of the under-privileged. A luckier Punjabi peasant is the protagonist of the ambitious trilogy-*The Village* (1939), *Across the Black Waters* (1941) and
The Sword and the Sickle (1942). R. K. Narayan through his novels and stories represents the traditional India to the West. Some of his novels are The Bachelor of Arts, The Dark Room and The Guide. Critics feel “Narayan’s fiction is imbued with a strong ‘sense of place.’” His setting, Malgudi, develops from novel to novel but always possesses a genius locus which gives reality to his men and women. Raja Rao (1908-) the youngest of the trio, hails from an ancient South Indian Brahmin family. His novels are Kanthapura, The Serpent and the Rope (1960), The Cat and Shakespeare (1965) and Comrade Kirillov (1976).

Apart from the works of Anand, Narayan and Rao quite a considerable amount of fiction was produced during the period, much of it in a minor vein. Ahmed Ali’s Twilight in Delhi (194), Iqbalunnisa Hussain’s Purdha and Poligamy (1944), Humaun Kabir’s Men and Rivers, D. G. Mukherjee’s Kari, the Elephant (1922) are noteworthy.

Like the novel, the Indian English short story came into its own during the Gandhian Age. The most notable contribution here is by the leading novelists, though there are writers who devoted themselves exclusively to this form. Some of the prominent short story writers of the time are T. L. Natsan, S. K. Chettur, K. Nagarajan and Manjeri Iswaran. Anand, Narayan and Rao wrote short stories.
After India’s Independence in 1947, Partition was a disastrous event. Then integration of princely states, reorganization of states, India’s wars with China and Pakistan, India’s emergency and multi-party politics have played a vital role in Indian cultural heritage. As a total result of these developments, important gains were registered especially in fiction, poetry and criticism.

The new poetry was by different writers like P. Lal, Nissim Ezekiel, Dom Moraes, Adil Jussawalla, A. K. Ramanujan, R. Parthsarathy, Gieve Patel, A. K. Mehrotra, Pritish Nandy, K. N. Daruwalla, S. K. Kumar, Jayanta Mahapatra and Arun Kolatkar. Kamala Das is a rebellious and original poet India has ever seen. Her love poems have a Browningsque dramatic quality. Minor poets include Gauri Deshpande, Suniti Namjoshi, and Meena Alexander. K. R. S. Iyengar feels modern Indian verse is quantitative but not qualitative.

The post-Independence Indian English poetry is thus poor. The quality of its minor verse does not match its abundance of output. A large part of the verse is merely clever and frequently offers only slick verbal concoctions in the putative modernist style which is no more authentic than the imitative romanticism of the earlier periods. Surprisingly enough, in spite of their professed modernity, some of these versifiers are seen unashamedly
‘bleeding barren.’ There are others who are banal only in a contemporary way.

Post-Independence Indian English fiction retains the momentum the novel had gained during the Gandhian Age. The tradition established earlier on a sound footing by Mulk Raj Anand is continued by novelists like Bhabani Bhattacharya, Manohar Malgonker and Khushwant Singh. Sudhin Ghose, G. V. Desani, M. Anatanarayan, Ruth Prawer Jhabvala, Kamala Markandaya, Nayantara Sahgal, Anita Desai, Arun Joshi and Chaman Nahal are other writers. Bhabani Bhattacharya’s novels like So Many Hungers! are classics.

G. V. Desani wrote one typical novel is All About H. Hatterr which is appreciated by T. S. Eliot. Arun Joshi has written half a dozen novels including The Strange Case of Billy Biswas (1971) which presents the protagonist’s alienation from the mainstream society.

Jhabvala’s eight novels fall into two distinct and evenly matched groups-viz., comedies of urban middle class Indian life, especially in undivided Hindu families and ironic studies of the East-West encounter. Her best novels are The Householder and Heat and Dust. C. D. Narasimiah thinks the most distinctive feature of Jhabvala’s novels is the subtlety and adroitness with which she unravels the gossamer.
If Jhabvala is an outsider-insider, Kamala Markandaya (Purnaiah Taylor, 1924-) is an insider-outsider in that she is an expatriate, who has been living in England for a number of years. Markandaya’s fiction evinces a much broader range and offers a greater variety of setting, character and effect. Her masterpiece is *A Nectar in a Sieve*. Sharada Iyer observes, “*Nectar in a Sieve* is a realistic document of a village assaulted by industrialization.”

Nayantara Sahgal is the only Indian English political writer. As a relative of the Nehrus she has exposed the Indian politics to the West. Her *Storm in Chandigadh* (1969) is about India’s partition. In contrast to Nayantara Sahgal, Anita Desai (1937-), is more interested in the interior landscape of the mind than in political and social realities. She is like Jane Austen. Desai’s novels like *Cry, the Peacock* and *Voice in the City* have fascinated the Indian readers. Other Indian English novelists have written just one or two novels and mention must be made of Santha Ram Rau, Venu Chitale, Zeenuth Futehally, Vimala Raina, Mrinalini Sarabhai and others.

Unlike poetry and fiction, drama has not registered very notable gains during the post-independence period. Mention may be made of G. V. Desani, Asif Currimbhoy, Nissim Ezekiel, Gurucharan Das, Girish Karnad, Mahesh Dattani and others. As for Indian English prose Nirad Chaudhuri
wrote great critical prose. His *Autobiography* is a milestone in literature. His examination of Indian society is authentic. Many people wrote their autobiographies and many of them are literary. There are writings on religion, philosophy, trade, criticism and the like. He thinks Indian English writing is declining. Critics of Indian English literature have attacked it from different stand-points: The simplest argument is that English is only an acquired language for most Indians.

Yet K. R. S. Iyengar hopes for a better future for it, quoting the example of Vladimir Nabokov and Samuel Beckett. Naik writes, "Another oft-repeated charge against Indian English literature is that its practitioners wrote with an eye on the foreign reader." Two answers are possible to the question, ‘why does the Indian English writer prefer English to his mother tongue?’ In the early phase of this writing, perhaps the motive was predominantly practical. The Indian wanted to be heard by his English masters. The Indian writer in English can justify his existence—he must live though some may not see the necessity, to adapt the words of a character in a French farce in another context—by being wholly and truly himself. As for the future, in what direction Indian English literature is going to develop may best be left for time to unfold with the almost unlimited lease of life given to English in India today and the consequent increase in readership,
and with the growing interest in Commonwealth literature in the West recently.

After Midnight: The novels in the 1980s and later: If the first golden phase of Indian English fiction was the turbulent 1930s and 1940s, the second was the 1980s Rushdie period. As Jon Mee says here we find ‘an exuberance of language, the reinvention of allegory, the sexual frankness, a reference to Bollywood and all that.’ Delhi’s St Stephanite novelists Allan Sealy, Amitav Ghose (b. 1956), Shahsi Taroor, Upamanya Chatterjee (b. 1959), Rukan Advani (b. 1955), Mukul Kesavan and Anurag Mathur are a new crop to come forward with their novels. New publishing houses like Dayal’s, Penguin and India Ink have provided them a good marketing. One of the writers of this period to begin with is Ranga Rao (b. 1936) known for his *Fowl Filcher* (1987). Upamanya Chatterjee’s *English, August* (1988) has its regional tang. It is a masala mix of cultures. Bombay-born Futuhally’s *Taralane* (1993) is about the cultural encounters. Rukun Advani’s *Beethoven Among the Cows* (1994) has nostalgia for a lost unity. Amit Chaudhuri (b. 1962) of Calcutta has authored *A Strange and Sublime Address* (1991) and *Afternoon Ragas* (1993) about the loss of self. Kiran Nagarkar (b. 1949) with his novel *Raven and Eddie* (1995) has enjoyed a critical acclaim.
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17. Bruce Robertson An Illustrated History of Indian Literature in English, ed by A. K. Mehrotra, p. 31.

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