There have been quite a few critical studies on the entire corpus of Indo-English Fiction. But the Indo-English fiction of the post-Independence period has not been subjected to specialised analysis. The present work attempts to make a study of this period not merely as a chronological unit, but rather as a qualitatively different one from that which preceded the advent of Independence. It tries to evaluate the general feeling expressed by several creative artists who have borne witness to both these eras, that the literary drives and motives have changed qualitatively and in a fundamental way.

The study is empirical. It first tries to obtain its criteria by a critical comparison of the novels of the same writer written before and after Independence, preferably on similar or comparable themes. Then the study proceeds to apply these criteria to a generation of fiction artists who have written mainly after Independence. What motifs are permanent? What are recurrent? What are typical of the post-Independence fiction? What themes seem to be inalienable from the Indian mind? What themes can be considered as conventionalities in a literary sense? While such considerations are kept well within the boundaries of legitimate literary enquiry, the study points up the change in the creative climate and its role in directing and shaping single artefacts.

The period under study is too close to yield to objective enquiry. Therefore, the writer was constrained to use elaborate modes of comparing the works of fictional art
themselves rather than depend on subjective preferences. It is hoped that, thereby, objectivity in the assessments and revaluations has been ensured as much as there can be objectivity in such matters.

The findings of this study confirm the intuitive declarations of several sensitive artists that Independence (1947) marks not only a new political era but also a new creative climate with new concerns and motifs for the fictional artist.

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