

ENGLISH LITERATURE AND POSTCOLONIAL HISTORY OF COUNTRY

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Abstract

Indian Writing in English has emerged as a significant, dynamic and versatile body of writing; the Indian English novel, in particular, has and continues to make a stunning impact on global audiences. Many major novels written in the post-imperial period have been authored by Indian novelists writing in English. In any discussion of the immense contribution of Indian fiction to world literature, Salman Rushdie, born in 1947, is the first name that comes to mind. A prolific writer, Rushdie shot into fame with the publication of *Midnight's Children* (1981) hailed by many as a "trail blazer" and a "trend setter" which infused new life into the novel form. Spanning a period of more than three decades, Rushdie's creative output of more than ten novels has consolidated his stature as an international writer.

Keywords: Rushdie, Literature, English.

Introduction

Rushdie made his debut in literary field in 1975 with *Grimus*, a fantasy that describes in amusing prose the odyssey of the "Flapping Eagle" in search of truth. Rushdie's first major novel *Midnight's Children* published in 1981 is the story of the post-partition India in the form of a complex comic allegory presented through the life of its central character Saleem Sinai. The novel won Booker Prize and the Booker of Bookers and was adapted for stage in 2003. Rushdie's third novel *Shame* published in 1983 is steeped in magic-realism and allegory, and deals with the gloomy political and religious situation of Pakistan in the 1980's. Here Rushdie uses finely veiled figures from the political history of Pakistan and uses the tale of a family as a metaphor for the whole country. Rushdie's fourth novel, *The Satanic Verses* was published in 1988 and some parts of this allegorical novel were sacrilegious that enraged many Muslims across the world. This novel earned Rushdie a fatwa, a death decree, by the Iranian super head Ayatollah Khomeini in 1989. Evoking a sharp reaction from Muslims, the novel was banned in many countries including India and Pakistan. From his hiding in 1990, Rushdie wrote *Haroun and the Sea of Stories*, a novelistic allegory against censorship. Rushdie also wrote a book of short stories *East, West* in 1995. *The Moor's Last Sigh*, a novel published in 1995 examines the contemporary India through the life of a Jewish-Christian family. It particularly focuses on the life of minorities and low-castes as targets of Hindu terrorism. Rushdie's another novel *The Ground beneath her Feet* published in 1999, mingles myth and reality in a surreal world of celebrity. Set in the world of rock music, it embodies a tragic apprehension of life that holds in an aesthetic poise the Dionysian and the Apollonian visions. In 2001 Rushdie came up with yet another novel named *Fury*. The novel uses the fantasy of a science fiction to highlight Rushdie's persistent theme of exile and search for roots. In 2005 Rushdie wrote *Shalimar the Clown*. Spanning the globe, *Shalimar the Clown* is exclusively a study of Kashmir. The novel romanticizes the idea of "Kashmiriyat" and how it degenerates under a certain set of forces. *The Enchantress of Florence* published in 2008 is a romantic fantasy of 16th-century East and West, chiefly the tales of Mughal India and Renaissance Italy. In this novel, Rushdie slots in certain myths and fictional elements into genuine history of Mughals to render it obscure and uncertain, mocking the historians claims of a certain Rushdie's latest novel is *Luka and the Fire*

of Life published in 2010.

Review of Literature

K V Ress (2000) discussed uncommon issue territory unit described as occasions of a field-theoretic move ahead as verbalized at earlier in Bourdieu's institutional analysis of the scholarly part. This framework developed as a sound versions to antiquated scholarly history and its deficiently relative examine of historiography and of the social challenge. to boot, it's set in a general sense with connectedness book history and past institutional examinations all through a chronicled perspective. It revolves around the event of an academic field in eighteenth-century Western Europe, on the double the term 'composing' suggested one factor totally altogether surprising from what it prescribes that as of late inside the social sociological perspective maintained here, one should see of the correspondence of material and delegate creation and use.

D J Spencer et al., (1991) The point of the theory has been to give a near examination of talks inside English and French travel composing inside the late-eighteenth and nineteenth hundreds of years, in this way on build up a lot of nuanced comprehension of yet the East was depict all through this sort of writing than that offered by Edward previously mentioned in his book Orientalism. The theory considers the degree thereto the dormant bigotry and colonialism of western states of mind was generally communicated all through this sort of composing. While dates zone unit set for this investigation, the chief purpose behind this has been to constrain the enormous assortment of file material in all probability applicable to its hypothetical base. The theory closes by proposing that there are distinctive talks in movement writing all through this amount lie outside particularly supremacist and settler builds, thus extends and widens the examinations embraced by previously mentioned as to British and French travel composing of the late eighteenth and nineteenth hundreds of years.

Deo, Amiya, (1989) Occasions for Reading! contends for a substitution technique of postcolonial perusing that follows the sources of Anglophone Caribbean artistic history and sidetracks the courses of West Indian scholarly creation and ordinance development verifiably, West Indian journalists have wished degree - ideall peruser of their work, however' the definition and delineation of that perfect peruser have shifted. Anglophone Caribbean writers claim connections to the demonstration of perusing and to the impact of perusing alone and on their characters personality development together immediate or re-

coordinate country and standard arrangement. By sharing postcolonial hypothesis, peruser reaction hypothesis, post-structuralism, and gathering contemplates, the bit of composing researches the get together of the peruser in and of Caribbean abstract writings and of the social territories at interims that they stream into. This bit of composing arranges the demonstration of perusing at the center of pilgrim and postcolonial portrayals of the Anglophone Caribbean and offers the way of life of gathering as a mode through that the geographic of the firm ground ponders in associating West Indian of us and personalities over the Diaspora. Acts and scenes of perusing in West Indian books make a scrutinize of Imperial data generation and outline yet Caribbean subjects retread the educated person, mental or political implications got from perusing frontier writings into a postcolonial reasoning. By expansion, characters commitment with perusing uncover twentieth-century West Indian creators distractions with and protection from pioneer rationality. issues with race, class, and sex impact the demonstrations and scenes of perusing in authoritative West Indian books broke down all through this investigation, in like manner as C.L.R. James' Minty Alley, V.S. Naipaul's The Mystic physical advisor, Phyllis Shand Allfrey's The blossom House, Michelle Cliff's Abeng and Jamaica Kincaid's Annie John. Following the historiography of the work of the peruser in West Indian books, the bit of composing fights with up to currently worries, at interims the late twentieth and into the twenty first century, identifying with where and in this way the technique books on the Caribbean encounter are examine, quite by non-scholastic perusing publics. important snapshots of abstract gathering at interims the U.K. furthermore, gathering society of Caribbean writing at interims the North American country allow a focus on up to now books and diaries in like manner as Andrea Levy's almost no Island and Jamaica Kincaid's My Brother. In degree examination of yet journalists acknowledge Kincaid and Edwidge Danticat have knowledgeable the perusers United Nations office experience and evaluate their work, I scrutinize obvious conflations of Caribbean writing, Caribbean geology or scene, and Caribbean personality. Slippages in understanding the varieties and points of confinement between these ideas - writing, topography, and character - in scanning hones warrant a heaps of strategy read of the effect of perusing and gathering on Caribbean scholarly history and its reality reach. also, tasteful talks.

Postcolonial Historiography

The term "Colonial historiography" applies to the histories of the countries colonized during the colonial rule of the West and also to the ideas and

approaches commonly associated with the historians who were, or are characterized by a colonialist ideology. In essence, colonial historiography was part of an ideological effort to denigrate and appropriate history of the colonized peoples as a means of establishing cultural hegemony and legitimizing colonial rule. For example, as a part of this schematic denigration and appropriation, the continent of Africa was labelled as the “Dark Continent” in the traditional western historiography and the native Africans described as uncivilized, barbarian, savage and primitive.

Africa correct, as so much as history goes back, has remained shut up. The negro (sic) as already ascertained exhibits the natural man in his utterly wild and wild state. We have a tendency to should save up all thoughts of reverence and morality- all that we have a tendency to decision feeling- if we'd justifiably comprehend him; there is nothing harmonious with humanity to befond during this form of character Hegel goes to the extent of claiming that before the appearance of the colonizers, Africa had nearly no history. He states: For it (Africa) is not any historical a part of the world; it's no development or movement to exhibit. Historical movement in it - that's its northern part- belongs to the Asiatic or European world what we have a tendency to properly perceive by Africa, is that the unhistorical, undeveloped spirit, still concerned within the condition of mere nature and that should be bestowed here as on the brink of the World's History. The purpose behind this denigration and appropriation was to construct a picture of Africa while not a history of their own, so as to justify the colonial incursion into the continent and their future subjugation and exploitation. This partisanship illustration of Africa and its inhabitants wasn't restricted solely to history, rather it found its manner in different fields like social science, anthropology and after all creative literatures like novel, drama, poetry and short -story. Many European and British novelists, in conformity with their predecessor historians, wrote their works within the ambit of colonial consciousness. Joseph Conrad's *Heart of Darkness*, which depends on his own involvement of Belgian Congo in 1880, is a honest record of the conditions in which the “savages” of Congo lived under the Whiteman's magnificent run the show. The focal figure of the novel, Mr. Kurtz, speaks to the Whiteman's eagerness and business mindset, as

well as the false reverence of the Whiteman's cultivating mission.

Conclusion

The novel is an article of the European misuse of Africa, yet in the meantime, its enlightening thought process is the portrayal of the “dehumanized” Africans as savages, brutes, incredible and barbarians, without discourse enjoying unspeakable customs. Chinua Achebe remarks on the novel as a “story in which the simple mankind of dark individuals is called into question, [...] ventures the picture of Africa as “the other” world, the counter proposal of Europe and in this way of human progress, a place where man's vaunted insight and refinement are at last taunted by triumphant bestiality”. However another author of this pioneer figure of speech is Joyce Cary. In his books like *Aissa Saved* (1932), *An African Witch* and *Mister Johnson* (1939), Cary presents Africa as “a mystical space, a Conradian moral emptiness, a corrupted “jungly” zone, at last weakening for Europeans. Realm is wherewhite reason for existing is sharpened, where character can be made. It is likewise where British power and impact are acknowledged as givens”⁶². Postcolonial writing, as a type of obstruction, “consults with, challenges, and subverts Euro-American philosophies and representations”

References

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