

## THE ORIGIN OF INDIAN ENGLISH FICTION WITH SPECIAL EMPHASIS ON THE NOVELS OF SHASHI DESPANDE



Research paper—English

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Indian English literature originated as a necessary outcome of the introduction of English education in India under colonial rule. In recent years it has attracted widespread interest, both in India and abroad. It is now recognized that Indian English literature is not only part of Commonwealth literature, but also occupies a great significance in the World literature. Today, a number of Indian writers in English have contributed substantially to modern English literature. Ram Mohan Roy who heralded the Indian Renaissance and Macaulay who recommended English language education in India were probably aware of what was in store for the Indians in terms of literary awareness. Today it has won for itself international acclaim and distinction. Fiction, being the most powerful form of literary expression today, has acquired a prestigious position in Indian English literature. It is generally agreed that the novel is the most suitable literary form for the exploration of experiences and ideas in the context of our time, and Indian English fiction occupies its proper place in the field of literature. There are critics and commentators in England and America who appreciate Indian English novels. Prof. M. K. Naik remarks: “one of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as we know today was an importation from the West.”

Mulk Raj Anand, R. K. Narayan and Raja Rao whose emergence was the most remarkable event in the realm of Indian English fiction. They were the harbingers of the true Indo-English novel. These novelists began writing around the mid 1930s. Bhabani Bhattacharya was also a contemporary of these novelists by birth, but he started writing fiction just after Indian independence. The writing of these novelists moved the Indian English novel in the right

direction. They discovered a whole new world in Indo-English fiction, and the Indian novel owes much to their efforts for gaining solid ground and achieving an identity of its own. They defined the area in which the Indian novel was to operate, and brought the Indo-Anglian novel within hailing distance of the latest novels of the West. They established the suppositions, the manner, the concept of character, and the nature of the themes which were to give the Indian novel its particular distinctiveness. They laid the foundation for the genuine Indo-Anglian novel, each imparting to the Indian experience a dimension of individuality. Among the other novelists experimenting with the Indian writing in English, Shashi Deshpande has a unique place in the literary world. She is uniquely Indian and her use of words presents the customs and traditions of the people of India. She does not write for the foreign readers. She is basically Indian and writes for the Indians.

**Shashi Deshpande** an eminent novelist has emerged as a writer possessing deep insight into the female psyche. Focusing on the marital relation she seeks to expose the tradition by which a woman is trained to play her subservient role in the family. Her novels reveal the man-made patriarchal traditions and uneasiness of the modern Indian woman in being a part of them. Shashi Deshpande uses this point of view of present social reality as at is experienced by women. To present the world of mothers, daughters and wives is also to present indirectly the fathers, sons and husbands the relation between men and woman, and between women themselves. Her young heroines rebel against the traditional way of life and patriarchal values. The words which we always associate with what we consider to be the concept of an ideal woman are self-denial, sacrifice, patience, devotion and silent

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suffering. As in the 'The Dark Hold No Terror' the life of Sarita who is always neglected and ignored. Manohar's male ego tries to dominate Sarita which ultimately results in disintegration, that Sarita is an individual not a dependent but a being capable of with standing trials in life alone. Her identity is no longer been in terms of the identify of her male counterpart. She represents the middleclass working woman in modern India who tries to rebel against the traditions but ultimately tries to compromise with the existing reality. In 'Roots and Shadows', Indu accepts that she throttled her desires not because of Jay ant's pressure but because it was her own decision with which she had given her identity. Akki too has to endure and submit to insults, injuries and humiliations with a stoic patience and never complain 'Roots and Shadow' explores the inner self of Indu, Mini, and Akka Here the writer has rightly and very minutely put forth the situation in which young modern women who are sandwiched between tradition and modernity ,who leave behind the conventions and take the initiative to join the modernity, are entangled. In 'That Long Silence', Jaya is being renamed as Suhasni after her marriage Shashi Deshpande shows that Jaya is not a silent and make sufferer. Her inner turmoil's are so bitter that she is unable to speak them out and remains silent in order not to be frustrated and disappointed after the disapproval of her actions by the society. She is unable to unfold the truth. In 'The Binding Vine' Mira has hated the way her mother has been surrendering herself to her husband and ever she has not herself identity. In the 'A Matter of Time' is an exploration of Kalyani, Sumi and her daughters Aru It is here that in a flash Kalyani realizes that Gopal and she must now move an alone and she reconciles herself to their separation. Kalyani who emerges as the most powerful character

in the novel. Shashi Deshpande's fiction is an example of the ways in which a girl child's particular position, social reality and identity and psychological growth determine her personality

In Shashi Deshpande's novels, we can find the variety of characters too. In Deshpande's literary world there are characters taken from almost all the sections of life. They are medical practitioners and writers, educated housewives, uneducated ones and maidservants. Besides poverty, bereavement and such other common adversities, there are some causes of suffering exclusively for the female. Deshpande renders with sympathetic understanding the variety of suffering a woman has to undergo. Sometimes the suffering is attached to the social taboos, and sometimes the women are silenced in the name of family honor. Shashi Deshpande's sincere attempt to break the silence of women has been widely acclaimed in home and abroad. Her contribution to the world of literature is the presentation of the reality of the middle class woman. Though Deshpande writes for women, presents their problems, lets the world know the problems that women of today are facing. The traditional Indian women suffer, submit and adjust themselves to the circumstances. The projection of the women in her novels is authentic, credible and realistic. Shashi Deshpande does not want to be categorized with other writers of Indian writing in English. She declares that she is just like any other regional writer but her medium happens to be English, as it is the only language she knows well. As a writer she has tried to convey to the society that the need of the hour is not total revolt but a gradual change in the outlook of the society for which everyone has to put some effort to bridge the gap between the old and the new generation.

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## R E F E R E N C E

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