



THE ENTRY OF ENGLISH LANGUAGE INTO INDIA AND THE EVOLUTION OF INDIAN FICTION IN ENGLISH: A BRIEF DISCUSSION

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Abstract

In this Article, the Research Scholar is to discuss on the Entry of English Language into India, the Emergence of English Novels and How Novels originated in Modern India. It also includes some authors who made noticeable change in style and technique in the novels, English as The official and academic language of India, and the contribution of Mahatma Gandhi to the Indian Novels. Through this Article, one can understand the steady growth of English Novels and Indian Novel writers in relation to English Language.

Keywords: English, Language, Emergence of English Novels, Origination of Novel.

A BRIEF -INTRODUCTION ON THE ENTRY OF ENGLISH LANGUAGE INTO INDIA

In the Beginning, English People had entered in India as Traders, and in the early 1600, English language touched India. At the same time, the trading of the English and English teachers first began their attempts in India. A few early representatives of the East Indian Company like Sir William Jones involved in the reawakening of India's earlier History. In 1784, the Royal Asiatic Society of Bengal was recognized by Sir William Jones. There was another named Sir Thomas Munro who too was much captivated by the culture of the Indian. Because of the admiration of the oriental values, the people called 'Brahmanised Britons' or 'Orientalists' criticized the idea of announcing Western Civilization into India. The Orientalists backed the use of classical languages of Indian tradition. However, English was backed by the Anglicists, The evangelists and the Anglicists observed Indian languages and people as debased in their discussion with the Orientalists, Even though the Anglicists supported English, Orientalists supported the use of Indian languages. Britain was more or less the principal of the condition in India during the start of the 19th century. The moneymaking domination of the company ended in 1813, and Assignments of educating as well as civilizing the population were supposed by the British in India. In the impression of making only Oriental Education, A token grant of rupees one lakh per year was arranged for Education. since the start of the 18th century, the vernacular as well as in English, from Printing presses in different parts of the country started coming out having grammars, dictionaries and translations, the printing presses also caused the first ever newspaper—Hicky's Bengal Gazette; others monitored. In diverse portions of Indian,

Western teaching started increasing in speed and doing much better than the establishments instructing oriental education. There was a quarrel between the Orientalists and the Anglicists, and It Continued .The apparent was that The Orientalists steadily getting behind losing the power, and this quarrel was settled by Macaulay's celebrated Minute. "The prodigious purpose of the British Government ought to be the raise of European Literature and science in the middle of the natives of India was fixed by Lord William Bentinck, on 7th March, 1835. As the century went on, English Education was given to Indian.

THE EMERGENCE OF ENGLISH NOVELS AND HOW NOVELS ORIGINATED IN MODERN INDIA

Novel is a method of artistic appearance, equally in English and in local tongues, and which initiated to appear in India as a result of the European attack. The English educated Indians worked started reading the English novels in an enormous manner, because it as the simulations for the initial writers. But the fiction produced in India cannot be treated as a mere imitation of the western novel. The socio -political conditions that caused the growth of the procedure entitled novel in Europe, had its equivalent in India beneath the British regulation. Bourgeois standards that got cleaned into the Indian civilization shaped consciousness about perceptions like fairness, community, egalitarianism and uniqueness. The novel transmits in its body the post-Renaissance standards that set the individual over the public. The solitary speech tales that appeared in the later portion of the 19th century in numerous Indian tongues, as well as in English converted languages of a novel epoch that interrogated the outdated standards and description methods. The Origin of

all writing might be only because of the natural anthropological impulse to say the experience of the masses. This kind of strong desire caused the verbalized description practice across the sphere. Because of the developing the cleverness of the on paper standard, the desire has become more multifaceted and delicate. In 1864, there was the start of the novel Named "Raj Mohan's Wife" by Bankim Chandra Chatterjee's. This was the proper beginning in 1864. A noteworthy surprise for the Indian English Novel was this? The incidence of unknown and uncertainty throws it in the shape of loving novels. Bankim Chandra Chatterjee was a chief of the quixotic as well as the chronological novel. As the father of the Novel in India, He has been reflected. And Krishna Kripalani has nightly mentioned on the novel played by B.C. Chatterjee as: "It was Bankim Chandra who established the novel as a major literary form in India. He had his limitations, he too was romantic, effusive and indulged a little too freely in literary flashes and bombast and was no peer of his great contemporaries, Zola and Dickens, much less of Tolstoy and Dostoevsky. There have been better novels in India since then, but they all stand on Bankim's shoulders" (P45).

The rest of the writers who also took the lead and started generating novels in English. They were Rajaiakshmi Devi's *The Hindu Wife* (1876), Toru Dutt's *Bianca* (1878), Kali Krishna Lahiri's *Roshinara* (1881) H.Dutt's *Bijovchand* (1888) and Kshetrapal Chakravarthi's *Sarata and Hingana* and what... The upsurge of the novel in English in India was not only a fictional spectacle but also a societal spectacle as it was associated with societal, partisan and financial circumstances. However, the early novels were efforts to portray Indian societal life, domestic life, relational relations, standards and approaches amid high caste Hindus and could be seen as good social documents than truly resourceful narrative. Indian narrative in English could be said to have come of age with the publication of Mulk Raj Anand's *Untouchable* (1935) and *Coolie* (1936), R. K. Narayan's *Swami and Friends* and *Raja Rao's Kanthapura* (1938). The efforts of these three writers placed Indian Fiction in English at a dignified position from where it developed further and won international acclaim in recent years.

Rabindranath Tagore was the subsequent significant symbol on the fictional prospect was Rabindranath, who originated like a hulk on the Indian fictitious division, and applied a Wonderful inspiration on the attentions of the people with the optimal of their Subjects. By bringing a new force into the form as embodied in *Gora*, *The Home and the World*, *Bdini*, *The Wreck*, *Four Chapters* and *Farewell My Friend*, the recognition of nurturing the infant genre at its most important stage of growth goes to Rabindranath Tagore. The translation of some of his Bengali works into

English facilitated in placing the grounds of the India English Novel, and His novels are mostly filled with novels of ideas. In relation to time and space, Tagore modified the novel genre to portray the internal variations in the exists of atmospheres. In the novels of his successors Mulk Raj Anand, R.K. Narayan and a score of others were with his control.

THE STYLE AND THE TECHNIQUE IN THE NOVELS

With the appearance of writers like Salman Rushdie, Vikram Seth, Amitav Ghosh, who is very careful in use of language. Tabish khair comments on this as "Ghosh is very careful in his use of English and vernacular transcriptions. He develops a conscious and rich tradition in Indian English fiction, a tradition that includes R.K. Narayan and Shashi Deshpande. The attempt is not to stage Indian Englishes. Ghosh avoids the aestheticisation of language". (p.108), and soon, a noticeable transformation in stylishness and method has come. Though, a common inclination to re-imagine the Indian historical is appreciated in numerous of the writers belonging to this stage. *Midnight's Children* (1981), an allegorical demonstration of post-independence countrywide antiquity, by Salman Rushdie an allegorical demonstration of post-independence national history. *The Great Indian Novel* (1989), repeats the contemporary Indian antiquity via parody, by Shashi Tharoor. Another significant facet of writing for the period of this stage is Philological investigation. A combination of Bombay Hindi and English is the Language of Rushdie, Who is popularly known as countrified English. To give a native taste, numerous additional authors containing Arundhati Roy employed alike practices magnificently to indigenize English language and give it a native taste. The obsession with the practice of the displacement is an additional imperative feature of this period.

THE CONTRIBUTION OF MAHATMA GANDHI TO THE INDIAN NOVELS

On the national scene in the 1920s, the arrival of Gandhi electrified the state into wonderful action. Gandhi's inspirational guidance twisted the liberation drive from a merely political struggle into an expressive practice. Meenakshi Mukherjee says, "It was an emotional as well as an ideological experience spread over a much longer period of time than any other nationalist movement in history."³ on Indian English literature, the reason for the sudden flowering of realistic novels during the nineteen thirties was the influence of the Gandhian's effort, which is unavoidable. In the realm of Indian English fiction, the appearance of Mulk Raj Anand, R.K. Narayan (*The Gandhian* theme for the first time in *Waiting for the Mahatma* by R.K. Narayan, It announces Gandhi as a person

and not as a representation. Gandhi's manifestation in this novel is not distant and does not edge on the paranormal. He is rather presented as a warm human being who traces two young lives and converts them. A noticeable change is there in the treatment of the subject in these advanced narratives. Commenting on this difference Meenakshi Mukherjee says: In these novels written in the Nineteen- fifties which deal with the same theme, a noticeable distance between the author and the events has crept in, although this does not necessarily result in a better artistic realisation of the theme. In *Waiting for the Mahatma* and *Chronicles Of Kedaram*, the novelists are detached enough from the course of history to treat Gandhi casually as a human being or an idea rather than as an overwhelming symbol, and concentrate on weaving stories of human relationships which only marginally touch upon the struggle.⁸⁾ and Raja Rao was the most extraordinary happening. Gandhi's nation-wide movement not only enthused Indian English writers but also delivered them with selected of their projecting subjects, such as the skirmish for autonomy, the East-West meet, the public difficulties and the unhappy disorder of the outcasts, the dispossessed deprived, the browbeaten, and what not ...

4. <https://www.math.uni-sb.de/lehre/custom-homework.html>.

ENGLISH AS THE OFFICIAL AND ACADEMIC LANGUAGE OF INDIA

By the early twentieth century, English became the official and academic language of India. The rising of the nationalist movement in the 1920's brought some anti- English sentiment with it—even though the nationalist movement itself used English as its medium.

CONCLUSION

The article brings out a brief discussion on the Introduction on the Entry of English Language into India, the Emergence of English Novels and How Novels originated in Modern India, The style and The technique in the novels The contribution of Mahatma Gandhi to the Indian Novels English as the official and academic language of India. And, Through the current Indian-English narrative , one can disclose not only a profound influence of the works of numerous novelists, but also a kind of noticeable change in the writer's fantastic apprehensions and the developing with ease.

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